

# VARIETY

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## SHOW BIZ ON A GROCERY SHELF

### NBC's Wales, Cuba, Spain, Jamaica Aspirations in Global Video Setup

Although it created a new international operations division only last week, NBC is already exploring the possibility of buying into television stations in Cuba, Jamaica, Spain and elsewhere and has already established a stake as a member of a group competing for a commercial channel in Great Britain.

The Cuban, Spanish and Jamaican projects are in the survey stage, with NBC out in the field in those situations, but in England, NBC and its affiliated RCA, Great Britain Ltd. have acquired 20% of a company competing for the commercial outlet in Cardiff, Wales. An NBC spokesman has admitted that the Cuba-Spain-Jamaica investigations might only "be the beginning" in the network's global aspirations.

Cardiff group, which calls itself Welsh & Western TV Station of ITA, comprises some of the top individuals and companies in England. Included in the group are producer Jack Hylton; Imperial Tobacco Co. of England & Ireland; News of the World, Ltd.; Launder & Gilliat Ltd., indie film producers and writers; T.V. Advertising Ltd., tv commercials producer, and Lord Derby.

NBC, which was invited to join (Continued on page 78)

### Wrong Kind of Red (Ink) May Stall Reds' B.O. Segue to The West

London, Oct. 2. The hat that Nina allegedly swiped in a London shop may be pulled down over the heads of everybody involved in show biz dealings with the Soviets around the world. The fact is that, though they won't admit it publicly, Soviet "culture" officials are undergoing a thorough "reappraisal" and are not quite sure what the next step will be. But whatever it is, it will be different from what the entrepreneurs of London, Paris and New York have been expecting.

The first sign that things in Moscow are not quite clear on the "culture exchange" front came, of course, when the Soviets announced that the Bolshoi troupe would not go to Covent Garden (England) unless theft charges against Nina, Russo athlete, were dropped in London. This imbroglio has since been cleared up and the Bolshoi Ballet is now scheduled to play London.

The concert success of Oistrach, Gilels and Kagan in America, England and France was gratifying to Moscow officials, but brought forth some backstage sotto voce arguments. To such an extent that all three have been refused by their Soviet "Culture" bosses permission for repeat tours this year (Continued on page 85)

### Pat 'Tells All' (?)

Understood that Sylvester L. (Pat) Weaver Jr.'s new public relations counsel is talking a publication deal with a national magazine like Collier's for a byliner on "Weaver tells all." Presumably this refers to his NBC schism.

Former prexy (later board chairman) of the network is currently in Europe on holiday. Frederic W. Wile Jr., former NBC west coast program veepee, and ousted when Weaver resigned, is also in Europe coincidentally but not travelling together. Not known if their paths and future plans will parallel although Wile was known to be "a Weaver man."

### 40,000 Medicos In 51 Cities Await Closed-TV 'Class'

Boston, Oct. 2. More than 40,000 U.S. medicos will attend class simultaneously through tv Oct. 17 when the third in a series of closed circuit telecasts to 51 cities across the country will originate from the New England Medical Center's Pratt Auditorium in Boston.

Borderline cancer case treatment, the detection and treatment of cancer disease before it actually becomes cancerous, will be televised in the third of the "grand rounds" series. The series produced at the medical center by Tufts U. School of Medicine, the New England Center Hospital and the Upjohn Co. was viewed by 35,000 medicos in January and February this year.

Only Hub outlet will be at the Somerset Hotel where local doc- (Continued on page 87)

### WATCH OUT: NEW DANCE IS GONNA BE AFRO-BOP

Havana, Oct. 2. Cuba, which originated the conga, rumba, mambo and cha-cha, is ready to launch a new rhythm onto the world's dance floors. Cuban composer Obdulio Morales has developed a "folkloric rhythm" called the Bem-Boo.

As explained by Morales, Bem-Boo is a combination of African rhythms and U. S. Bop. (Bembe is African music, and Bem-Boo derived its name from Bembe and Bop.)

Says Morales: "With the establishment of slavery in Cuba, there (Continued on page 22)

### SUPERMARKETS MAKE LIKE TV

It now appears that a lion's share of live talent to be seen without a minimum or cover charge will be available courtesy of local supermarkets. Live talent, in some situations having "worked themselves out of places to work in" because of the economic structure in many communities, is now in the position of being subsidized by local merchants.

Aside from the fact that top Hollywood, tele and cafe names are frequently recruited to lend glamor to openings of various types of stores, the bigscale-only variety shows are now being brought to many towns as a substitute for free trading stamps or merchandise premiums.

Supermarket Show of Shows, recently formed by a grocery outfit to stimulate sales in subscribing stores, is getting to be one of the major purveyors of live talent in many cities. Outfit has currently mapped out two shows and another is being hatched. First unit will be headed by Mickey Rooney and Gloria DeHaven in the southwest area, starting Nov. 17 and winding up Dec. 1. Others in this package will be Richard Hayman, Bob McFadden, the Denvers, the Abbotts, Frances Brunn and the Carlton Hayes orch.

Second layout will play the mid-west starting in Columbus Nov. 9. In this entourage will be Patti Page, Don Cherry, Jack Durant, Richard Hayman, Johnny Conrad Dancers, Frances Brunn.

Supermarkets Inc. has already started building a theatrical organization. Although primarily a grocery firm, it's using theatrical (Continued on page 28)

### Packaging 'Pops' On His 50th Anni

In a salute to Paul Whiteman's 50th anni in show biz, Grand Awards Records has prepped an all-star album tribute to the vet bandleader. Tagged "Paul Whiteman Anniversary Album," the package will include, along with Whiteman's orch, such names as Tommy & Jimmy Dorsey, Johnny Mercer, Jack Teagarden, Hoagy Carmichael and Joe Venuti.

Also included in the set is a tape of a reunion between "Pops" and the Original Delta Rhythm Boys (Bing Crosby-Al Rinker-Harry Barris) in a workover of their first big hit, "Mississippi Mud."

Package will contain two 12-inch LPs and a 16-page booklet with photos of the Whiteman story and the stars he helped make famous. Set, which will be priced at \$9.95, will hit the market Oct. 12.

### Arthur Loew Resigning Presidency Of Loew's Inc., Resuming Int'l Post

#### Canzoneri as Percenter

Former fighter Tony Canzoneri is now yennin the talent agency biz. He's slated to open a percentery with Ben Cohn and Jimmy Sakobie. Canzoneri is now hosting a Broadway bar.

Canzoneri is no newcomer to show biz having long been associated with Joey Adams & Mark Plant.

### Hotels Balled Up, Cafes Say Bravo On Subway Series

The reaction of harassed hotel operators to another subway World Series in New York is, "Who needs it?" At this point, bulk of the top hotels are doing capacity business or near it, and they'll be hard pressed to accommodate all the out of towners in for the fall classic starting today (Wed.).

At the same time, the innkeepers are thankful that Milwaukee didn't win the National League pennant. The brewery town being made up of an entire city of baseball and beer fanatics, it's probable that a goodly percentage of the Wisconsinites would have come in for the game. Even park benches would have been exceedingly scarce in New York had that happened.

Just why business is so good isn't fully determined. There are a few conventions, such as the National Hardware Trade Show, in New York, and buyers have been congregating in pretty heavy (Continued on page 78)

### Lisa Kirk Hops 10 Blocks From 2G to \$3,500 a Week

Jumping across Manhattan at almost double her salary is a show biz first established by Lisa Kirk when she closes at the Hotel Plaza's Persian Room and opens Oct. 15 at the Waldorf-Astoria's Empire Room. She also jumps from \$2,000 to \$3,500 in the shift from 59th and 5th Ave. to the Hilton flagship hostelry on Park Ave.

Booking also resolved the Waldorf's problem in releasing Harry Belafonte a bit of ahead of schedule in order to start in Darryl F. Zanuck's "Island In The Sun" (20th-Fox). After Miss Kirk's four-week Waldorf stint, Henri Salvador, French No. African singer, making his American debut, opens on Nov. 12.

Arthur M. Loew has tendered his resignation as president of Loew's Inc. and instructed the corporation's board to find a successor. He intends to stay on in the job until the replacement is decided upon, but wants to wrap up his year-old assignment as chief exec by the end of this year.

Efforts to reach Loew for comment were unsuccessful but other highly-placed sources say he's had in mind to bow out for some time and has now simply made it official via direct notification to the board.

Loew, son of Marcus Loew, founder of the outfit that for years was considered the bellwether of the picture industry, has been regarded as the "reluctant president" from the start. He took over the post vacated by Nicholas M. Schenck, who moved up to board chairman, in the interest of intramural harmony. Loew had been head of the international division, to which post he intends to return.

Company confronted elements of uncertainty in its operation a couple of years ago and Loew was called upon to map a new modus operandi. This he did, in the form of yielding to the Hollywood trend toward alignments with independent producers and divestiture of (Continued on page 87)

### Col Records Alerted To HCL (High Cost of Legit); Albums Hiked to \$5.98

The rising cost of Broadway musical productions is rubbing off on the disk industry. Columbia Records, which has been pacing the original cast set field for the past two seasons, is jacking up the price of the package from \$4.98 to \$5.98.

Label, currently riding with the bestseller "My Fair Lady," already has two upcoming legituners under wraps, "Lil' Abner" and "Bells Are Ringing."

The new price schedule went into effect Monday (1) and covers all the original cast sets in Col's catalog. The multi-pocketed packages will be upped accordingly. The new price range will also be carried over to the Columbia disk club.

The new Col pricing gives the retailers and distributors an extra coin bonus on the sets in stock. However, some confusion is expected from the disk club membership since club circulars with the old \$4.98 tab are still out.

A spokesman for RCA Victor, which has only the upcoming Ethel Merman starrer, "Happy Hunting," on its schedule so far this season, said that Victor will definitely hold the \$4.98 line on its original cast sets. None of the other companies has new tuners in the offing and no action has been taken on following the Columbia price line.

# London Dailies Rate Liberace New Phenom After Hoopla on His Arrivals

London, Oct. 2.

Fullpage spreads in national dailies, tv coverage of his arrival at Waterloo Station (where greeted by 5,000) and an advance sell-out for his opening concert last night (Mon.) at Royal Festival Hall was the reception given Liberace on his first visit here last Tuesday (25) for a series of one-night concerts.

The Daily Mirror and Daily Sketch, Britain's two picture dailies with combined circulations of over 6,000,000, each devoted a full page. The Mirror also carried a four-column front page intro to its main full page story while the Sketch welcome extended to its leader column.

Even the sedate Times, which chose to ignore the hoopla surrounding Marilyn Monroe's arrival a couple of months earlier, devoted substantially more than half a column to reporting the Liberace impact. The Daily Telegraph, in addition to its straight news story, also ran an editorial headed "talent and emotion," which was pegged to the "drug" influence of television.

For the others, the national dailies kept the Liberace stories down to comparatively modest half-pages. Many byline pieces departed from straight reporting in favor of comment, the majority agreeing

(Continued on page 78)

## Cobble Chaliapin Shoes For Yugoslav Basso At Carnegie, N. Y., Oct. 21

On Sunday, Oct. 21 at Carnegie Hall, N.Y., Fred Schang, of Columbia Concerts, will unveil the Yugoslav basso he scouted singing last year in Paris with the visiting Belgrade Opera. Miraslav Cangalovic is the name. It's his debut, of course, and he's 35.

Schang has framed the basso with the Russian Cathedral Choir of 30 voices and will reproduce the program of the late great Feodor Chaliapin.

Depending upon audience and critic reaction, Columbia will fashion the managerial plan for the basso.

### WAX VS. TIX CLICKS

'Fair Lady' Set Racks \$1,000,000 More Than Show

Columbia Records' take on its original cast set of "My Fair Lady" is running ahead of the legituner's tix sale by well over \$1,000,000. In its 28th week at N. Y.'s Mark Hellinger Theatre, the ticket pull has been \$1,822,600 while the Col album last week came close to the \$3,250,000 mark.

The ticket top for the tuner is \$8.05. The Col packages retails at \$4.98. During its 28-week run at the Hellinger, the show has been seen by 354,144. Col claims 650,000 sets already sold.

## Elvis, Circulation Hero

Elvis Presley's pulling power was again graphically displayed last week in newspaper circulation figures.

When Sidney Fields' sketch on Presley broke in the N.Y. Daily Mirror last week, circulation figures for the day jumped 180,000 copies. Originally planned as a three-part series, Fields extended the Presley profile to a week.

The N. Y. Post is running a series on Presley this week.

## DeLaurentiis Due Soon In N. Y. for Confabs On 3 Italian Films

Rome, Sept. 25.

Producer Dino DeLaurentiis is slated to leave for the U. S. this week to discuss future production deals involving his company with American interests. Indications are that talks will be principally with Paramount (with which DeLaurentiis recently made "War and Peace"), which is said to be interested specifically in three upcoming productions planned by the Italian filmmaker: "The Brothers Karamazov," slated for next summer, "Le Bambole" (The Dolls), tentatively scheduled for 1957, and "Divine Comedy," unslated at present.

Paramount topper Barney Balaban huddled with DeLaurentiis during his local stay, and is reported to have laid the groundwork for talks on the above three projects. "Le Bambole" was first announced as a pic to be jointly produced by DeLaurentiis, his wife Silvana Mangano, and Gina Lollobrigida. The latter two are to act in the pic, with Vittorio DeSica directing.

DeLaurentiis' immediate production plans include "Sea Wall," to be shot in Indo-China with Silvana

(Continued on page 78)

## Nazi Stage Designer Fined in W. Germany

Frankfurt, Sept. 25.

One of the famed stage designers of the Nazi era, Benno von Arent of Berlin, has just been found guilty of "advocating the Nazi regime and politically misusing his art." Charges were brought by the West Berlin Denazification Court, which fined Arent 10,000 D-marks (about \$2,500). The court also ruled that he cannot hold any public or theatrical office for the next seven years.

Von Arent, who returned from a Soviet prison three years ago, had been held by the Russians since the war as a Nazi war prisoner. He recently applied for the West German government pension which is awarded to prisoners returning from captivity in Russia, but his request was turned down because of his past close-Nazi alliances.



JUDY GARLAND

"MY FAIR LADY" OF THE PALACE. Of her SENSATIONAL OVATION-AL opening at the PALACE NEW YORK, last Wednesday, The New York Times said—"police barriers up, the block choked with fans . . . she is tops." We are gratified this great artist on her first TV SPECTACULAR featured THE GOOFERS as her STAR SUPPORT.

## No Zionist, Kaye Is Still Banned By Jordan Censor

Danny Kaye, in Chicago, expressed himself that he "couldn't care less" although adding "it so happens I am not a Zionist" when told that Jordan's film censor announced that all films, wherein Kaye had a role had been barred for that reason. Saad Jumah, Interior Under-Secretary, has declared that the reason was that Kaye "was an enthusiastic Zionist propagandist."

In light of Kaye's recent vivid work in behalf of UNICEF (the UN Children's Rehabilitation Fund) the amusement industry at large, however, takes a very dim view of this curious Jordanian edict. There will probably be diplomatic repercussions via Washington according to trade opinion.

## M&L Now Asking \$6,000,000 Vs. NBC

Hollywood, Oct. 2.

York Pictures amended its complaint in its lawsuit against NBC to bring the total damages to \$6,000,000. Action, charging breach of the Dean Martin & Jerry Lewis contract, originally filed Aug. 14, has been boosted by \$3,000,000.

Basis of the contract clause is that York would own the negatives if any of the M&L shows were filmed. Such negatives would have a value of \$3,000,000, the plaintiff claims.

## INTERRACIAL 'SALOME' WITH MURIEL RAHN

An interracial "Salome," in which soprano Muriel Rahn will sing the title role, is set for full-scale production for six performances next January and February at Carnegie Recital Hall, N. Y. Company, which has a cast of 28, is being organized and financed by a new outfit known as Opera Faces '57.

Faces was set up by Dick Campbell, Miss Rahn's husband-manager who's been a producer-director-concert agent for the last 15 years. The Richard Strauss revival has been pencilled in for three Fridays and Saturdays (three weekends) Jan. 18-19, 25-26; Feb. 1-2 at \$2.80 top.

Already inked under AGMA pacts are Doris Doree, Laurence Watson, E. J. P. Tierney, Alice Prescod, Eugene Brice, Hugh Hurd, Joan Engelman, Julia Bailey, Charles Ward, Carrie Glover, Louis Shayman and Edward Christopher. Production will be staged and choreographed by Tilda Morse, Miss Rahn designed the costumes while Paul Meyer will handle accompaniment at the piano.

# Esther's Spec KOs NBC Aqualibrium; Saved by N.Y.-London Garrison Finish

## Pro-Ike Committee

Hollywood, Oct. 2.

Entertainment industry committee for Eisenhower & Nixon has been formed, with Darryl Zanuck, Sam Goldwyn, Jack L. Warner and George Murphy as co-chairmen.

First meeting will be held tonight (2).

## Scot Sociologists Get In On Rock 'n' Roll Act; Kilt Vs. English View

Glasgow, Oct. 2.

Now the psychologists are probing the rock 'n' roll trend here. Social workers say there is nothing to fear.

In a speech at Ayr, Dr. A. G. Mearns, lecturer in social medicine at Glasgow U., said: "I think the simplest thing is to ignore it completely. So long as the press 'write up' these individuals, so long will youngsters be made to feel terribly important."

A band in northeast Scotland, Eddie Watson & His Meteors, will unleash its rock 'n' roll rhythm among rural audiences this month. (Continued on page 87)

## Showfolks Politicking For Rival Candidates

Washington, Oct. 2.

Show biz figures are moving more and more to the center of the stage in the national election campaign. Both Democrats and Republicans have turned to legit, screen and video personalities for entertainment and fund raising assistance. The show business people are also taking part in the management of various angles of the campaigns.

National Ike Day, a GOP fundraising event on Oct. 13 will be a nationwide telecast over CBS. Irene Dunne and George Murphy are co-chairmen. Slated to appear are Helen Hayes, Ethel Merman, Irving Berlin, Eddie Fisher and Fred Waring's Glee Club. Barnee Breekin, maestro of the Shoreham Hotel's Blue Room shows in Washington will conduct a 20-piece orchestra.

On the Democratic side of the fence, Myrna Loy is helping to launch "Democratic Mail Call"—a nationwide, letter writing campaign to get people to the polls on Nov. 6. She is undertaking the West Coast end of the project.

At the Women's Day celebration last Friday (28) in Washington, one of the Democratic money-raising gimmicks was an auction of hats of political and theatrical celebrities. Among those who donated hats for the cause were Margaret Truman, Lauren Bacall, Vanessa Brown and Jan Sterling.

If NBC-TV attempts another swim show similar to the Esther Williams tint spec last Saturday (29) it'll probably be over somebody's dead body. Engineers, technicians and stagehands are still running around in circles trying to restore their equilibrium after going through one of the most hectic experiences in tv annals—an experience which, it's estimated, cost NBC and the RCA-Oldsmobile sponsors about \$35,000 over the spec's budget (with network and clients sharing in the added rap) and enabling some of the stagehands-technicians to take home up to \$500 in overtime pay.

The show finally got on the air (and it was a major consolation to all concerned that it wrapped up the healthiest Trendex of the weekend), but even moments before show time things looked bleak. (Rating was 26.6.)

With only about four inches to spare wall-to-wall in installing the swim tank at the Brooklyn tint studios, it sprang a vital leak the day before the show, and even though the performance it was necessary to keep a pump in operation. Engineers worked through the night trying to right things and in the middle of their labors the motor that navigated the revolving aquaplane went bad. More men and more time.

And only this week the truth came out—some of the tank parts had been left behind in England. (Continued on page 85)

## DeMILLE & THE BOLSHEVIKI

They Left His 'Godless Girl' With Her Conversion Cut Out

Cecil B. DeMille would like to see his "Ten Commandments" play the Iron Curtain countries but wants assurances that the production will not be cut. He indicated this in New York this week in recalling his trip in Russia in 1931 where he was regarded as a "hero."

DeMille related that he was puzzled how to explain this until discovering one of his early-day pictures, "Godless Girl," was playing the Kremlin circuit but not as he had intended it. Film concerned school students who had taken to atheism until the last reel, when they re-entered the spiritual fold. The Russians deleted that final reel. "Commandments" was brought in at a negative cost of \$13,500,000, according to the producer. He said he'll draw none of the profits, all monies which normally would accrue to him under his participation deal with Paramount being earmarked for the DeMille Trust. This is a charitable outfit, of which DeMille is not a director, set up to contribute to charitable, educational and church interests.

"Commandments" was shown to the press in theatres in several cities yesterday (Tues.) and Monday in advance of its invitational premiere at the Criterion, N. Y. Nov. 8.

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ABEL GREEN, Editor

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# 20TH-WB: STUDIO CO-TENANCY?

## Schreiber, Forecaster of Star Trends, Sees Clustering of Fresh Names Altering Studios' Subservience

By ABEL GREEN

En route to Europe on a business-vacation trip of three-four weeks, Lew S. Schreiber, vet 20th-Fox studio executive, whose prime concern is with contract negotiations for talent and properties, had some more views on the horizons of the picture business. In a similar situation, about five years ago, he discussed with VARIETY the likelihood of more and more independent deals, talent participations, and "a limitless ceiling which will make most studios subservient to the star." But this time he envisions a reversal of that trend.

It may take a similar period to unearth a flock of new talent but he thinks that the new marquee values, which are being constantly created, and will more so with the advancing years, will revitalize Hollywood. If only because so many unknowns, but loaded with talent, are being spotted in "participation" pictures, Schreiber feels, they must redound to the general welfare of the industry.

Where a top star, director or writer-director has his own indie setup they seek to insure their investment with new faces but on short budgets because the stars et al are the ones getting the cream deals. As these new faces, coupled with a potent personality, get proper exposure they too will gain in stature. A case in point is Don Murray's click opposite Marilyn Monroe in "Bus Stop." There are countless such instances says Schreiber.

Admittedly these new personalities may, in time, seek and command fancier fees but meantime (Continued on page 22)

## Film Men Found Short of Interest In Shortage

The Saga of Robert J. Gurney Jr., who has just made an outright sale of his first production, "Edge of Fury," to United Artists, may well be subtitled, "So you want to be a producer." Having read in the trade papers the exhibitors' complaints about a product shortage, Gurney, a documentary film writer and director, figured the time was right for "a new guy to break into the business."

So he acquired the rights to New Yorker mag writer Robert Coates' novel, "Wisteria Cottage," assembled a bankroll of \$150,000, wrote the screenplay himself, convinced Irving Lerner to serve as co-director, hired a camera crew and Broadway actors, and took off for the North Carolina coast for location shooting.

The picture—an offbeat item dealing with a mad sculptor—was duly completed without untoward incidents, but Gurney's problems then began. He was faced with the task of finding a distributor. On the basis of the product shortage squawk he expected to find an open door policy among distributors and agents. To his disappointment, however, he couldn't open a single door—not even to get the picture screened.

"I was told," he recalled the other day, "that a major talent agency was on the lookout for small pictures. Through a friend of a friend of a friend I was told that one of the top guys would see me if I called. I called 12 times. I never could reach him or did he ever return a call." He faced similar experiences at other companies. Persistence, however, paid off. A couple of distributors at hot house films saw Gurney's effort, liked it, but (Continued on page 28)

### Gina Learns

On his recent European swing Sam Goldwyn met Gina Lollobrigida at a Paris reception. When she mentioned that she'd like some day to do a picture for him the producer replied: "There's one thing more important than you, or me, in such an arrangement—the story." "Nobody ever told me that," said the Italian star.

## Stars (and Fees) Delay Features At Columbia

The economy that has been developing in the picture business over the past several years has now reached the point where important production is being delayed. This is the economy that pertains to stars.

Columbia to cite one, has only three "A" pictures turned out by the studio on its release schedule for the balance of this year. These are "Solid Gold Cadillac" and "In a Family Way," both starring Judy Holliday, and "You Can't Run Away With It," with June Allyson and Jack Lemmon.

According to exec sources, Col has been ready to go with a dozen important projects for some time—ready except for casting. Stars are either unavailable or the asking price is too steep for the company. The top-name players, hand in hand with their agents, want to make perhaps only one film a year and for this they want a percentage deal. Col as a result has been putting off the actual camera work.

Coincidental with this, Col's independent and foreign film sources have reached a new high level. This means no cut-down on the program of releases. But it clearly does have the effect of reducing studio activity.

Taking a broader view of this new economy, it's no secret that all companies have had difficulties from time to time in nabbing the "right" players for certain pictures. This leads to the question of how Stanley-Warner and American Broadcasting-Paramount Theatres can expect to come up with pictures of boxoffice weight when it's no cinch for the experienced studios.

## FILM INDUSTRY FAILS TO SPONSOR OSCAR

Hollywood, Oct. 2. Oldsmobile will pick up the bills for the fourth consecutive year on the annual NBC-TV telecasts of the Motion Picture Academy nominations and awards. Oldsmobile sponsorship followed an abortive attempt by the Assn. of Motion Picture Producers to reach an industry-wide formula to assume the sponsorship of the Oscar festivities itself. Last week, after a series of meetings, film men notified NBC western division v.p. John K. West that no agreement had been reached among the producers, and that the Assn. was therefore waiving first refusal on the Oscar events.

West said both awards and nominations telecasts would be offered to Oldsmobile. No dates have been set for the two events, normally held in the early part of the year.

Y. Frank Freeman, AMPPP board chairman, said his org would continue to explore plans for future underwriting of the Oscar shows, with NBC pledged to again offer them to the Assn. before negotiating for commercial sponsorship.

## WALL ST. THINKS IT MAKES SENSE

By GENE ARNEEL

Mergers of studio facilities have become one of the top subjects of talks among film industry brass. Whether it's to be 20th-Fox sharing the same lot with Warners, or RKO and some other outfit, it's seen in certain trade circles that amalgamations of some sort are in definite prospect.

Sharing of studio between 20th-Fox and Warners is considerably more than a conversational item. Wall Street believes that a blueprint already has been drawn, this calling for a sale of the 20th lot, including all oil rights, for \$25,000,000. Company would then move in on WB with the two sharing all film-making facilities.

This would represent the most drastic move in recent years in the interest of economy. The problems inherent in such a shift are tremendous but the savings that would accrue to both companies obviously would make it worthwhile, according to the Wall Streeters.

Regardless of whether this ever materializes, many in the trade acknowledge that the new trends in picture-making make such a merger economically desirable. Sound stages are being used less and less as independent producers align with the majors. The indies are more inclined to work on location, particularly now with screen processes which make a big (Continued on page 22)

### STEVE COCHRAN TO ITALY

Alexander (U.S.) Co-Producing With M. A. Antonio

Steve Cochran has been set to star in "Il Crido," an Italo-American co-production to be filmed entirely in Italy this year. Harrison Reader will serve as executive producer for Robert Alexander Productions, the U.S. production company making the film in conjunction with Michael Angelo Antonio.

Cochran, who leaves for Europe in several weeks, has a number of other deals brewing abroad. He'll co-produce and star in "The Contraversion Canon," to be filmed in Spain by CEA productions. In addition, he plans to star and produce "Heads or Tails," to be made in West Germany.

## MPAA Board Mulls \$5,000,000 Pix Contest to Up Attendance; Will Exhibs Toss In \$2,097,000?

### Film Economy?

Republic Pictures last week brought into New York a number of its supervisors from various parts of the world to attend "a momentous announcement." When, by mid-week, it didn't materialize, they were sent home again and told the news would be cabled to them if and when it broke.

Expected news, of course, was disclosure of the deal under which 20th Fox would take on Rep product in Britain and possibly elsewhere.

Board of the Motion Pictures Assn. of America meets in New York today (Wed.) to consider a \$5,000,000 contest to be sponsored by the film industry as a means of stepping up theatre attendance. This is one of various ideas worked out by the MPAA's ad-pub committee at the behest of the board.

Contest idea particularly is regarded as a puzzler in concept for it involves a contribution of \$2,097,000 by exhibitors. They're also asked to promote local-area prizes and give away year-long passes. On the other hand, the producer distributors would share the making of 12 one-minute reels for use in the contest at a cost of \$60,000 plus other expenses covering prints and distribution.

As the plan is mapped, each film clip would present a couple of stars engaging in a charade, the answer of which is the title of a picture. Theatre customer is entitled to participate in one guessing game per admission.

Other proposals being presented to the board include: a market analysis to determine who attends film theatres, or doesn't, why and why not; a press junket to Hollywood, with 300 newspapermen invited to spend a week at the film capital, with exhibs to pay transportation expenses and the producer-distributors all other items, and field trips by Johnston and a few studio execs to meet with editors and publishers for an "honest exchange of information."

Actually, the \$2,097,000 which the exhibs would be asked to ante up is no staggering sum if all theatres were to participate and pay on a per-seat basis. But this would demand an unprecedented unity of minds in an industry where disunity in varying degrees has prevailed over the years.

## Skouras Report Range: Juve Bait, Oil, South Africa

Juvenile appeal of a quartet of upcoming features is stressed in the report to the stockholders mailed out last week by Spyros P. Skouras, 20th-Fox prexy. He cites "Teenage Rebel," "Between Heaven and Hell," "Love Me Tender," the Elvis Presley starrer, and "Rock, Roll and Rhythm," described as "an ideal subject for the Christmas and New Year's school holidays."

Quartet is geared "to the specialized nature of today's market, and aimed squarely at the important youthful segment of that market. Many surveys have revealed with unquestionable authority the fact that our younger people today have more leisure time and greater buying power than at any other time in our country's history," he wrote.

Skouras also made official what 20th had disclosed in a preliminary report some weeks ago: 20th's earnings for the 26 weeks ended June 30, 1956, stood at \$2,156,670 or 82c per share against a net of \$2,790,800 or \$1.06 per share during the same period in 1955. Total (Continued on page 28)

## National Boxoffice Survey

Trade Picks Up; 'Tea' Takes Over No. 1 Spot, 'Peace' 2d, 'Wonders' 3d, 'Things' 4th, 'Bus' 5th

Fresh screen fare, of stronger calibre than recently, plus a seasonal trend towards accepting television and school is boosting biz at the wickets generally this session. Weather more conducive to cinema attendance also is proving a factor.

New champ this stanza is "Tea and Sympathy" (M-G), with better than \$436,000 in grosses from key cities covered by VARIETY. This includes a big \$155,000 from the N.Y. Music Hall. "War and Peace" (Par), with some additional prems, is pushing up to second place, and likely will be heard from more in the near future.

"7 Wonders of World" (Cinema) is landing third spot, playing in some 11 representative key cities. "Best Things in Life Are Free" (20th), another newie, is coping fourth money. "Bus Stop," from same company, is winding up fifth, being the first time it has dropped below fourth in many weeks.

"Oklahoma" (Magna) is finishing sixth as against fifth a week ago. "High Society" (M-G) is slipping to seventh position after holding down No. 1 spot for seven consecutive weeks.

"Bad Seed" (WB), second last round, is finishing eighth. "Attack" (UA), another newcomer, rounds out the Big Nine list. "Lust For Life" (M-G) heads the

runner-up plx, with "Pillars of Sky" (U) also in this category.

"Toward Unknown" (WB) looms as a promising new entry. It is big in N.Y., okay in Balto and lusty in Buffalo. "1984" (Col), also new, looks lofty in N.Y. and good in Seattle but mild in Minneapolis and fair in Omaha. "Solid Gold Cadillac" (Col), which continues nicely in L.A., is socko in Seattle.

"Walk Proud Land" (U), big in Louisville and good in Buffalo, is rated fair in Omaha. "Ambassador's Daughter" (UA) looks nice in Toronto. "Bigger Than Life" (20th) is not so big generally, but looks okay in Washington and good in St. Louis.

"Crime in Streets" (AA) shapes hotsy in Chi. "Beyond Reasonable Doubt" (RKO) looms fair in Providence.

"Vagabond King" (Par), fine in Toronto and fair in Chi, is still on disappointing side elsewhere. "Last Wagon" (20th), good in L.A., is solid in N.Y.

"Ambassador's Daughter" (UA), fine in Toronto, is NSH in Balto. "Proud and Profane" (Par) is rated solid in L.A. and surrounding area.

"King and I" (20th), which has played its bigger city first-run dates, shapes neat in Toronto, oke in L.A. and big in Minneapolis. (Complete Boxoffice Reports on Pages 10-11)

## Nasser's Arabian Nights Dreams Cues Film Echo

By ELVIRA T. MARQUIS

Cairo, Oct. 2. American film men quoted at the recent Venice Film Festival as saying that smaller nations like Spain, Greece and Denmark should be watched as a source for fresh-slated feature film might well add Egypt to their eye-peeled list. For the Egyptian film industry seems definitely coming alive.

Politics play a part in the change. With the present ambitions of the Nasser regime to assume the leadership of the Islamic nations, Egyptian films are now more natively Egyptian and this has infused a uniqueness previously lacking when Cairo's studios turned out mediocre imitations of American and British product.

Related to the upgrading of Egyptian product are the numbers of natives who were sent to Hollywood to perfect their motion picture techniques. Production managers, camera directors, set designers reflect the benefits of such education.

While Egyptian product is little known to American audiences it has been increasingly accepted and praised in Europe, the Middle East (especially) and Asia. A Good response was obtained by "I Sold My Youth," "The Monster" and "Raya and Sekina."

If the economic squeeze on Egypt does not become too rough, all eight film studios in Cairo (one sound stage each) expect to continue their ambitious production schedule for the 1956-1957 season. Last year Egypt produced 88 films. At the Mizr studio—largest and most modern of the eight—Egypt (Continued on page 28)

# Kaufman Will Dump Yugoslav Pix Rather Than Take 'Foreign Agent' Tag

Sidney Kaufman whose Grand Prize Films imports Yugoslav films has been asked by the Justice Dept. to register as a foreign agent.

Demand has been contested by Kaufman who claims he isn't an agent for the Yugoslav industry whose output he only partially represents. Furthermore, he says, the Foreign Agents Registration Act of 1938 includes specific exemptions, including one for "Any person engaging or agreeing to engage only in private, nonpolitical, financial, mercantile, or other activities in furtherance of the bona fide trade or commerce of such foreign principal."

Justice Dept.'s Foreign Agents Registration Section has informed Kaufman it doesn't consider him eligible for this exemption, particularly since Yugoslavia is a Communist state.

Specifically, the Department makes reference to the possible political and propaganda content of Yugo pix, which rob Kaufman of his exemption rights.

Kaufman said last week in N.Y. that, if the Department persisted, he had already told the Yugoslavs he'd rather drop their representation than incur the 'foreign agent' tag. Kaufman at the same time maintained that the Justice Dept. attitude foreshadowed a serious situation for all importers, particularly those that may deal with Iron Curtain countries.

Kaufman stressed that his representation of Yugoslavia Film in the U.S. in no way implied any activity other than distribution of pictures; nor did it have any bearing on his own political views. He said that not all of the Yugoslav pix were available to him since one of the local companies had refused to go along with the arrangement.

## See 'War & Peace' As Three-a-Dayer

Paramount has worked out a new national policy on sale of "War and Peace," company's three-hour and 28-minute Tolstoy adaptation, which places stress on a three-day presentation. Excepting Fridays and Saturdays, which will continue on a grand basis, Par is now recommending that the picture be scheduled so that there will be only one full evening performance.

Par's thought is that in past the four-a-day meant two performances in the latter part of the day with neither one agreeably timed for the public. Idea now is to spread the one night showing at around eight o'clock, so the audience will have the opportunity to catch it and still return home at a reasonable time.

In line with the Par recommendation, the Hollywood Paramount Theatre already has switched to three-a-day after the original continuous-run policy. It's presumed that most new bookings will be on the same basis.

Business improved at the Coast house following the switch.

Remaining unchanged is the four-a-day at the Capitol, New York, this on the theory that the metropolitan potential audience is sufficiently large to tap for the heavier schedule and the getaway following the last unreeling is not too late for many Gothamites.

## Lipton Musters Staff

David A. Lipton, Universal's pub-ad veepee, has summoned N.Y. publicity and advertising execs to the Coast for a week of confabs starting Monday (8). Meetings will revolve around plans for U's early 1957 releases.

N.Y. delegation will include Charles Simonelli, eastern pub-ad manager; Philip Gerard, publicity topper; Jeff Livingston, advertising chief; Herman Kass, exploitation manager, and Robert Gilman, v.p. of Cunningham & Walsh, U's advertising agency. They will be joined on the Coast by Ben Katz, Midwest pub-ad representative with headquarters in Chicago, and Jack Diamond, Archie Herzoff, James Baker, and George Lait, Coast pub-ad execs.

## Angle on Casting

John Patrick is doing a re-write job on his "Les Girls" script because of casting difficulties encountered by Sol C. Siegel, who's to produce.

Character types originally written in by Patrick had to be changed to accommodate the players available to Siegel. It's to be a Metro release.

## Sadistic Scenes Still Upsetting Europe—Spies

Biggest Continental censor beef is still violence in American pictures, says John Spires, Universal's Continental supervisor.

In New York this week from his Paris headquarters, Spires noted that the European public didn't see eye-to-eye with the censors. He cited the case of "To Hell and Back," a war picture, which is one of U's biggest grossers in Germany.

"The European censors allow some incredible sex scenes to pass, but they're tough when it comes to brutality and violence," he reported. Spires added that the Hollywood films' restraint re the presentation of sex was both a handicap and a blessing. "A European mother is just as happy as her American counterpart to know that she can let her youngster see a film without having to worry about its contents," chimed in Ben Cohn, assistant to U's foreign general manager, Americo Abaof.

## SASK. EXHIBS' ELECTION

Regina, Sask., Oct. 2.

J. Duane McKenzie, of Estevan, was re-elected president of the Saskatchewan Motion Picture Exhibitors' Assn. at the organization's annual meeting in Regina.

J.F. Lundholm of Swift Current, was re-elected veep and Jack M. Heaps, Regina, was returned as secretary-treasurer.

## Now Ben Hecht Extols Bosses

Old Tyrants Best—Didn't Talk, Yelled, Didn't Think, Felt—Hollywood Writers Over-Paid

Hollywood needs rugged bosses of the type that one time ruled the film colony with a firm hand, according to Ben Hecht. The writer has specific reference, he said, to "Harry Cohn, Louis B. Mayer, Goldwyn and Zanuck in their heyday."

Hecht reasons it this way: "These men didn't talk, they yelled, they didn't think, but they could feel, and they were shrewd showmen."

The old-line kingpins knew what the public wanted and gave it to them, stated Hecht. "It was the writer's job only to get to first base and then have the boss take over. The boss knew which way a script should be turned. He knew what 30,000,000 people wanted to see."

Hecht, in New York during the past week, admitted he rebelled against the "boss rule" for years but now acknowledges "that the boss was right."

Hecht conceded that this kind of thinking was contrary to any ideas about freedom for writers. "But Hollywood writers are merely stowaways," he insists. "They collect four times the amount of money they're worth. Sure, I collected it, too, because I was inspired by poverty."

Ever the controversial figure, Hecht claimed he withdrew his name from "Iron Petticoat," Bob Hope-Katharine Hepburn comedy made in England, because he felt that too much of his script was deleted. (It's also reported that Miss Hepburn is doing a burn because some of her scenes were cut.) Hecht says he owns 24% of the

## No Respect for Story, Exhib Sees Dropping-In Policy Hurting Pictures

Theatre policy of allowing patrons to walk in at any time during the feature is spoiling the entertainment values, put into the film by its makers, says Walter Morris, operator of three houses in Knoxville, Tenn.

In N.Y. recently for the Theatre Owners of America convention, Morris said he had instituted a "see it from the beginning" policy at his Pike Theatre, and that the system had paid off, at least at that specialized house. "It's more important than ever today that people get to see pictures in the proper atmosphere," he held. "A film has to be seen in proper continuity to be enjoyed."

Morris said it was his impression that exhibition was "overseated" particularly in the drive-in field. Part of the blame he assigned to the equipment companies which were eager to sell their products. Ozoneers are reaching the point where they are seriously thinning out one another's business, he held.

Operational costs are up, Morris said. In building his houses, he was more concerned with stressing functional aspects rather than ornateness. "These are utility theatres and that keeps our overhead down," he observed. Morris operates, besides the Pike, also the Lee and the Tower. Lee, in the mill district, is due to shutter soon.

## RHODEN'S RALLYING CRY

Problems Must Be Faced With Imaginative Practicality

Phoenix, Oct. 2.

Elmer C. Rhoden, head of National Theatres Inc. of Los Angeles, 335-house circuit, outlined to 100 "delegates" at the company convention here a four-point plan for meeting trade problems head-on. What was needed was a "progressive, imaginative mental attitude."

Waste must end. Better use of available manpower was essential. Selective audiences likely to respond to a given picture's theme must be aggressively courted. Redoubled efforts were partly required because shortage was rushing product to market prematurely without normally adequate hally-hoo.

## New York Sound Track

Eric Johnston off Saturday (6) for his trip behind the Iron Curtain. He'll head first for Warsaw, then plans to visit Moscow, Budapest and Prague. Preceding Johnston to Europe this week was v.p. Griffith Johnson, who's going to o.o. the situation in Denmark to which the U.S. companies still refuse to ship film. J. Arthur Rank Organization's John Davis due in N.Y. Oct. 15. Arriving earlier, Oct. 11, is Kenneth Winkles, Rank Org's joint assistant managing director. Universal's foreign topper, Americo Abaof, back today (Wed.) from a trip to South Africa. Horst v. Hartlieb, head of the German distribution unit, a U.S. visitor. Foreign managers are hosting at a luncheon for him today. French Film Office's Joseph Matherni cocktailing visiting French exhibs at the Waldorf Saturday (6). They're on their way back from the Coast.

Did Metro make a booking mistake in shunting "Lust For Life" into the succubus Plaza, N.Y., when, judging by the mass biz, this artie appears to be to small a house-booking? Jerry Wald mulling the Mistigetti biopic which Paris agents Perdita Chandler (sister of Fefe Ferry, who was killed in an auto accident on the Continent) and her partner, Sophie F. Silber are agenting. Later is due in America mid-October preparatory to debuting Henri Salvador on two Ed Sullivan videoshows Oct. 21 and 28; he also appears at the Waldorf's Empire Room in November, his U.S. debut in any medium other than disks.

J. Robert Rubin, former Loew's Inc. general counsel, hosting an amusement industry luncheon at the Waldorf-Astoria Oct. 9 on behalf of the National Conference of Christians and Jews. Cinerama's "Seven Wonders of the World" has scheduled an extra 10:30 a.m. performance for Columbus Day, Oct. 12 at the Warner Theatre, N.Y. Regular weekday matinee prices will prevail. The success of "The Bad Seed" without star names, according to Jerry Wald (reporting from Hollywood), has name performers and agents worried. Wald believes that "Seed" will have the effect of alerting Hollywood that "the play's the thing." F. Hugh Herbert leaves for London Tuesday (7) for final editing and dubbing chores on "The Little Hut." Producer Sol C. Siegel returned to the Coast over the weekend after conferring with John Patrick on the screenplay of "Les Girls." Metro exec Ben Thau returned to the Coast yesterday (Tues.) following a Gotham stopover after his return from Europe.

Jean Goldwurm of Times Film in a hassle with the French producers of "Versailles," which he bought for the U.S. Goldwurm originally agreed to pay \$100,000 for the spectacle. This was compromised to \$75,000, of which only \$50,000 has been paid. Goldwurm claims the French promised to come through with coin to help hypo the pic in the U.S. but failed to do so. Zachary Scott and Faith Domergue signed for Amalgamated Productions' "One Man's Secret" which rolls in Rome and Capri Oct. 6. Stanley Kramer breezed in from Madrid, winged to the Coast immediately and goes to London in April for the wrapup on prints of "Pride and Passion." Cecil B. De Mille is against showing "Ten Commandments" on television (home toll or any other) "because the small screen would make the Red River look like a bathtub." Ben Babb left Paramount, having completed his one-picture ad-pub assignment on "The Mountain." William J. German will be honor guest at the industry's Oct. 24 dinner for the Joint Defense Appeal. And Herb Rosenthal, MCA v.p., is talent coordinator for the cerebral palsy telethon on WOR-TV Oct. 20. Joshua Logan off to Paris to seek Audrey Hepburn for "Sayonara."

Pittsburgh critics invited to New York for the world preem of "Giant" at Roxy Theatre Oct. 10 also received bids a few days later from Metro, unaware of the WB invitation, to junket to Cincinnati on the very same day to meet Doris Day at the tee-off of her indie picture for Metro release, "Julie." Naturally they had to turn this one down.

Ansel (Jerome V.) Film Studios Inc. has been authorized to conduct a film studios business here. Bernard B. Sumlin is a director and filing attorney. Filmsounds Inc. has also been chartered via attorney Robert Z. Lewis.

Samuel Goldwyn was a White House visitor last Friday in powwow with the President. The producer and Jack L. Warner are co-chairman of the Hollywood-for-Eisenhower fund drive.

N.Y. Daily News topper F. M. Flynn happened to be at one of Samuel (and Frances) Goldwyn's London receptions, where the vet producer aired his views on pix and pix quality. Result was an editorial in the News last Thursday (27), captioned "Just Make 'em Good," which said in part: "To compete successfully with television, says Mr. Goldwyn, Hollywood only needs to make good pictures exclusively, and fewer pictures. Costs and TV competition, he feels, have made separate films impractical."

"Sound advice to Hollywood, we'd call it. We'd like to add one thought of our own; namely: How about the movie people laying off shows that run three hours or worse, with hardly a break, and oftener than not bore most of the customers stiff?" [Goldwyn footnotes that if this refers to Par's "War and Peace," he doesn't agree with the News.—Ed.]

## L.A. to N.Y.

David O. Alber  
Casey Allen  
Ruth Attaway  
Fran Bennett  
Jack Carson  
Paddy Chayefsky  
Cecil B. DeMille  
Paul Douglas  
Pat Duggan  
L. Wolfe Gilbert  
Henry Ginsberg  
Don Hartman  
Hurd Hatfield  
Helen Hayes  
Dennis Hopper  
Ted Howard  
Rock Hudson  
Sam Katzman  
Eartha Kitt  
Arthur B. Krim  
Abe Lastvogel  
Frank Loesser  
Sammy Lewis  
Virginia Mayo  
Groucho Marx  
Mercedes McCambridge  
Patti Moore  
J. Carroll Nash  
James Nicholson  
Michael O'Shea  
Zasu Pitts  
Mickey Rooney  
Jo Stafford  
Jerry Stagg  
Hal Stanley  
Samuel Stark  
George Stevens  
Paul Weston  
John Williams

Chill Wills  
Walter Winchell  
Jane Withers

## N.Y. to L.A.

Al Burton  
Cab Calloway  
Ralph Cohn  
Wendell Corey  
William Dozier  
John Forsythe  
Samuel Goldwyn  
Betty Hutton  
Sidney Kaufman  
Stanley Kramer  
Alan W. Livingston  
John Mitchell  
Anthony Perkins  
Sol C. Siegel  
Benjamin Thau  
John K. West

## Europe to N.Y.

Lycette Darsnaval  
Marlene Dietrich  
Evelyn Dorat  
Robert W. Dowling  
Tito Gobbi  
Sybil Hall  
Horst v. Hartlieb  
Sol Lesser  
Mantovani  
Kevin McCarthy  
David Merrick  
Wolfgang Schneiderhan  
Irmgard Seefried  
Serge Semenenko  
Bert Senofsky  
Kurt Ulrich  
Herbert von Karajan  
Billy Wilder

## N.Y. to Europe

Griffith Johnson  
Eric Johnston  
Harry M. Kalmlne  
Joshua Logan  
Otto Preminger  
Eric Van Orser

# U.S. CREDIT CURBS HIT INDIES

## Hardtops Qualify for Loans!

[JUBILATION IN INDUSTRY]

Washington, Oct. 2.

The Loan Policy Board of the Federal Small Business Administration has authorized hard-top theatres as businesses to which loans may be made. This is in line with recent recommendation of the Senate Small Business Sub-Committee on Motion Picture Trade Practices.

In a statement the Board declared: "Recognizing that four-wall theatres, in addition to providing entertainment, frequently make substantial contribution to the maintenance or advancement of the economy of their communities, the Board was of the opinion that the extension of financial assistance to small business concerns for the modernization, equipment, repair or operation of four-wall theatres making such contribution would be in the public interest."

### Happy Are They

Action making small theatres eligible for Government-sponsored loans was hailed with jubilation in industry circles. The tight money market has been most severe on theatreowners. In addition to the Federal Reserve Board's crack-down on loans of all kinds, local banks were additionally reluctant to grant loans to theatres for improvements, installing new equipment, and refinancing mortgages because of the risks entailed in theatre operation today.

The lack of working capital among exhibitors and the reluctance of commercial banks to grant them loans was sharply pointed up by Harry Brandt during his testimony before the Senate Small Business Subcommittee.

## Rotten Manners and Not Patriotic

That's Daff's Estimate of U. S. Exhibs Panning U. S. Product While Touring Europe

Alfred E. Daff, Universal executive vice president who just returned from a five-week global tour, charged that exhibitors representatives were undermining the American film industry by their statements abroad. He was sharply critical of exhibitor officials who, during tours abroad, advised foreign theatreowners not to depend on American producers for their product.

(Daff refused to identify the exhibitor rep or reps, but other industry tales have placed the finger of Herman M. Levy, Theatre Owners of America general counsel. Levy is reported to have told European theatreowners to look to the Continental market for additional product since the U. S. filmmakers appeared more interested in television than in the theatres.)

Statements derogatory to American producers, Daff remarked, can be extremely harmful in that they have the effect of misleading government officials abroad. According to the U. S. official, foreign theatreowners tended to laugh off the remarks since they are well aware of the fact that American films represent their most potent b.o. potential. "Otherwise," Daff stated, "American films would not occupy 65% of the playing time of the world screens." He pointed out, too, that U. S. films are doing a great job for the free world in that they do not indulge in propaganda. "I've been told," Daff said, "that the American cowboy with his horse has created a greater impact with the ordinary people than anything else."

## Hecht Says His Script Uses Hemingway Book, Not Just Sex Angles

Ernest Hemingway's "A Farewell to Arms" will be brought to the screen "in full" via David O. Selznick remake of the 1932 Paramount production, according to Ben Hecht, who scripted the latter-day version. Hecht claims the original, which had a screenplay by Benjamin Glazer and Oliver H. P. Garrett, "was 20% of the book with 80% concerned with the sex angles." Original had Helen Hayes, Gary Cooper and Adolphe Menjou in the leads.

Further, according to Hecht, research conducted under Selznick's direction disclosed a his/orical phase of World War I which heretofore had been obscured. This concerns a regiment of Italian cavalrymen heroically holding off the German army for four days.

### Jury's Film Outing

Boston, Oct. 2.

Arnold Van Leer, Paramount N. E. rep, copped publicity for "War and Peace" by inviting the 14-man Brink's jury to a private showing at the studio projection room.

Brink's jury accepted the invite and showed up with a deputy sheriff and seven court officers.

## Brit. Set Barter Deal With Italy

London, Oct. 2.

A barter deal to enable British pix to escape the new Italian compulsory deposit of 5,500,000 lire (about \$8,870) per film has been negotiated in Rome between the British Film Producers Assn., and the Associazione Nazionale Industrie Cinematografiche Ed Affini. It will be retroactive to Sept. 1 provided it is ratified by Oct. 15.

Under the deal five grounds are established to justify exemption from the compulsory deposit. The agreement, however, does not extend to companies which are either a subsidiary of or controlled by U. S. outfits, as a separate arrangement has been made between American and Italian interests.

Total exemption will be accorded to two British films for every Italian pic given a major circuit deal in Britain; to one British picture for every Italian film given a minimum guarantee by a British company of not less than \$28,000; the exemptions will be doubled when the minimum guarantee equals \$70,000. Exemptions will also be allowed on a one-for-one basis in return for every Italian pic given worldwide distribution by a British outfit with an adequate minimum guarantee.

### Nat'l Film Service On RKO 'Backroom' Work

Representing major change along the economy lines, RKO has entered a deal with National Film Service for the latter to handle all of the film company's "backroom" work in its 33 domestic exchanges.

National, which is headed by James P. Clark, will take over all services relating to the physical handling of prints for RKO under the arrangement.

## FUNDS TIGHTEN, RATES GO UP

Unless new sources of financing are uncovered, the nation's theatres will be faced with a product shortage in late 1957 and in 1958 that will be considerably worse than the present situation. The tightening of the money supply and the advance in interest rates has no direct relationship to the "troubles" in the motion picture industry, but is based on a national economic policy affecting all business and industry in the United States.

The clamp-down on loans by commercial banks is an outgrowth of Government efforts to control the inflationary trend in this country. According to the Federal Reserve Board, the slow-up in the rate of savings that normally fill the demands for credit has been a big factor in the tight money situation and the advance of interest rates.

Hardest hit by the lid on loans are independent producers who depend primarily on the commercial banks for the financing of their projects. The indies in recent years, and particularly those releasing through United Artists, have contributed a substantial and integral portion of the film supply. If these suppliers are dried up through the lack of financing, a substantial decrease in number of pictures produced annually is anticipated.

### '58 Seen Critical

Since bank loans have already been committed for most of the 1957 feature projects, the effect will not be felt until late in 1957 and will become most serious in 1958. Fortunately for United Artists, which arranges the loans for its independent producers, it has lined up the bank coin necessary to complete the pictures required for its entire 1957 program. Unless there is a loosening of the credit controls, UA may well have to develop new sources of financing for producers who come to the company with package deals.

The distribution company's topers, aware of the situation, are making a careful study of the money market. There have been numerous reports that UA is contemplating a public stock issue. (Continued on page 22)

## ACTT Asks BOT To Change Quota

London, Sept. 25

On the eve of the opening of the Washington negotiations for the renewal of the Anglo-American film agreement (Quota Act), the Assn. of Cinematograph and Television Technicians made a direct appeal to the Board of Trade prexy, Peter Thorneycroft, to introduce radical changes which would limit convertibility to the amount British producers take out of America. In its letter to Thorneycroft, following an executive session last week, the union refers to press reports that the present pact is to be extended in unamended form. It hopes they are inaccurate.

The union's appeal harks back to the agreed document sent in the name of all the industry labor groups to the National Film Finance Corp. and the Board of Trade, in which it proposed revision of the agreement "in keeping with other plans for the well being of the industry." It also advocates that the union's restrictions on convertibility should be extended to benefit British pix in Commonwealth and Colonial territories where "American domination restricts their exhibition."

The union further proposes that advantage should be taken of the occasion of the talks to advance the idea of a British Film Centre in the U. S. and for setting up an Anglo-American Films Council.

## Davis Due in Gotham, Rank's Distrib Seen Opening Own U.S. Sales, Leasing Film Houses

### U's \$1,500,000 Loan

Washington, Oct. 2.

Universal borrowed \$1,500,000 from the First National Bank of Boston and the Guaranty Trust under a 1955 credit agreement, the film company revealed today (Tues.) in a report filed with the Securities & Exchange.

U disclosed that \$1,200,000 was used to liquidate a short-term loan, \$200,000 for an installment payment on a loan with First National, and \$100,000 was added to the working capital.

The report also indicates that the company reduced its authorized cumulative preferred stock by 1,400 shares, leaving a total of 83,400 shares.

Distrib in New York hear that the J. Arthur Rank Organization's John Davis is now definitely launched on the idea of setting up a Rank distribution outfit here in the S. States. Day's is due to arrive here Oct. 15 with a view to pursuing the project and laying the necessary groundwork for it.

Giving further credence to the reports is the fact that, with one or two exceptions, none of the important Rank films of recent months has been sold to U. S. distributors.

It's assumed that, if Rank initiates his own office, he'll also acquire a couple of theatres. That would be in line with prior pronouncements by Davis, who for years has castigated U. S. exhibitors for "refusing" to play his product. He even went to the length of pointing this out in a full-page N. Y. Times ad last year.

Rank films in the past have been offered in two "spl's" to Universal and United Artists. U has practically ceased to take them and so has UA whose board chairman, Robert Benjamin, also happens to be the head of the American Rank organization. A package of Rank pix, anchored around "Doctor at Sea," was sold to Republic.

Indies like Walter Reade's Continental Distributing have been trying to license a block of Rank pix on the theory that continuity of supply would be a help in merchandising the films. So far, Davis hasn't gone for such a deal, and here—again—the possibility looms that he's conserving his product for his own projected outfit.

Rank once before leased houses in N. Y. He had both the Park Avenue Theatre and the Winter Garden, but failed to make a go of either. It's pointed out that, in recent years, the acceptance of imports, particularly British, has grown in the U. S. and that Davis, like his contemporaries in Europe, must be impressed by the American exhibitors' argument that they are short on product.

American distribution execs take the position that a Rank entry into the market would be welcome all around in that it would serve as a firsthand reminder to Davis of the difficulties that are encountered in the selling of imported films, even at a time when the Hollywood supply is said to be "short."

## Carthay Circle Priming For Todd-AO But Also Foresees Cinemiracle

Los Angeles, Oct. 2.

A remodeling project costing \$130,000 got underway at the Carthay Circle Theatre yesterday (Mon.) as Fox-West Coast began preparing the house for occupancy by Mike Todd's "Around the World in 80 Days." For the last 17 months, the Wilshire area deluxer has functioned as a legit house.

Longrange view of circuit is to make the house the locale for new Cinemiracle process, National Theatres' bigscreen system. In view of this, a part of the balcony will be cut away, losing about 200 seats, to provide a straight projection throw, either for Todd-AO or such three strip processes as Cinemiracle or Cinemascope.

The "80 Days" deal calls for a minimum of six months and cannot be extended beyond a year without F-WC's consent. At any time after the six months period, Todd can cancel on a four-week notice. Lease starts around Christmas and provides for a flat weekly rental under which FWC will staff and manage with the lessee bearing the costs.

Legit operation under the auspices of Artists Embassy finished its run Saturday (29). Outfit now is mulling a takeover of another F-WC house, possibly the Ritz, for next season.

## Males Buy Most Film Tickets

Males continue to outnumber females among the ticket-buyers at theatres, according to Sindlinger & Co., market investigators. The week of Sept. 1 brought a total of 67,245,000 and of these 34,250,700 were males, 30,478,100 were females and 2,516,200 were children under 12 years old.

Whereas in past it was always the women who gave pictures the heavier play, it's been noted by Sindlinger and execs in the trade that a growing number of films have particular appeal to the males. Further, the so-called soap-opera product that was prominent on release schedules in past, and obviously lured the females, has been sharply cut down.

Sindlinger, in his analysis, lists 20 productions as being those "most talked about" by the public during the Sept. 1 week. According to statisticians in the picture business, at least five of these have marked appeal for men, thus can rely less on the femme shoppers for gross revenue.

Five comprise "Moby Dick," "Somebody Up There Likes Me," "Away All Boats," "Johnny Concho" and "Fastest Gun Alive." It's to be noted further that none of the 20 listed by Sindlinger would seem to have more appeal for women than men.

Check of the releasing skeds from the various companies reveals that a growing number of properties are of the western and rugged western action classification. Columbia's "Harder They Fall," anent the rackets in the prizefight game, might be considered an example.

If there's to be much more of this it will be like kissing a growing percentage of the femme audience goodbye.

## ALLIED ARTISTS ADDS 4 BROMBERG EXCHANGES

Los Angeles, Oct. 2.

Allied Artists acquired four Southern exchanges formerly owned and operated by the late Arthur Bromberg, as of Sept. 30. Exchanges include Atlanta, Memphis, New Orleans and Charlotte.

No change in personnel will be made at any of these branches, according to prexy Steve Broidy, who reported that based on performance to date this year the four exchanges rep 16.58% of company's domestic gross.

AA also is considering the advisability of opening an exchange in Jacksonville, Fla., to further increase distribution efficiency, in the South, Broidy states.



## You Can't Run Away From It (C'SCOPE-COLOR-SONGS)

Good fun although uneven is this remake of "It Happened One Night." Music values and comedy characterizations help June Allyson-Jack Lemmon costar.

Columbia release of Dick Powell production. Stars June Allyson, Jack Lemmon, Charles Bickford, Paul Gilbert, Jim Backus, Stubby Kaye, Allyn Joslyn, Henny Youngman, Jacques Sorel, Walter Baldwin, Directed by Powell. Screenplay, Claude Binyon and Robert Riskin, based on short story by Sam Hopkins Adams, camera (Technicolor), Charles Lawton Jr., editor, Al Clark; songs, Johnny Mercer (lyrics) and Gene De Paul (composer); music supervised and conducted by Morris Stoloff; choreography, Robert Sidney. Previewed at Loew's Sheridans, Oct. 25, 1956. Running time, 95 MINS.

Ellie Andrews ..... June Allyson  
Peter Wayne ..... Charles Bickford  
A. J. Allyn ..... Allyn Joslyn  
George Shapely ..... Paul Gilbert  
Dancer ..... Jim Backus  
Fred ..... Stubby Kaye  
1st Driver ..... Henny Youngman  
Gordon ..... Jacques Sorel  
No. 1 Proprietor ..... Walter Baldwin  
Billings ..... Byron Foulger  
No. 2 Proprietor ..... Howard McNear  
No. 2 Proprietor's Wife ..... Edna  
Maid ..... Louise Beavers  
Minister ..... Raymond Greenleaf  
TV Announcer ..... Edwin Chandler  
No. 1 Proprietor's Clerk ..... Allyn Joslyn  
Elderly Lady ..... Queenie Smith  
Captain ..... William Forrest  
Joe ..... Dub Taylor  
2nd Driver ..... Steve Tenen  
1st Detective ..... Herb Vigran  
2nd Detective ..... Larry Blake

After more than 20 years "It Happened One Night" is back, but newly titled and in the modern dress of CinemaScope and Technicolor and with some musicalization added. As when Clark Gable and Claudette Colbert performed it under director Frank Capra, it's still the tale of the rich and headstrong young miss who, in seeking to be with her fortune-hunting husband against her father's wishes, meets, loves and wips a newspaperman.

June Allyson is the girl, Jack Lemmon the reporter and "You Can't Run Away From It" makes for some good fun some of the time. The plot is not much on its own; comic incidents and humorous characterizations must be relied upon. This is the approach to the laughs, this development of story asides that score well enough to carry the load. At least, well enough to make on the overall an all right, not outstanding, diversion.

With Dick Powell calling the turns as both producer and director, the entry hits some delightful highpoints of jocularly but there also are some slow spots. It's the unevenness of pace that keeps the comedy from top-rung.

Foundation is laid as Miss Allyson skips Pappy's yacht, boards a Greyhound Incognito and heads for the husband she had been forced to leave immediately after the nuptials.

Picture takes a sprightly turn as Stubby Kaye, fat and jolly sailor boy on the bus, engages fellow passengers in a spirited, amusingly worded "Howdy, Howdy, Howdy Friends and Neighbors." This is one of the colorful musical items that dot the comedy, the color derived from Johnny Mercer's lyrics. On the other hand, the tune of the title has a fetching quality, as penned by Gene De Paul, but it's done in the background and Mercer's lyrics are indistinguishable.

Miss Allyson and Lemmon, who's riding the same vehicle, are an affable combo in the leads, she looking chic and playing it straight as the rich chick and he handling comic bits of business with provocative brazenness.

Other "incidental" people in the script such as Kaye who contribute sparkle along the route, include Paul Gilbert, as a fast jiving "buswifol," Jim Backus, as the jalousy owner who tries to swipe Lemmon's suitcase; Henny Youngman, in for a bit as a bus driver, and Walter Baldwin and Howard McNear as motel operators.

Charles Bickford measures up as Miss Allyson's gruff millionaire father, as do Allyn Joslyn, editor driven to near distraction by Lemmon's promises of a "big story," i.e., anent the location of the missing heiress, and Jacques Scott as Miss Allyson's short-lived husband.

The hitch-hiking sequence from the original is reprised here, set to a ditty, as are the scenes of the two principals sharing the same cabin with a blanket, billed the Wall of Jericho, suspended between their beds in the interest of propriety. This motel business is given a nice pickup with Miss Allyson and Lemmon's counterpoint-

ing on the Mercer-de Paul "Temporarily" tune.

On a less bright side is a novelty dance number performed by Miss Allyson in a barnyard as she dons the garb of a scarecrow. Doesn't come off.

Script by Claude Binyon and Robert Riskin (only Riskin had the credit line in the original) tends to run long even though, paradoxically, the editing of some scenes appears too sharp. No intelligence available on how much footage was left in the cutting room.

Morris Stoloff rates a major nod for supervising and conducting the music, except for the barely audible dubbing of the theme. Other technical credits all good. Gene.

## The Mountain (VISION-COLOR)

Mostly ineffective entertainment but with terrifically exciting mountain-climbing sequences and names of Spencer Tracy, Robert Wagner to help.

Hollywood, Oct. 2. Paramount release of Edward Dmytryk production. Directed by Dmytryk. Stars Spencer Tracy, Robert Wagner, Claire Trevor. Screenplay, Ronald MacDougall; novel, Henri Troyat; camera (Technicolor), Franz E. Planer, editor, Frank Bracht; score, Daniele Amfitheatrof; song, Amfitheatrof and Mack David. Previewed Sept. 24, '56. Running time, 104 MINS.

Zachary Teller ..... Spencer Tracy  
Chris Teller ..... Robert Wagner  
Marie ..... Claire Trevor  
Father Belacchi ..... William Demarest  
Monroe ..... Barbara Darrow  
Rival ..... Richard Arlen  
Hindu Girl ..... Anna Kashfi  
Solange ..... E. G. Marshall  
Solov ..... Richard Garrick  
Joseph ..... Harry Townes  
Servoz ..... Stacy Harris  
Andre ..... Yves Brainville

Tremendously thrilling cliff-hanging (literally) sequences and good marquee names are the major assets of "The Mountain." Otherwise, it is an uneven piece of entertainment, with story, performance, directorial and technical flaws that lessen the impact.

The established monicker of Spencer Tracy means something at the ticket windows, while Robert Wagner should pull a share of the younger filmgoers. Thus, prospects are perhaps not too gloomy for this production-direction effort by Edward Dmytryk. Other familiar names to help include Claire Trevor, William Demarest and Richard Arlen.

Ronald MacDougall's screenplay from the Henri Troyat novel, centers virtually all action on Tracy and Wagner, leaving the other cast members with what amounts to no more than walk-ons. Story development and the character establishment is not too good; not the dialog, the Tracy-Wagner characters of brothers of ideologically different ages never strong audience pull, so interest is inclined to wander often except when the terrifying mountain climb is on the screen.

Except for his big finale scene, in which he abortively tries to lie the dead brother into heroic stature, Tracy's performance is no more than adequate. Wagner is hardly that in his portrayal of the spoiled kid brother, but Dmytryk's direction, uneven throughout, just share some of the blame. The other players are competent in the little they have to do with Barbara Darrow and Anna Kashfi sporting brief bits of femme interest in minor spots.

Plot peg that brings on that harrowing trip up the mountain, almost realistic enough to cause acrophobia, is built around Wagner's urge the mountain valley and his too-kindly, simple-minded elder brother. He tricks his brother into guiding him to an Alpine peak on which a Calcutta-to-Paris plane has crashed so he can rob the dead. They find Miss Kashfi, Hindu girl, the only survivor and Tracy brings her down but the violent opposition of Wagner, now mad with lust for the money and jewels he has found on the dead. During the descent, Wagner falls to his death and Tracy tries to tell the villagers the robbery plot was his and the rescue idea that of his brother. Story ends as they express quiet disbelief.

On-location scenes in the Alps have been beautiful lensed in VistaVision and Technicolor by Franz F. Planer. The special photographic effects by John P. Fulton and the process photography by Farciot Edouard are both good and bad. Some studio scenes in the mountain-climbing are too obviously faked, while others have a frightening reality. Editing is not smooth, maybe accounting for some of the pic's unevenness. Daniele Amfitheatrof's score is effective. He also did the title tune with Mack David.

Brog.

## Reprisal (REPRISAL)

'Adult theme' oater in programmer vein; average returns in secondary markets.

Columbia release of Lewis J. Rachmil production; associate producer, Helen Arnold. Stars Guy Madison, Felicia Farr, Kathryn Grant; features, Michael Pate, Edward Platt, Otto Hulett, Wayne Mallory, Robert E. Ryan, Ralph Moody, Arthur Gordon. Directed by George Sherman. Screenplay, David P. Harmon, Raphael Hayes, David Dorf, from Harmon's short story, by Don Rhodes. Arthur Gordon; camera, (Technicolor), Henry Freulich; editor, Jerome Thoms; music, Mischa Bakaleinikoff. Tradeshow N.Y. Sept. 20, '56. Running time, 74 MINS.

Frank Madden ..... Guy Madison  
Catherine Cantrell ..... Felicia Farr  
Tall ..... Kathryn Grant  
Bert Shipley ..... Michael Pate  
Nell Shipley ..... Edward Platt  
Sheriff Jim Dixon ..... Otto Hulett  
Tom Shipley ..... Wayne Mallory  
Job Cantrell ..... Robert Ryan  
Mata ..... Ralph Moody  
Charlie Washackie ..... Frank de Kova  
Whitey ..... Paul McGuire  
Buck ..... Don Rhodes  
Takola ..... Phillip Breedlove  
Luther Creel ..... Malcolm Atterbury  
Nora Shipley ..... Victor Zandino  
Foreman ..... Pete Kellett  
Bartender ..... Jack Lomas  
Judge ..... Addison Richards  
Mister Willard ..... John Zaremba

An Indian problem of adjusting himself to the white man's prejudices in Oklahoma a couple of generations ago gets the "adult theme" treatment in "Reprisal." There's suspense and action in this Columbia release but lack of names may restrict its grossing potential.

Title's brevity could also be a handicap. For while the tag will obviously fit nicely on a marquee, at the same time it conveys little to prospective patrons as to the nature of the story. Trio of scripters, David P. Harmon, Raphael Hayes and David Dorf, fashioned the screenplay from Harmon's story based on a novel by Arthur Gordon. They avoid the clichés of the average western in tracing the troubles of part-Indian Guy Madison who poses as a white man.

Madison, a quiet type who keeps to himself, buys a tract of range land to raise prime beef. But bordering on the property is the ranch of three brothers—Michael Pate, Edward Platt and Wayne Mallory. Freshly acquitted of lynching two Indians for trespassing, they look upon Madison as an intruder. Feud arises between the factions and is resolved only when Madison wipes out the remaining brothers after one was slain earlier by a vengeful Indian.

Strong romantic interest in the footage has Felicia Farr, daughter of last agent Robert Burton, taking a fancy to Madison. She's jealous of Kathryn Grant, an Indian gal who falsely swears Madison "spent the night with me" to save him from lynching. Windup finds the part-Indian, disillusioned with the white man's customs, returning to the fold along with Miss Farr who's cast her lot with him.

Madison does well as the strong silent type, professing to be indifferent to the white man's slurs on his race. Miss Farr likewise is impressive as a courageous frontier femme who knows the Indians are victims of injustice. Miss Grant is amply sultry and sexy as an Injun maiden with no lack of suitors. Pate, Platt and Mallory, as the three feuding brothers, are good as the menaces. Good support is provided by Burton and Otto Hulett, as a sheriff, among others.

George Sherman's direction paces the plot nicely in the Lewis J. Rachmil production. Both the sweeping outdoor vistas and interiors are ably captured by the Technicolor camera of Henry Freulich. Jerome Thoms edited to a tight 74 minutes and the Mischa Bakaleinikoff score adequately back the films overall mood.

Gibb.

## La Escondida (The Hidden One) (MEXICAN-COLOR)

Mexico City, Sept. 25. Columbia Pictures release of the FA Films production. Stars Maria Felix, Pedro Armendariz; features, Andres Soler, Arturo Martinez, Domingio Soler, Rafael Martinez, Jose Revueltas, Roberto Gaveland and Gunther Gerzo, from original of Miguel N. Lira; camera, Gabriel Figueroa; editor, Jose Bustos; music, Luis Lavista. At Cine Mexico, Mexico City. Running time, 117 MINS.

Gabriela ..... Maria Felix  
Felipe ..... Pedro Armendariz  
Don ..... Arturo Martinez  
Tata Agustino ..... Domingio Soler  
Garza ..... Andres Soler  
Maximo ..... Jorge M. de Hoyos  
Don Cosme ..... Arturo Martinez

With color and wide screen as a major asset, this high budget, top Latin namer takes a backward glance at Mexico's revolutionary past, but does little to advance its filmic future. A sure fire b.o. top in Spanish-language situations, it seems to fall short of the producer's evident hopes that the pic

will have the impact of some of its historical predecessors.

Superbly, if sometimes unevenly, photographed by top lenser Gabriel Figueroa, the pictorial values of the wild and turbulent 1900's are faithfully and imaginatively captured in Eastmancolor. Major falling is the evident maturity of the two stars, whose faces, and sometimes figures, are unsuited storywise to the honest hot eye of Figueroa's color lens. Nevertheless, local audiences seem to accept this sort of thing and go for Maria Felix and Pedro Armendariz.

Going back to the period when gangs of poverty stricken peons worked, in slavery, on the rich haciendas of Mexico, film unfolds a tale of love and revolution against a background of cactus fields, immense panoramas and alternating peasant and plush interiors. Basically, it is the story of a peasant leader's fight for his principles and his eventual return to his people. Intervened with this theme is his love for a poor girl, who has become a demi-moeress, and who later joins him and the revolution, only to die unwittingly at his hands. Armendariz performs with his usual force and conviction but Miss Felix walks through her role, holding back fairly well on the theatrics.

Others in the cast carry their serapes and epaulets in a realistic fashion, with the Soler brothers, Andres and Domingio, outstanding. Latter playing Armendariz' father, gives a top performance as a gangster, a professional fighter. The former comes across well in the role of a tough regular Army officer.

Director Roberto Gavellon, who also gets partial scripting credit, has played the obvious propaganda for all its worth, grouping and moving his characters, at times, somewhat stiffly. Battles between the peons and regulars are well staged, particularly the night scenes. A major assist is given by Raul Lavista's musical score, which punches hard alongside the dramatic sweep of the photography. Pete.

## Julie

Some suspense values but Doris Day-Louis Jourdan co-star is overplotted Perils of Pauline stuff. Fair boxoffice in view.

Metro release of Martin Melcher production. Stars Doris Day, Louis Jourdan; features Barry Sullivan, Frank Lovejoy. Directed by Andrew L. Stone. Screenplay, Stone; camera, Fred; Jackson Jr.; editor, credited but Virginia Stone has billing as assistant to both the producer and film editor; music, Leith Stevens, with title song by Stevens and Tom Adair, and piano and "Midnight on the Cliffs" composed and performed by Leonard Pennario. Previewed in N.Y. Sept. 27, '56. Running time, 109 MINS.

Julie Benton ..... Doris Day  
Louis Jourdan ..... Louis Jourdan  
Cliff Henderson ..... Barry Sullivan  
Detective Captain Pringle ..... Frank Lovejoy  
Detective Cole ..... John Galt  
Detective Mac ..... Jack Kruschen  
Ellis ..... Hank Patterson  
Denise Martin ..... Allyn Towne  
Yolande ..... Ann Robinson  
Pilot ..... Ed Hinton  
Co-Pilot ..... Vack Kelly  
Doctor ..... Barney Phillips  
Field Man ..... Leith Young  
Peggy ..... Pamela Duncan  
Hysterical Passenger ..... Mae Marsh  
Company Official ..... Edward Marsh

Suspense ingredients are piled up well enough but "Julie" goes overboard both on plot and length. Story of an attractive young lady, Doris Day, who discovers her second husband, Louis Jourdan, is a murderer and aims to kill her, is paced at a good clip under Andrew L. Stone's direction. But too much story is crowded in; plausibility runs thin and some portions of the audience might grow weary.

Stone's story is of the old school—the chase, with heavy melodramatic punctuation marks. It has Miss Day coming upon the realization that Jourdan had killed her first mate and is insane with jealousy so much so that he'd murder her rather than lose her. She takes off under the protection of a country club associate, Barry Sullivan, and Jourdan undertakes to track them down.

Neither the writing nor the directing is particularly imaginative, both departments falling back upon standardization. As the San Francisco police, headed by Frank Lovejoy, become convinced that Miss Day is in danger, as she had insisted, they move in to guard her but she unintentionally eludes them. She takes the elevator down from the apartment just as they take the stairs up, etc.

The climax, or rather anti-climax, has Miss Day in her former job as a waitress, with Jourdan boarding the plane undetected. The flareup comes as he kills the pilot, seriously wounds the co-pilot and is killed himself. Miss Day is called upon to take over the former pilot's job and after a truncated section lands safely under the direction of the control

tower. Say that this bit is not for sophisticates.

Martin Melcher's production is authentically backgrounded, the settings making it clear that this is a relatively substantial offering, budget-wise. No apparent stinting, in other words. Performances are adequate all around, although Miss Day has a time of it trying to behave convincingly in landing that big airplane.

"Midnight on the Cliffs," piano piece composed and performed (while Jourdan appears fingering the ivories) by Leonard Pennario, is consistent with the story, being full of fearful and furious sounds but not great shakes aesthetically. Song of the title, by Leith Stevens and Tom Adair, as vocalized by Miss Day behind the opening titles, sounds like the clefters were trying for another "Laura" but didn't quite make it. Gene.

## The White Squaw

Pretty half-breed, but Ugh!

Hollywood, Oct. 2.

Columbia release of a Wallace MacDonald production. Stars David Brian, May Wynn, William Bishop; features Norman, William Leslie, William Healey, Robert C. Ross, Frank de Kova, George Keymas, Roy Roberts, Grant Withers, Wally Vernon. Directed by Ray Nazarro. Screenplay, Nancy Lee, based on novel by Lurable Stetter; camera, Henry Freulich; editor, Edwin Bryant; music, Mischa Bakaleinikoff. Previewed Sept. 26, '56. Running time, 73 MINS.

Sigrid Swanson ..... David Brian  
Betty O'Wahnee ..... May Wynn  
Bob Garh ..... William Bishop  
Kerry Arnold ..... William Bishop  
Thor Swanson ..... William Leslie  
Elin Swanson ..... Myron Healey  
Knut Swanson ..... Robert C. Ross  
Yellow Elk ..... Frank de Kova  
Yotah ..... George Keymas  
Purvis ..... Roy Roberts  
Fatu Bill ..... Grant Withers  
Thad Arnold ..... Wally Vernon  
Swift Arrow ..... Neyle Morrow  
Joe Hide ..... Guy Teague

Columbia dug deep into the grab-bag for this one, a cliché-filled story of Indian persecution and a femme halfbreed. Film is strictly for the least discriminating oater market.

May Wynn is the white squaw, living on a Sioux reservation in Wyoming, whose people are the victims of early settler David Brian's wrath. Trying to drive them off what he regards his land, he poisons water the Indians use for their cattle. Redskins start a gun battle, during which another white, Paul Ench, a friend of the Indians, and Ench's real father (although unknown to her), is killed. Appearance of William Bishop, young cattleman driving a herd of cattle the Indians try to buy, adds further to Brian's fury when Bishop tries to help half-white gal, and windup shows Brian burning to death in a teepee he has set on fire.

Miss Wynn is a pretty breed and Bishop a noble young man, Brian the heavy with a Swedish accent. Characters of Doris Day and Nazarro's direction are stereotyped. Technical credits are stock in the Wallace MacDonald production. Whit.

## Flight to Hong Kong

Routine programmer back-dropped by authentic foreign locales.

Hollywood, Oct. 3.

United Artists release of a Joseph M. Newman production. Stars Robert Calhoun, Barbara Rush, costume, Dolores Donlon; features Sooyong, Pat Conway, Werner Klemperer, Mel Welles, Paul Picerni, Jerry Calmer, directed by Newman. Screenplay, Leo Townsend, Edward G. O'Callaghan; story, O'Callaghan, Gustave Field, Newman; camera, Ellis W. Carter; music, Charles G. Fries; editor, Ralph Dawson. Previewed Sept. 25, '56. Running time, 88 MINS.

Tony Dumont ..... Robert Calhoun  
Pamela ..... Barbara Rush  
Jean Blake ..... Dolores Donlon  
Mama Linn ..... Sooyong  
Nico ..... Pat Conway  
Bendish ..... Werner Klemperer  
Boris ..... Mel Welles  
Quisto ..... Paul Picerni  
Lobere ..... Aram Katcher  
Rhodes ..... Jerry Calmer  
Cappy ..... Bob Hopkins  
Lagarto ..... Timothy Carey  
Commander Larabee ..... Carleton Young  
Saxon ..... Aaron Saxon  
Gantz ..... Noel Cravat  
Pondry ..... Guy Prescott  
Andreas ..... Barry Brook  
Maxie ..... Charles G. Fries  
Maxie ..... Booth Coleman  
Boursard ..... Ralph Smiley  
Carstairs ..... Paul Brinegar

"Flight to Hong Kong" is given a lift by backdropping its unfolding against actual locations in China and other foreign parts, but episodic treatment of a routine story necessarily slows film's pace. Characters are colorful, however, and with the name of Rory Calhoun to spark its chances feature should stack up okay for the action trade.

The Joseph M. Newman-Vic Orsatti production twirls around an international crime syndicate, which lends justification for the constant hopping about the globe. (Continued on page 26)

# Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (2)

1956	High	Low	Weekly Vol. 'n 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
32 1/2	24 1/2	Am Br-Par Th	220	26 3/4	24 1/2	26 1/2	+ 1/4
32 1/2	22 1/2	CBS "A"	170	29 1/4	28 1/2	29	+ 1/4
32 1/2	22 1/2	CBS "B"	50	29 1/2	28	28 1/2	+ 1/4
26 3/4	18 1/4	Col Pix	18	19 1/4	18 1/2	18 1/4	- 1/4
16 1/2	14	Decca	117	14 1/2	14	14	- 1/2
100 3/4	75 3/4	Eastman Kdk	124	89 1/4	85 1/2	87 3/4	+ 1/4
4 1/2	3 1/2	EMI	138	3 3/4	3 1/4	3 3/4	+ 1/4
12	7	List Ind.	237	7 3/4	7	7	- 3/4
25 1/2	18 1/2	Loew's	174	20 1/2	19 1/2	19 1/2	- 1/4
9 1/4	7 1/4	Nat. Thea.	77	7 1/2	7 1/4	7 1/4	- 1/4
36 1/2	30 1/4	Paramount	79	31 1/4	30 1/2	30 1/2	- 1/4
36 1/2	19 1/2	Philco	127	20 1/2	19 1/2	19 1/2	- 1/4
50 3/4	37 1/4	RCA	516	38 1/2	37 1/4	38 1/2	+ 1/4
8 1/2	6 3/4	Republic	60	6	5 1/2	5 1/2	- 1/4
15 1/2	12 1/2	Rep., pfd.	4	12 3/4	12 3/4	12 3/4	- 1/4
17 1/2	14 1/2	Stanley War.	59	14 1/4	14 1/4	14 1/4	- 1/4
29 1/2	22 1/2	Storer	16	24 1/4	25	25	- 1/4
29 1/2	21 1/2	20th-Fox	126	24 1/2	23 1/2	24 1/2	- 1/4
29 1/2	24 1/4	Univ. Pix.	26	25 1/2	24 3/4	25 1/2	+ 1/2
82 1/2	74 1/2	Univ., pfd.	280	75 1/2	74 1/2	75	-
29 1/2	18 1/2	Warner Bros.	81	26 1/2	26 1/4	26 1/2	-
141 1/4	101	Zenith	33	108	103	107 1/4	- 1 1/4

## American Stock Exchange

6 1/4	3 1/2	Allied Artists	110	5 1/4	5	5 1/4	+ 1/4
13 1/4	9 1/4	All'd Art., pfd.	10	11 1/4	11 1/4	11 1/4	- 3/4
2 1/2	1 1/2	C & C Super	295	1 1/2	1 1/2	1 1/2	-
10	5 1/2	Du Mont	74	6 1/2	5 1/2	6	- 1/4
7 1/2	2 1/2	Guild Films	64	3 1/2	3 1/2	3 1/2	-
5 1/4	3	Nat'l Telefilm	170	7 1/2	6 1/2	7 1/2	+ 1/4
5 1/4	2 1/4	Skiatron	16	3 1/4	3 1/4	3 1/4	- 1/4
13 1/4	9 1/4	Technicolor	7	9 1/2	9 1/4	9 1/4	- 1/4
4	3	Trans-Lux	19	3 3/4	3 3/4	3 3/4	+ 1/4

## Over-the-Counter Securities

	Bid	Ask	
Amplex	34 1/2	39 1/4	-2 3/4
Chesapeake Industries	2	3	-
Cinarama Inc.	1	1 1/4	-
Cinarama Prod.	3	3 1/2	- 1/4
DuMont Broadcasting	5 1/4	6 1/2	- 1/4
Magna Theatres	2 1/2	3	-
Official Films	1 1/2	2 1/2	-
Polairad	81	84	- 1 1/2
U. A. Theatres	6 1/4	7 1/4	+ 1/4
Walt Disney	19	21	-

\* Actual Volume.  
(Quotations furnished by Dreyfus & Co.)

# VOLUME VS. COSTS ENDING REPUBLIC'S FOREIGN OFFICES 20TH TAKES OVER?

## TODD CALLS GUILD MISLED ON 'CREDITS'

Hollywood, Oct. 2. Writers Guild of America West based its arbitration decision on screenplay credits for "Around the World in 80 Days" on "erroneous" information, Mike Todd declared in notifying the Guild that he would not attend a scheduled Oct. 8 meeting to discuss the situation. Todd reminded Guild officials that he is not a signatory to the basic agreement covering writers and is not, therefore, bound by its decisions.

Guild ordered Todd to give credit to James Poe, John Farrow and S. J. Perelman. Todd declared the picture would carry a solo credit for Perelman as the author of the "majority" of the work.

In a lengthy telegram to the Guild, Todd declared that his constant attention to the details of the production "from its inception to its completion" made him fully cognizant of the contributions of all concerned.

"I know," he added, "of my own personal knowledge, that Poe made no contribution to the production that would entitle him to any credit."

Producer noted that he had been informed the arbitration decision was based on scripts submitted by his office, since Poe had offered no evidence and said that if the arbitration group had reached its decision on the assumption that these were samples of Poe's work, "then obviously the board acted under a misapprehension and the findings are based on erroneous fact."

Ed North, prexy of Writers Guild, points out that Mike Todd not being a signatory to Guild pact won't prevent him from being placed on Guild's list of "unfair" producers if he makes unilateral decision on screenplay credits for "80 days."

## Hellinger Widow Sells Rights for a Biopic

Hollywood, Oct. 2. Leo Katcher, who did the treatment on the "Eddy Duchin Story" for Columbia, is now in Canada gathering material for the studio's upcoming "Mark Hellinger Story." Col last week bought the rights in a deal negotiated by president Harry Cohn and Mrs. Gladys Hellinger Gottlieb of Toronto, widow of the late columnist and film producer. Katcher is conferring with her above the border.

Jonie Taps is to produce the biopic, which is slated as one of the top entries on the Col lineup for next year.

## Writers Guild in N.Y.

Hollywood, Oct. 2. National council meeting of Writers Guild of America will be held in Manhattan Oct. 13-14.

Reps from WGA West going to Gotham will include guild prexy Edmund Hartmann; Ed North, prexy of the screen writers branch; and David Dortort, prez of the tv writers branch.

## Int'l Variety Votes To Hold Huge Membership Drive for All Show Biz

Denver, Oct. 2. At a two-day meeting of International Variety Crew it was decided to stage an intensive membership campaign in all districts of the seven international representatives. The district showing the best percentage gain would get the representative a plaque, while the tent showing the best gain will get a special prize, to be decided later. All tents are urged to get busy on the membership move and make it include all facets of show biz, including sports, radio, etc.

The international crew hopes the drive will make it possible for VARIETY to do much more charity work than heretofore. Last year the 46 tents gave more than \$2,750,000 for charity projects, and the organization is shooting for a goal of more than \$3,000,000 next year. Reports of international reps indicated the goal would be reached and probably passed.

Nineteen attended the meeting, including Marc J. Wolf, Main Guy, Chicago; John H. Rowley, International Chief Barker, Dallas; George W. Eby, First Asst. International Chief Barker, Philadelphia; J. B. Dumestre Jr., International Dough Guy, Atlanta; Rotus Harvey, International Property Master, San Francisco; George C. Hoover, International Executive Director, South Miami, Fla.; Nathan D. Golden, International Heart Chairman, Washington, D.C.; Edward Shafon, International Fixer, Omaha; Ezra E. Stern, International Fixer, Los Angeles; and these international reps—R. L. Bostwick, Memphis; Paul M. Brunn, Miami; C. A. Dolsen, Dallas; Al Grubstick, San Francisco; J. Robert Hoff, Omaha; Norman B. Mervis, Pittsburgh; and Ralph W. Pries, Philadelphia.

Leland B. Prentice has been named acting director of research for Technicolor. He has been with the lab for 26 years.

Its hands forced by the increasingly inequitable ratio between volume and costs, Republic Pictures is negotiating with 20th-Fox for the distribution of its films in parts—and later possibility in all—of the overseas market.

First market where the arrangement will likely go into effect is Britain where Rep already has made tentative arrangements to close its offices. Other territories will follow. However, no contract has been signed as yet for any deal other than the continued distribution of Rep pix by 20th in Australia, New Zealand and South Africa.

20th takeover of the Rep films would cue a Republic switch to CinemaScope, it's learned.

Deal, which is seen the forerunner of similar arrangements among other distributors, holds advantages for both 20th and Republic. 20th gets second feature product which it badly needs overseas. Rep, which has had a banner year abroad, should reap the same volume but without the high operational expense. It would also hold on to its import permits and would retain supervisory rights over all contracts.

Wherever possible, whether in Britain or elsewhere, 20th will take on the Rep personnel. In London, if the deal goes through, 20th may take over Rep's extensive office space Rep has its own distribution in South America and the Far East. In several of the European countries, such as Germany, Switzerland, France, etc. it operates via franchise holders.

Decision on whether or not the arrangement will be consummated should come within a week. There are many details to be worked out. For instance, Rep is handled by the J. Arthur Rank Organization in some Far Eastern territories, and there are areas where Rep distributes the Allied Artists product. Also, there is the situation in Britain.

Whereas Rep has had a very friendly relationship with Rank, 20th has formed its own "circuit" and isn't selling its CinemaScope to the Rank circuits. If the Rep product is taken on by 20th, latter would have the right to make any deals it sees fit (with Rep approval), i.e. it could use the Republic product to feed to its indie circuit.

Republic during the past few months has hoarded its releases in Britain on the theory that a deal might develop. It has now again begun to release films. Even if an arrangement is made with 20th, the overseas distribution rights to Rep's 16m versions will stay with Metro.

Distribution terms being offered Rep by 20th vary from territory to territory but are considered "fair" by both sides. Rep had been discussing the handling proposition with other outfits, but is said to have preferred 20th because it had dealt with it before (in Australia and South Africa) and also because 20th was ahead of all others in the foreign market. Rep's overseas gross is said to run in the neighborhood of \$10,000,000. 20th billings are \$53,000,000.

Only a week ago, Murray Silverstone, 20th-Fox International prexy, flatly denied he was talking with Rep executives about anything more than extension of the deal in Australia and South Africa. Talks were carried on in a hush-hush atmosphere for fear of upsetting the morale of Rep's overseas staff. Company already has lost some managers and homeoffice personnel as a result of stories that have leaked out.

## Heated Ozoner's Sister Hardtop for Wintertime

Pittsburgh, Oct. 2. Chris Lampros, Western Pennsylvania exhibitor, is going in for something new in drive-in operations. He has a big ozoner near Sharon, and will equip it with car heaters for year-round operation, which isn't exactly new, but he's going still further.

Lampros has blue-printed an indoor theatre seating 1,000 on the exact spot where his drive-in stands, and will give his patrons their choice of watching the film indoors or outdoors. The indoor will be up by next spring or perhaps sooner.

# 'Anthony & Cleopatra' To Be Filmed

Michael Redgrave Will Direct and Star With Margaret Leighton for Guidice-Kaufman

Shakespeare's "Anthony and Cleopatra," with Michael Redgrave directing and starring and Margaret Leighton as Cleopatra, is to be made in Europe next year, by a new company formed by Filippo Del Guidice and Sidney Kaufman.

Del Guidice was responsible for a series of successful pix under the Two Cities Films banner in Britain. He left there in 1949 and retired to Milan. Kaufman is head of Grand Prize Films in N. Y.

Back last week from a lengthy European trip, Kaufman said Del Guidice had been able to secure unique financial backing for "Anthony and Cleopatra" plus some other films. Under the arrangement, Kaufman will seek an American distributor to handle "Anthony" in the world market, excluding the country where the film is to be made. However, the U. S. outfit's commitment doesn't begin until the picture is completed, so that it's not asked to share in any of the usual production risks. It's the distribution commitment that will secure the necessary financing.

Kaufman said Del Guidice's only condition is that he and Kaufman be permitted to handle the initial runs of "Anthony," turning the film over for general release later on. This is in line with Del Guidice's long-held belief that imports and unusual pix require that special kind of buildup before they can be committed to a distributor for general distribution.

Other pix planned by the Del Guidice-Kaufman combo are "Between Heart & Heaven," based on a World War II incident. Terence Young may direct, with Alec Guinness, Peter Ustinov and Gregory Peck named as possibilities for the starring role. Casting will depend on the type of release the film gets.

Also on the sked is Verdi's "La Traviata," which is planned for next May, after Milan's La Scala closes. Maria Callas is being sought for the lead. It'll be the first full-length pic to be shot by and in the La Scala.

Kaufman reported he had obtained the original negative to the German "Muenchhausen" picture from the International Film Union at the principality of Lichtenstein and that the picture was being currently dubbed at Remagen, Germany. Kaufman has the U. S. rights and the rights to most of the English speaking world to the pic, which was the Nazis' epic to end all epics. "Muenchhausen," whose ownership in the U. S. was disputed in the courts, has had at least one commercial date in the original German version in this country.

# 'LIVE IN THE PRESENT,' GOLDWYN CHIDES; DAY OF 10,000 DATES GONE FOREVER

By ABEL GREEN

While the big question in the picture business today is how to maintain the status quo, Samuel Goldwyn is convinced more than ever that his views on the future of the business in which he has been active for almost a half-century are sound. And that is that "only fine pictures will keep fine picture theatres open and prosperous."

"All this talk about the small theatre or the mass production exhibitor wanting a larger flow of product," says Goldwyn, "is something I can never understand. What's so special about this mass market exhibitor that he should think his requirements should be specially catered to?"

"The theatreowner today must face realities with the same 'hard look' that show business over the years has always had to give itself. Those who didn't went under. When Jesse Lasky and I first started we used to lunch at least once a week with A. L. Erlanger and he ridiculed us for producing films; that they were good only as 'chasers' (between the vaude shows),

and he razed both of us when we argued that maybe one day these 'chasers' would be more dominant than the vaudeville acts."

## Bum Prophets

Goldwyn continues, "The picture men today refuse to look themselves in the eye just as did Abe Erlanger, Albee and the rest before. They refused to recognize the upsurge of the movies, and to-day the movies refuse to recognize that if you wanna see a bad picture, or let us say even a good but old picture, stay home—but if the American public wants to see a good film, of size and stature and the calibre of 'The King and I,' then these fine productions will only be seen in fine theatres—and at a good price."

"I think that the screen is the greatest entertainment and still is, regardless of television. But I also respect tv, and I'd be an awful dope to say that tv may not in time prove to be the greatest entertainment medium of all."

"So why live in the past? If 3,000-4,000 theatres must close, if only so many good houses can do

good business with only good pictures, why aren't we showmen enough to recognize the facts of life?"

"We can't stop progress. And we can't dictate the public's tastes. They know quality. By that I mean that the dream of 10,000 contracts for a film is a thing of the past. I saw that some years ago when my crack sales force got 10,000 contracts on 'Edge of Doom.' But I also saw that 5,000 of these contractees refused to play a picture they knew wouldn't do business for them. What was I to do?—sue 'em? I'd be foolish and I didn't." Goldwyn went on:

"Now you have said that 'nobody has a story conference in Hollywood and decides that today, boys, let's go out and produce a stinker!' That's right—nobody deliberately plans that. There is no genius alive who knows the formula for consistent boxoffice acceptance. I know that I start on only one premise—this is the best I can do, and to do the best you can't blurt on story, cheat on production values,

(Continued on page 24)

Paramount presents  
The First Direct-To-The-Public Advertisement For

Cecil B. DeMille's  
PRODUCTION  
**The Ten  
Commandments**



After years of intense expectation on the part of the public, the first exhibitions of Cecil B. DeMille's Production **THE TEN COMMANDMENTS** will take place at...

CRITERION, NEW YORK CITY—NOVEMBER 9th

STANLEY-WARNER'S BEVERLY HILLS, LOS ANGELES—NOVEMBER 15th

Paramount believes that this initial full-page newspaper ad—its method of presentation—and the spirit of its message are of vital interest to all exhibitors. Therefore it is reproduced on the opposite page....





## THE TEN COMMANDMENTS ARE NOT LAWS— THEY ARE THE LAW!

*The Lord handed down The Law through one man.*

*That man was Moses—and thus the story of Moses stands as the most significant human drama ever lived.*

*For here was a mighty figure, one who had been tested and tempered by the temptations of riches, power, and the flesh and who, through his own weaknesses and strength, had come to understand all that was base and all that was noble in Mankind.*

*Four books of the Holy Scriptures—Exodus, Leviticus, Numbers and Deuteronomy—tell us almost all about this man. The ancient historians, Philo and Josephus, fill out the knowledge of the earlier years of Moses' life.*

*Cecil B. DeMille has recorded, for the ages, all of the dramatic story of Moses and The Ten Commandments. He has brought to life, through the medium of the motion picture, this great subject which has been described as "The most decisive leap forward ever discernible in the human story."*



Paramount Pictures will present Cecil B. DeMille's Production "THE TEN COMMANDMENTS"

at the Criterion Theatre, Broadway & 45th Street, N.Y.C., starting November 9th. Twice daily. All seats reserved.

"THE TEN COMMANDMENTS" is an exclusive engagement at this theatre. During this engagement it will not be shown in any other theatre in this city.

# L.A. Biz Mainly Off But 'Profane'

## Robust 80G in 10 Spots; 'Beast'-Huk'

### Okay 61G, 14, 'Bullfight'-Seas' 15G

Los Angeles, Oct. 2. — Boxoffice generally is lagging here with few of the new openers showing ticket-selling pace. Of those doing off at regular first runs currently, "Proud and Profane" shapes best. It is hitting a nice \$16,000 in two deluxers plus \$64,000 in two nabes and six ozoners after finishing \$101,500 stay of 15 weeks at Four Star showcase.

"Best Things in Life Are Free" is slow \$16,000 in first Chinese week while "Storm Center" is mild \$4,200 opener at Four Star.

Horrific combo of "Beast of Hollow Mountain" and "Huk" is only scaring up high \$11,500 in three sites plus \$49,500 in two nabes and nine drive-ins. "Bullfight" and "King of Coral Seas" shapes okay \$15,000 or better in three spots. "Lust For Life" is big \$9,000 in second session after handsome total in first at Fine Arts.

Estimates for This Week  
Chinese (FWC) (1,908; \$1.25-\$2) — "Best Things in Life" (20th). Slow \$16,000. Last week, "Bus Stop" (20th) (4th wk-9 days), \$13,400.

Four Star (UATC) (868; 90-\$1.50) — "Storm Center" (Col). Mild \$4,200. Last week, "Proud and Profane" (Par) (15th wk-6 days), \$2,900.

Hillstreet, Vogue. (RKO-FWC) (2,752; 885; 80-\$1.25) — "Proud and Profane" (Par) and "Spy Chasers" (AA). Nice \$16,000. Last week, H'street with Wiltern, New Fox, "Hold Back Night" (AA) and "First Texas" (AA), \$19,900, plus \$62,800 in seven drive-ins; "Invasion with Warner Downtown," "Invasion U.S.A." (Indie) and "1,000 Years From Now" (Indie) (reissues), \$14,900 plus \$70,000 in three nabes, nine ozoners.

Orpheum, Hawaii, Uptown (Metropolitan-G&S-FWC) (2,213; 1,106; 1,715; 80-\$1.25) — "Beast of Hollow Mountain" (UA) and "Huk" (UA). Light \$11,500. Last week, Hawaii, "Madame Butterfly" (IFE) (3d wk), \$2,900; Orpheum with El Rey, "High Noon" (UA) and "Moon Is Blue" (UA) (reissues), \$7,800.

Warner Downtown, Wiltern, Iris (SW-FWC) (1,757; 2,344; 816; 90-\$1.50) — "Bullfight" (Indie) and "King Coral Seas" (AA). Okay (Continued on page 24)

# 'Vagabond' Loud \$18,000,

## Toronto; 'Santiago' Big

### 20G, 'Sky' \$30,000, 2d

Toronto, Oct. 2. — Only major newcomers are "Santiago" and "Vagabond King" both off to neat starts. Holdovers are topped by "Reach for Sky" in second stanza and "Ambassador's Daughter" also on first holdover week. "King and I" in ninth frame and "High Society" in fifth are also still strong at the box-office.

Estimates for This Week  
Cirela, Towne (Taylor) (750; 695; 60-\$1) — "Catered Affair" (M-G) (3d wk). Okay \$6,000. Last week, \$7,500.

Colony, Danforth, Fairlawn, Humber, Odessa (Rank) (839; 1,351; 1,165; 1,204; 2,518; 60-\$1) — "Reach for Sky" (Rank) (2d wk). Still big at \$30,000 for five-house combo. Last week, \$38,000.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,054; 995; 694; 698; 994; 50-75) — "Dakota Incident" (Rep) and "He Laughed Last" (Col). Light \$12,500. Last week, "Rawhide" (Sears) (J) and "I've Lived Before" (U), \$13,500.

Edlington, University (FP) (1,080; 1,558; 60-\$1) — "Vagabond King" (Par). Lusty \$18,000. Last week, "Proud and Profane" (Par) (3d wk), \$9,000.

Imperial (FP) (3,344; 60-\$1.10) — "Santiago" (WB). Big \$20,000. Last week, "Last Wagon" (20th) (2d wk), \$11,000.

International (Taylor) (557; \$1) — "Richard III" (TFP) (2d wk) (re-issue). Okay \$3,000. Last week, \$4,400.

Loew's (Loew) (2,098; 60-\$1) — "Ambassador's Daughter" (UA) (2d wk). Nice \$9,000. Last week, \$14,000.

Shea's (FP) (2,375; 60-\$1) — "King and I" (20th) (9th wk). Trim \$8,000. Last week, \$11,000.

Tivoli (FP) (995; \$1.50-\$2) — "OklaHoma" (Magna) (23d wk). Neat \$9,000. Last week, \$10,000.

Uptown (Loew) (2,745; 60-\$1) — "High Society" (M-G) (5th wk). Good \$9,000. Last week, \$13,000.

## Key City Grosses

Estimated Total Gross  
This Week ..... \$2,796,100  
(Based on 23 cities and 234 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year ..... \$2,658,600  
(Based on 24 cities and 229 theatres.)

# 'Attack' Fast 16G,

## Philly; 'Bus' 25G

Philadelphia, Oct. 2. — Wildcat trolley strike plus the backlash from "Flossie" storm brought a boxoffice dip here. "Bus Stop" is rated not up to hopes but still big for Fox. "Tea and Sympathy" looms stronger after a slow start at Randolph. "Attack" shapes as standout with smash take at the Viking.

Estimates for This Week  
Arcadia (S&S) (526; 99-\$1.80) — "High Society" (M-G) (6th wk). Fancy \$12,500. Last week, \$16,000.

Boyd (SV) (1,430; \$1.25-\$2.60) — "Seven Wonders of World" (Cine-mara) (23d wk). Sturdy \$16,000. Last week, \$17,000.

Fox (20th) (2,250; 75-\$1.80) — "Bus Stop" (20th). Big \$25,000. Last week, "King and I" (20th) (11th wk), \$13,000.

Green Hill (Serena) (750; 75-\$1.25) (closed Sundays) — "Love Lottery" (Indie) (4th wk). Holding at \$3,000. Last week, \$3,600.

Mastbaum (SW) (4,370; 90-\$1.49) — "Bad Seed" (WB) (5th wk). Slipping to oke \$11,000. Last week, \$13,000.

Midtown (Goldman) (1,000; \$1.20-\$2.40) — "OklaHoma" (Magna) (5th wk). Fair \$12,000. Last week, \$14,000.

Randolph (Goldman) (2,250; 99-\$1.49) — "Tea and Sympathy" (M-G). Warm \$18,000. Last week, "Beyond Reasonable Doubt" (RKO) \$12,000.

Stanley (SW) (2,900; 99-\$1.80) — "War and Peace" (Par) (2d wk). Still big at \$20,000. Last week, \$30,000.

Stanton (SW) (1,483; 99-\$1.49) — "7 Men from Now" (WB). Mild \$8,000. Last week, "Proud and Profane" (Par) (12th wk), \$4,000.

Trans-Lux (T-L) (500; 99-\$1.80) — "Trapeze" (UA) (14th wk). Off to \$3,200. Last week, \$4,000.

Viking (Sley) (1,000; 75-\$1.49) — "Attack" (UA). Sock \$16,000 or near. Last week, "Queen of Babylon" (20th) and "Abdullah's Har-em" (20th), \$7,500.

World (Pathe) (499; 99-\$1.49) — "Maddalena" (Indie). Okay \$3,500. Last week, "Fruits of Summer" (Indie) (2d wk), \$3,300.

# 'Tea' Lukewarm \$8,000 in K.C.; 'Lust'

## Robust 5G, 'Bigger Life' Lean 9G

Kansas City, Oct. 2. — Bright spot of the week currently is "Lust for Life," getting a great play in the new artium Rock-hill. Remainder of town is light to moderate. "Tea and Sympathy" is lukewarm at the Midland while "Cry in Night" at the Paramount and "First Traveling Saleslady" at the Roky are light. "Bigger Than Life" in four Fox Midwest houses is only mild. Long run of hot weather extending unusually deep into the fall season, return to school of kids and other factors are taking the edge off trade.

Estimates for This Week  
Glen, Dickinson, Shawnee Drive-In, Leawood Drive-In (Dickinson) (700; 700, 1,000 cars, 1,000 cars) — Current week all are subsequent-run. Last week, "Rebel in Town" (UA) and "Huk" (UA), modest \$11,000.

Kimo (Dickinson) (504; 75-90) — "Umberto D" (Indie) (2d wk). Nifty \$1,000. Last week, \$2,000.

Midland (Loew) (3,500; 75-90) — "Tea and Sympathy" (M-G). Mild \$8,000. Last week, "Ambassador's Daughter" (UA) and "Emergency Hospital" (UA), \$7,000.

Missouri (SV) (1,194; \$1.20-\$2) —

# 'PEACE' HUGE \$32,000,

## CLEVE; 'TEA' OK 18G

Cleveland, Oct. 2. — Spectaculars and heavily bally-hooped offbeat packages are catching plenty of coin here but the in-betweeners are being bypassed by patrons. "War and Peace" is currently creating a boom for Hipp, denting rivals with a terrific opening biz. "Tea and Sympathy" at State shapes okay enough to capture a holdover. "Burning Hills" is a low-burner for Allen. "Best Things in Life Are Free" also shapes average for Palace. Still-man's "Run For the Sun" is okay.

Estimates for This Week  
Allen (Stanley) (3,000; 70-90) — "Burning Hills" (WB). Mild \$8,500. Last week, "Bad Seed" (WB) (3d wk), \$13,000.

Hipp (Telemt) (3,700; 90-\$1.50) — "War and Peace" (Par). Sock \$32,000 or better. Last week, "Godzilla" (Indie) and "Bride of Monster" (Indie), \$22,500.

Ohio (Loew) (1,244; 70-90) — "Boom Town" (M-G) (reissue). Ordine \$5,000 in 5 days. Last week, "Bandido" (UA) (m.o.), \$5,000.

Palace (RKO) (3,285; 70-90) — "Best Things in Life" (20th). Light-weight \$10,500. Last week, "Pillars of Sky" (U), \$8,500.

State (Loew) (3,500; 70-90) — "Tea and Sympathy" (M-G). Okay \$18,000, and may go a bit higher. Last week, "These Wilder Years" (MG), \$9,000.

Stillman (Loew) (2,700; 70-90) — "Run For Sun" (UA). Fairly nice \$2,000. Last week, "High Society" (M-G) (7th wk), \$7,500.

# 'Seed' Smash 11G,

## Indpls; 'Okla.' 17G

Indianapolis, Oct. 2. — Biz is variable at firstruns here this stanza, outdoor competition and radio-tv interest in sports hurting some bills. "Bad Seed" smash at Keith's will lead new entries. "OklaHoma" continues its steady pace in fifth stanza at Lyric. "Tea and Sympathy" at Loew's looms moderate. "Cry in Night" at the Circle and "Pillars in Sky" at the Indiana are only so-so.

Estimates for This Week  
Circle (Cockrill-Dolle) (2,800; 50-85) — "Cry in Night" (WB) and "Naked Hills" (AA). Mild \$7,500. Last week, "Lisbon" (Rep) and "Thunder Over Arizona" (Rep), \$7,000.

Indiana (C-D) (3,200; 50-85) — "Pillars of Sky" (U). Slow \$6,000. Last week, "Walk Proud Land" (U), \$6,500.

Keith's (C-D) (1,300; 70-90) — "Bad Seed" (WB). Smash \$11,000. Last week, "Bus Stop" (20th) (4th wk), \$5,000.

Loew's (Loew) (2,427; 70-90) — "Tea and Sympathy" (M-G). Moderate \$9,000. Last week, "Ambassador's Daughter" (UA) and "Emergency Hospital" (UA), \$7,000.

Lyric (C-D) (850; \$1.25-\$2.20) — "OklaHoma" (Magna) (5th wk). Still perking along at consistent pace. Looks big \$17,000. Last week, \$18,000. About third of biz reported coming from out-of-town.

# 'War' Whopping \$38,000 in Fair Det.;

## 'Wonders' Huge 34G, 8th, 'Lust' 13G

## Broadway Grosses

Estimated Total Gross  
This Week ..... \$613,400  
(Based on 21 theatres)  
Last Year ..... \$453,900  
(Based on 20 theatres)

# 'Attack' Sockeroo

## 18G, Tops Denver

Denver, Oct. 2. — "Attack" shapes standout here this stanza with a great session at Paramount. "Tea and Sympathy" looms good at Orpheum. The former is holding a second week. "Bus Stop" still is big in third week at Centre. "Proud and Beautiful" is rated good at Vogue, and stays.

Estimates for This Week  
Aladdin (Fox) (1,400; 75-90) — "Storm Center" (Col) and "Member of Wedding" (Col) (reissue). Poor \$3,000. Last week, on reissues.

Centre (Fox) (1,247; 75-\$1.25) — "Bus Stop" (20th) (3d wk). Big \$10,000. Last week, \$13,000.

Denham (Cockrill) (1,750; 70-90) — "Beyond Reasonable Doubt" (RKO). Lean \$5,000. Last week, "First Traveling Saleslady" (RKO), same.

Denver (Fox) (2,525; 70-90) — "Bad Seed" (WB) and "Secret of Treasure Mountain" (Col) (2d wk). Off to mild \$8,000. Last week, \$17,000.

Orpheum (RKO) (2,600; 70-90) — "Tea and Sympathy" (M-G) and "Naked Hills" (AA). Good \$13,000 or near. Last week, "Seven Men from Now" (WB) and "Satellite in Sky" (WB), \$10,000.

Paramount (Wolfberg) (2,200; 70-90) — "Attack" (UA) and "Gun Brothers" (UA). Great \$18,000. Last week, "Cry in Night" (WB) and "Amazon Trader" (WB), \$13,000.

Tabor (Fox) (1,967; 50-70) — "Untamed Mistress" (Indie) and "Paris Model" (Indie) (reissue). Good \$5,000. Last week, on sub-sequents.

Vogue (Sher-Shulman) (442; 70-90) — "Proud and Beautiful" (King). Good \$1,600. Holds. Last week, "Seven Little Sins" (King) (2d wk), \$1,500.

# Mpls. Climbs, 'Tea' Tops

## New Pix, Boff \$15,000;

### 'Best Things' Fair 10G

Minneapolis, Oct. 2. — Even in face of warm weather which brings outdoor competition, there's a boxoffice pickup in evidence currently. Grosses, which in many instances have been scraping bottom in recent stanzas, are showing more vitality. Newcomers "Tea and Sympathy" and "Best Things in Life Are Free" look like winners while holdovers continue to ride high. Later are topped by "King and I", "Bad Seed" and "Seven Wonders of the World" in their twelfth, fifth and ninth weeks respectively. "Attack" is hefty on moverover.

Estimates for This Week  
Century (S-W) (1,150; \$1.75-\$2.65) — "Seven Wonders of World" (Cine-mara) (9th wk). Holding at smash \$25,000. Last week, \$24,000.

Gopher (Berger) (1,000; 85-90) — "Rawhide Years" (U). Well-liked Western, but there have been too many lately. Fair \$4,000 or near.

Lyric (Par) (1,000; 85-90) — "Attack" (UA) (m.o.). Still healthy at \$5,000. Last week, "Conquered the World" (Indie) and "She Creature" (Indie), \$4,500.

Radio City (Par) (4,100; 85-90) — "Best Things in Life" (20th). Fair \$10,000. Last week, "Last Wagon" (20th), \$8,200.

RKO Orpheum (RKO) (2,800; 75-90) — "1984" (Col) and "Gamma People" (Col). Mild \$7,000. Last week, "Pillars of Sky" (U), \$6,000.

RKO Pam (RKO) (1,650; 75-90) — "Bad Seed" (WB) (5th wk). Still another stanza for the winner. Okay \$4,000. Last week, \$4,800.

State (Par) (2,300; 85-90) — "Tea and Sympathy" (M-G). Should be city's leader. Recipient of much praise and Deborah Kerr's cast presence helping to socko \$15,000. Last week, "Attack" (UA), \$11,500.

World (Mann) (85-\$1.25) — "King and I" (20th) (12th wk). Going along at amazing clip. \$4,000. Last week, \$5,400.

Detroit, Oct. 2. — Another slow week is in prospect here, with only two of the downtown deluxers doing really good biz. They are the Michigan where "War and Peace," which is terrific, and Music Hall where the eighth week of "Seven Wonders" shapes wonderful. "Lust for Life" stays great in second week at the Krim. "Hot-Rod Girl" is rated below average at the Palms. "Hold Back Night" looms weak at the Broadway-Capitol. Others are holdovers, most of which have slipped. However, "High Society" still is fine in seventh Adams week.

Estimates for This Week  
Fox (Fox-Detroit) (5,000; \$1-\$1.25) — "Last Wagon" (20th) and "Queen of Babylon" (20th) (2d wk). Down to \$14,000. Last week, \$20,000.

Michigan (United Detroit) (4,000; \$1-\$1.25) — "War and Peace" (Par). Terrific \$38,000. Last week, "Vagabond King" (Par), \$10,000.

Palms (UD) (2,961; \$1-\$1.25) — "Hot-Rod Girl" (Indie) and "Girls in Prison" (Indie). Under average \$15,000. Last week, "Lisbon" (Rep) and "Dakota Incident" (Rep), \$1,000.

Madison (UD) (1,900; \$1-\$1.25) — "Duchin Story" (Col) (8th wk). Slim \$7,000. Last week, same.

Broadway-Capitol (UD) (3,500; \$1-\$1.25) — "Hold Back Night" (AA) and "Young Guns" (AA). Slow \$10,000. Last week, "Cry in Night" (WB) and "Outside Law" (WB), \$9,000.

United Artists (UA) (1,667; \$1.25-\$2.20) — "OklaHoma" (Magna) (33d wk). Slow \$8,500. Last week, same.

Adams (Balaban) (1,700; \$1-\$1.25) — "High Society" (M-G) (7th wk). Fine \$9,000. Last week, \$10,300.

Music Hall (Cine-mara Productions) (1,208; \$1-\$2.65) — "Seven Wonders" (Cine-mara) (18th wk). Great \$34,000. Last week, \$33,500.

Krim (Krim) (1,000; \$1.25) — "Lust for Life" (M-G) (2d wk). Great \$13,000 or over. Last week, \$14,000.

# Balto Off Albeit 'Tea'

## Hot \$15,000; 'Unknown'

### Fat 11G, 'Daughter' 6G

Baltimore, Oct. 2. — Most new entries are disappointing here this week. Heavy rainfall during the week was rated a factor. "Tea and Sympathy" is strongest newcomer being smash at the Town. "Ambassador's Daughter" is way below hopes, at the New. "Toward the Unknown" has not benefited much from word preem-bally at the Stanley but is fairly healthy. "Kiss Before Dying" and "Mohawk" is a slim combo entry at the Century.

Estimates for This Week  
Century (Fruchman) (3,000; 50-\$1) — "Kiss Before Dying" (20th) and "Mohawk" (20th). Drab \$5,000. Last week, "Bus Stop" (20th) (4th wk), \$5,000.

Cinema (Schwaber) (460; 50-\$1.25) — "Bullfight" (Indie). Pleasing \$3,500. Last week, "Proud and Beautiful" (Indie) (5th wk), \$1,500.

Film Centre (Rappaport) (890; \$1.50-\$2.50) — "OklaHoma" (Magna) (31st wk). Holding steady at \$6,000 after \$5,500 last week.

Five West (Schwaber) (460; 50-\$1) — "Riff" (UMPO) (9th wk). Fast \$2,500. Last week, same.

Hippodrome (Rappaport) (2,100; 50-\$1.25) — "Beyond Reasonable Doubt" (RKO). Opens tomorrow (Wed.). In ahead, sixth round of "High Society" (M-G), mild \$6,000.

Little (Rappaport) (310; 50-\$1.25) — "Lust For Life" (M-G). Starts tomorrow (Wed.). House has been closed for refurbishing and installing C-Scope screen.

Mayfair (Hicks) (980; 30-90) — "Lisbon" (Rep). Okay \$4,500. Last week, "Walk Proud Land" (U) (2d wk), \$3,000.

New (Fruchman) (1,600; 50-\$1.25) — "Ambassador's Daughter" (UA). Sad \$6,000. Last week, "Man With Golden Arm" (UA) (4th wk), \$7,000.

Playhouse (Schwaber) (410; 50-\$1.25) — "La Strada" (T-L) (2d wk). Nice \$3,500 following \$4,000 opener.

Stanley (WB) (3,200; 30-\$1.25) — "Toward Unknown" (WB). Healthy \$11,000 but not up to hopes. Last week, "Bad Seed" (WB) (4th wk) (5 days), \$5,000.

Town (Rappaport) (1,400; 50-\$1.25) — "Tea and Sympathy" (M-G). Smash \$15,000 or near. Last week, "1984" (Col) and "Gamma People" (Col), \$6,000.

# Chi Slower; 'Moment' Fair \$23,000, 'Crime'-Guns' Hot 21G, 'Tea' Warm 25G, 'Society' Tall 25G, 'Seed' 19G

Chicago, Oct. 2.  
First-run coin is at a low eb  
here again this frame, with high  
grosses pinned on the month's up-  
coming openers.

At the Chicago, "Unguarded  
Moment" should land a fair \$23,  
000, in first round. Combo of  
"Crime" in Streets" and "Young  
Guns" heads for a neat \$21,000 in  
first Roosevelt week. "Outside  
Law" and "Behind High Wall"  
dualer looks okay \$8,000 in opener  
at Grand. First round of "Untam-  
ed Mistress" and "King of Coral  
Sea" combo shapes solid \$7,500 at  
Monroe.

"Tea and Sympathy" looks way  
off in second United Artists week.  
"Vagabond King" looms mild at  
Esquire. "Bus Stop" is slowing  
down in fourth session at Oriental.  
"Catered Affair" looks so-so in  
fourth Loew week.

"High Society" is still hot in  
fifth Woods round. "Bad Seed"  
stays staunch in same stanza at  
State-Lake. "Oklahoma" still has  
power in 40th frame at McVickers.  
"Cinerama Holiday" continues  
lively in 67th week at Palace.

**Estimates for This Week**  
Carnegie (Telem) (480; 95)-  
"Secrets of Reef" (Cont) (3d wk).  
Nice \$3,000. Last week, \$3,300.

Chicago (B&K) (3,900; 95-125)-  
"Unguarded Moment" (U). Fair  
\$23,000. Last week, \$21,000.

(Rep) and "While City Sleeps"  
(RKO). \$26,000.  
Esquire (H&E Balaban) (1,400;  
125)-"Vagabond King" (Par) (2d  
wk). Mild \$7,500. Last week,  
\$12,000.

Grand (Indie) (1,200; 98-125)-  
"Outside Law" (U) and "Behind  
High Wall" (U). Fair \$8,000. Last  
week, "Cockleshell-Heroes" (Col)  
and "Secret Treasure Mountain"  
(Col). \$8,500.

Loop (Telem) (606; 90-125)-  
"Catered Affair" (M-G) (4th wk).  
Fast \$7,000. Last week, \$9,000.

McVickers (JL&S) (1,580; 125-  
33)-"Oklahoma" (Magna) (40th  
wk). Solid \$19,000. Last week,  
\$21,000.

Monroe (Indie) (1,000; 67-87)-  
"Untamed Mistress" (Indie) and  
"King of Coral Sea" (AA). Loud  
\$7,500. Last week, "Lost Horizon"  
(Col) and "10 Tall Men" (Col) (re-  
issues), \$6,000.

Oriental (Indie) (3,400; 98-125)-  
"Bus Stop" (20th) (4th wk). Dull  
\$15,500 in 5 days. Last week,  
\$25,000.

Palace (Indie) (1,484; 125-33)-  
"Cinerama Holiday" (Indie) (67th  
wk). Stout \$20,000. Last week,  
\$24,700.

Roosevelt (B&K) (1,400; 65-90)-  
"Crime in Streets" (AA) and  
"Young Guns" (AA). Hotsy \$21,  
000. Last week, "Bandido" (UA)  
and "Rebel in Town" (UA) (2d wk),  
\$17,500.

State-Lake (B&K) (2,400; 98-  
125)-"Bad Seed" (WB) (5th wk).  
Mild \$19,000. Last week, \$22,  
500.

Surf (H&E Balaban) (685; 125)-  
"Ladykillers" (Cont) (15th wk).  
Fair \$2,800. Last week, \$3,000.

United Artists (B&K) (1,700; 98-  
125)-"Tea and Sympathy" (M-G)  
(2d wk). Mild \$25,000. Last week,  
\$40,000.

Woods (Essaness) (1,206; 98-  
150)-"High Society" (M-G) (5th  
wk). Torrid \$25,000. Last week,  
\$30,000.

World (Indie) (430; 98)-"House  
of Records" (Indie) (4th wk). Oke  
\$2,600. Last week, \$2,800.

Ziegfeld (Davis) (430; 98)-"Ri-  
fir" (UMPO) (9th wk). Oke \$3,900.  
Last week, \$4,200.

## 'Things' Best in Cincy, Sock \$10,000; 'Tea' Oke 12G, 'Pillars' Fair 7½G

Cincinnati, Oct. 2.

Complete array of new bills re-  
flects only slight improvement in  
downtown returns this week. "Tea  
and Sympathy" heads the list as  
far as total coin goes at Albee but  
it's only good. "Best Things in  
Life Are Free" shapes solid at  
Keith's and stand out in city. "Pil-  
lars of Sky" and "Big Brother  
Tea" have the Palace and Grand  
in so-so trends. "Seven Wonders  
of World" maintains a fast gait in  
17th round.

**Estimates for This Week**  
Albee (RKO) (3,100; 75-125)-  
"Tea and Sympathy" (M-G).  
Good \$12,000 or close. Last week,  
"Bandido" (UA), \$10,500.

Capitol (Ohio Cinema Corp.)  
(1,376; 120-265)-"Seven Won-  
(Continued on page 24)

## Estimates Are Net

Film gross estimates as re-  
ported herewith from the vari-  
ous key cities, are net; i.e.,  
without usual tax. Distrib-  
utors share on net take, when  
playing percentage, hence the  
estimated figures are net in-  
come.

The parenthetic admission  
prices, however, as indicated,  
include the U. S. amusement  
tax.

# Tea' Pungent 20G, Prov.; 'Seed' 9G, 2d

Providence, Oct. 2.

"Tea and Sympathy" shapes  
solid at Loew's State. Big bally  
helped build this. Majestic's hold-  
over of "Bad Seed" is next in line  
with a fine total. Strand just av-  
erage with "Hold Back Night."  
RKO Albee was fairish with "Be-  
yond Reasonable Doubt."

**Estimates for This Week**

Albee (RKO) (2,200; 50-85)-  
"Gunsmoke" (U) and "Wings of  
Hawk" (U) (reissues). Opened Sun-  
day (30). Last week, "Beyond Reason-  
able Doubt" (RKO) and "First  
Traveling Saleslady" (RKO). fair-  
ish \$7,000 in 9 days.

Majestic (Fay) (2,200; 50-85)-  
"Bad Seed" (WB) (2d wk). Still big  
at \$9,000 after \$15,000 opener.

State (Loew) (3,200; 75-90)-  
"Tea and Sympathy" (M-G). Heavy  
tv and radio plugs paying off and  
heading for solid \$20,000. Last  
week, "Ambassador's Daughter"  
(UA) and "Frontier Scout" (UA),  
\$8,500.

Strand (Silverman) (2,200; 50-85)-  
"Hold Back Night" (AA) and "3  
For Jamie Dawn" (AA). Fair  
\$6,500. Last week, "Two Years Be-  
fore Mast" (Par) and "The Vir-  
ginian" (Par) (reissues), \$6,000.

# PEACE' WOW \$40,000, D.C.; 'VAGABOND' 10G

Washington, Oct. 2.

Main stem b.o. still is in the  
doldrums except for "War and  
Peace" which roared into Loew's  
Capitol with sufficient strength to  
up the town average many notches.  
The Toistoist spectacle shapes on  
same smash level as "King and I."  
"Vagabond King" looks lean in two  
houses. Many spots are limping  
currently. "Three Sinners" at  
Lopert's Dupont is a mild entry.  
"Lust for Life" at the Playhouse  
continues lively in 2d stanza.

**Estimates for This Week**

Ambassador (SW) (1,490; 70-90)-  
"Vagabond King" (Par). NSH  
\$3,500, and very disappointing  
here. Last week, "Burning Hills"  
(WB), \$4,500.

Capitol (Loew) (3,434; 90-150)-  
"War and Peace" (Par). Wow  
\$40,000, equalling "King and I"  
(20th) mark despite one less show  
per day. Only "The Robe" (20th)  
higher for this house. Stays. Last  
week, "Bus Stop" (20th) (4th wk),  
\$12,000 in 5 days.

Columbia (Loew) (1,174; 70-90)-  
"Bigger Than Life" (20th) (2d wk).  
Oke \$5,000 after \$7,000 for first.

Dupont (Lopert) (372; 90-115)-  
"Three Sinners" (Indie). Mild  
\$3,500. Last week, "Kid Two Far-  
things" (Indie) (4th wk), \$3,500.

Keith's (RKO) (1,939; 70-90)-  
"Run for Sun" (UA) (2d wk). Slim  
\$6,000 after \$8,000. Moves on.

Metropolitan (SW) (1,200; 70-90)-  
"Vagabond King" (Par). Thin  
\$6,500. Last week, "Burning Hills"  
(WB), \$8,200.

Palace (Loew) (2,360; 70-90)-  
"Johnny Concho" (UA) (2d wk).  
So-so \$10,000 after \$15,000 opener.

Playhouse (Lopert) (456; 75-  
115)-"Lust for Life" (M-G) (2d  
wk). Fair \$9,000 after \$10,000 op-  
ener. Stays.

Plaza (T-L) (290; 80-125)-  
"Naked Night" (Indie) (6th wk).  
Steady \$3,000 in 5th week ended  
Monday (1) after \$4,000 last week.

Warner (SW) (1,300; 120-240)-  
"Cinerama Holiday" (Indie) (53d  
wk). Lowest to date with \$10,000  
for second consecutive week.  
Holds on.

Trans-Lux (T-L) (600; 90-125)-  
"Duchin Story" (Col) (11th wk).  
Good \$5,000 after \$6,000 last week.  
Stays on.

# 'Texan' Hép \$12,000, St. Loo; 'Kiss' Good 7G

St. Louis, Oct. 2.

Biz has sloughed off this frame  
with holdovers still dominating.  
"Kiss Before Dying" shapes as one  
of best newcomers, playing at  
Orpheum. "First Texan" also did  
well in one week at the Fox. "High  
Society" is expected to grab an-  
other chunk of coin in third round  
at Loew's. "Seven Wonders of  
World" still is nice in 23d Amba-  
sador week. Nice weather over  
weekend slowed b.o. activity all  
over city.

**Estimates for This Week**

Ambassador (Indie) (1,400; 120-  
240)-"Seven Wonders of World"  
(Indie) (23d wk). Neat \$15,000.  
Last week, \$15,200.

Esquire (Indie) (1,400; 75-90)-  
"Run for Sun" (UA) (2d wk). Mild  
\$3,500 after \$6,000 first session.

Fox (P&M) (5,000; 51-75)-"Best  
Things in Life Are Free" (M-G).  
The Bold and Brave" (RKO). Opened  
today (Tues). Last week, "First  
Texan" (AA) and "Hold Back  
Night" (AA), good \$12,000.

Loew's (Loew) (3,221-50-85)-  
"High Society" (M-G) (3d wk). Fast  
\$18,000 following \$19,000 second  
frame.

Orpheum (Loew) (1,914; 50-85)-  
"Kiss Before Dying" (UA) and  
"Nightmare" (UA). Good \$7,000.  
Last week, "Autumn Leaves" (Col)  
and "Secret Of Treasure Mountain"  
(Col), \$8,500 (St. L. Amus. (1,000; 90)

"Private's Progress" (Indie). Fair  
\$2,000. Last week, "Abdullah's  
Harem" (20th). (2d wk) \$1,500.

Richmond (St. L. Amus.) (400;  
110)-"Abdullah's Harem" (20th)  
(2d wk). Mild \$1,500 after \$1,800  
last week.

St. Louis (St. L. Amus.) (4,000;  
75-90)-"Bigger Than Life" (20th).  
Good \$8,000. Last week, "Bad  
Seed" (WB) (3d wk), \$10,000.

Shady Oak (St. L. Amus.) (800;  
110)-"Secrets of Reef" (Indie).  
Mild \$1,500. Last week, "Golden  
Demon" (Indie), ditto.

# Peace' Lusty 40G, Hub; 'Tea' Hot 45G

Boston, Oct. 2.

Biz took a sudden upsurge at the  
wickets this frame, hyped by cool  
weather and big pic after two  
rounds of mild returns. Despite  
poor opening days for War and  
Peace at the Metropolitan and  
"Tea and Sympathy" at the State  
and Orpheum, both loom as two of  
the most torrid pic this season.  
"Peace" is great while "Tea" is  
heading for a torrid take. "Best  
Things in Life Are Free" shapes  
smooth at the Memorial. "Canyon  
River" looks okay at Paramount  
and Fenway. Leading holdover is  
"Seven Wonders of World" with a  
rousing sixth week. "Oklahoma"  
still is strong at the new Saxon in  
fourth frame.

**Estimates for This Week**

Astor (B&Q) (1,500; 75-125)-  
"Duchin Story" (Col) (7th wk-final).  
Oke \$8,000. Last week, \$9,500.

Beacon Hill (Beacon Hill) (678;  
90-125)-"Summer of Happiness"  
(Times) (13th wk). Good \$5,000.  
Last week, \$5,400.

Cinerama (Cinerama Production)  
(1,354; 125-265)-"Seven Won-  
ders of World" (Cinerama) (6th  
wk). Hotsy \$32,000. Last week,  
\$34,300.

Exeter (Indie) (1,200; 60-125)-  
"Private's Progress" (DCA) (5th  
wk). Slick \$8,500. Last week,  
\$9,400.

Fenway (NET) (1,373; 90-90)-  
"Canyon River" (AA) and "Strange  
Intruder" (AA). Oke \$4,000. Last  
week, "Cry in Night" (WB) and  
"Naked Hills" (AA), \$3,500.

Kenmore (Indie) (700; 85-125)-  
"Madame Butterfly" (IFE) (6th-  
final wk). Mild \$3,000. Last week,  
\$3,500.

Mayflower (ATC) (689; 50-90)-  
"Storm Center" (Col). Returns  
house to first-run. Oke \$4,000.

Memorial (RKO) (3,000; 60-90)-  
"Best Things in Life" (20th) and  
"Magnificent Roughnecks" (AA).  
Neat \$15,000. Last week, "Pillars  
of Sky" (U) and "I've Lived Be-  
fore" (U), \$12,000.

Metropolitan (NET) (4,357; 90-  
150)-"War and Peace" (Par).  
Mighty \$40,000. Last week, "Burning  
Hills" (WB) and "Amazon  
Trader" (WB), \$12,000.

Pilgrim (ATC) (2,100; 60-90)-  
"Port Afrique" (Col) and "White  
Squaw" (Col) (2d wk). Oke \$6,000.  
Last week, \$8,500.

Paramount (NET) (1,700; 60-90)-  
"Canyon River" (AA) and  
"Strange Intruder" (AA). Oke  
\$10,000. Last week, "Cry in  
Night" (WB) and "Naked Hills"  
(AA), \$10,000.

Saxon (Saxon) (1,100; 125-  
220)-"Oklahoma" (Magna) (4th  
wk). (Continued on page 24)

# B'way Frisky; 'Tea' Brisk \$155,000, 'Unknown' Sturdy 45G, 'Best Things' Good 25G, 'Power' 16G, '1984' 11½G

Launching of seven new bills  
which are shaping good to terrific  
is giving Broadway first-run busi-  
ness a much-needed boost in the  
current stanza. Cool and rainy  
weather did not appear to have  
much influence on the boxoffice,  
with the thousands tuned in to  
on the crucial National League race  
hurting many matinees. Influx of  
World Series crowds starting Wed-  
nesday is being counted on to help  
nib nizz in the forthcoming ses-  
sion even if some matinees are  
hurt.

"Tea and Sympathy" with stage-  
show looks to finish its first week  
at the Music Hall with a big \$155,  
000. "Best Things in Life Are  
Free" is heading for a rousing  
\$25,000 opening stanza at the Victo-  
ria.

"Toward the Unknown," also  
new, shapes to get a big \$45,000  
on initial round at the Paramount.  
"Power and the Prize" hit a good  
\$19,000 opening week at the State.  
"Silent World" did a terrific \$19,  
600 at the Paris near all-time high  
at this arty house.

Of course, outstanding is the all-  
vaude show at the Palace, playing  
at \$7.50 top. This layout headed  
by Judy Garland, whose engage-  
ment already has been extended  
from the original four weeks to 10,  
is hitting a mighty \$58,000 in first  
week (8 shows) including the \$9.90  
preem night. "1984," another new  
pic, looks like a lofty \$11,500 open-  
ing frame at the Normandie.

"Last Wagon" is holding at a  
fancy \$10,000 in second Globe  
week. "Attack" finished its sec-  
ond session at the Mayfair with a  
lively \$19,000. "War and Peace"  
continued in the chips with \$45,000  
in sixth week at the Capitol.

"Lust for Life" edged just a bit  
over the first session record total  
at the Plaza to get \$25,300, and is  
sure of a longrun. "Bad Seed"  
looms sturdy \$29,000 in third Astor  
round.

"Seven Wonders of World" con-  
tinued great with \$44,800 in 24th  
week at the Warner, and is now in  
its 25th frame. "Oklahoma" fin-  
ished its 51st and final week at the  
Rivoli with an okay \$20,000.  
House closes later this week. To  
prep for "Around World" in 80  
days.

"Bus Stop" with stage-show is  
heading for a good \$45,000 in cur-  
rent (5th) stanza at the Roky.  
Criterion shutters this week to re-  
seat and refurbish for "10 Com-  
mandments," shown to the press  
twice on Monday and two times  
yesterday (Tues). Pic opens at  
Crit on Nov. 9.

**Estimates for This Week**

Astor (City Inv.) (1,300; 75-125)-  
"Bad Seed" (WB) (4th wk). Third  
frame ended last night (Tues). Was  
sturdy \$29,000. Second was \$40,000.

Baronet (Reade) (430; 125-  
130)-"Secrets of Reef" (Indie)  
(11th wk). The 10th week finished  
Monday (1) was okay \$4,400. Ninth  
was \$5,300. "Snow Was Black"  
(Cont) comes in next.

Capitol (Loew) (4,820; 125-250)-  
"War and Peace" (Par) (7th wk).  
Sixth stanza ended last night  
(Tues.) was bangup \$45,000. The  
fifth week was \$55,000.

Criterion (Moss) (1,700; 75-230)-  
Closed for renovation and open-  
ing of "Ten Commandments" (Par)  
on Nov. 9. In ahead, "Moby Dick"  
(WB) (13th wk-5 days), was lean  
\$7,000. The 12th full week was  
\$10,000.

Fine Arts (Davis) (468; 90-180)-  
"Rififi" (UMPO) (18th wk). The  
17th round ended last night (Tues.)  
was sold \$9,500. The 16th week  
was \$9,000.

Globe (Brandt) (1,500; 70-150)-  
"Last Wagon" (20th) (2d wk).  
Initial holdover round finishing up  
tomorrow (Thurs.) likely will reach  
fancy \$10,000. First week was \$16,  
000, including preview coin. Stays  
on, naturally.

Guild (Guild) (450; 125-175)-  
"Private's Progress" (DCA) (11th  
wk). The 10th week completed  
Monday (1) was smooth \$10,000.  
The ninth stanza was \$12,500.

Mayfair (Brandt) (1,736; 75-180)-  
"Attack" (U) (3d wk). Second  
session ended last night (Tues.)  
was lively \$19,000. First was  
\$30,000.

Normandie (Trans-Lux) (592; 95-  
180)-"1984" (Col). Initial round  
winding up Friday (5) looks to  
reach lofty \$11,500. Stays on. In  
ahead, "Yank Kwei Fel" (BV) (3d  
wk-5 days).

Palace (RKO) (1,700; 180-750)-  
Judy Garland heading vaudeville  
show on two-a-day. Look to hit  
mighty \$56,000 for first. Light shows  
including preem Wednesday night

(26). This is absolute capacity  
plus standees. Opening night had  
\$9.90 top, making preem show  
close to \$10,000, alone. Second  
week start today (Wed.).

Paramount (ABC-Par) (3,665; 125-  
250)-"Toward the Unknown" (WB).  
First session ending today (Wed.)  
looks to hit big \$45,000. Naturally,  
will hold. In ahead, "Vagabond  
King" (Par) (2d wk-8 days), \$22,000.

Paris (Pathe Cinema) (568; 90-  
180)-"Silent World" (Col) (2d  
wk). Initial round finished Sunday  
(30) was terrific \$19,600, near house  
high. In ahead, "Papa, Mama,  
Maid" (Indie) (4th wk-6 days),  
\$5,000.

Plaza (Brecher) (525; 150-52)-  
"Lust for Life" (M-G) (3d wk).  
First holdover session ended Mon-  
day (1) was another new high at  
\$25,300. Initial week was record  
\$25,200.

Radio City Music Hall (Rocke-  
feller) (6,200; 95-285)-"Tea and  
Sympathy" (M-G) and stage-show.  
Looks to hit big \$155,000 in first  
week winding up today (Wed.).  
Holding, natch! In ahead, "High  
Society" (M-G) with stage-show  
(7th wk), \$113,000, to round out a  
highly successful longrun here.

Rivoli (UAT) (1,545; 125-33)-  
"Oklahoma" (Magna) (51st-final  
wk). Final round looks to push to  
okay \$20,000. The 50th week was  
\$18,500. House now preps for  
opening of "Around World" (UA),  
due in Oct. 17.

Roky (Nat'l. Th.) (5,717; 65-240)-  
"Bus Stop" (20th) with stagebill  
(5th wk). Current stanza finishing  
tomorrow (Thurs.) likely will hit  
good \$45,000. Fourth was \$53,000.  
Stays another week, with "Giant"  
(WB) opening with a benefit preem  
the night of Oct. 10. Tickets for  
this are selling at unusually fast  
clip, sale so far being twice as  
large as usual for a benefit.

State (Loew) (3,450; 78-175)-  
"Power and the Prize" (M-G) (2d  
wk). Initial week ended last night  
(Tues.) was good \$16,000 or near.  
In ahead, "Beyond Reasonable  
Doubt" (RKO) (2d wk-6 days),  
dipped to \$8,500.

Sutton (R&B) (561; 125-125)-  
"Grand Maneuver" (UMPO).  
Opened Monday (1). In ahead,  
"Moby Dick" (WB) (13th wk-5  
days), fair \$4,000 after \$5,100 in  
12th full week.

Trans-Lux 52d St. (T-L) (540; 150-  
150)-"La Strada" (T-L) (12th  
wk). The 11th round completed  
Sunday (30) was smash \$11,300.  
The 10th week was \$12,800.

Victoria (City Inv.) (1,060; 50-52)-  
"Best Things in Life Are Free"  
(20th). First stanza ending tomor-  
row (Thurs.) looks like rousing  
\$25,000. Stays on. In ahead, "Back  
From Eternity" (RKO) (3d wk),  
\$10,000.

Warner (Cinerama Prod.) (1,600;  
120-330)-"Seven Wonders of  
World" (Cinerama) (25th wk). The  
24th round concluded Saturday  
(29) was great \$44,800. The 23d  
week was \$48,600.

New Pix Perking Pitt;  
'Tea' Terrific \$25,000,  
'Pillars' 7G, 'Lust' 4½G

Pittsburgh, Oct. 2.

F



Warners Y  
SO - THE SEARCHERS - MOBY DICK -  
right!

quire

*Now Starting!*

BAD  
SEED

WILLIAM  
HOLDEN  
TOWARD  
THE  
UNKNOWN

OCTOBER  
11TH  
AT THE  
ROXY, N. Y.

OCTOBER  
17TH  
AT  
GRAUMAN'S  
CHINESE, L.A.

OCTOBER  
25TH  
AT THE  
CHICAGO,  
CHICAGO  
NOVEMBER  
7TH  
AT THE  
METROPOLITAN,  
BOSTON

**G  
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**T** GEORGE  
STEVENS'  
PRODUCTION

FROM THE NOVEL BY  
EDNA FERBER



# Top-Level Talks on Pix Legislation In London to Link Eady Fund With New Quota; Davis Leads One Group

By HAROLD MYERS

London, Oct. 2.

As the top-level powwows between the industry and the government to shape the course of forthcoming film legislation are getting into stride, one important fact clearly emerges. The statutory Eady Fund will be closely linked with the new Quota Act, particularly in relation to the controversial question of defining a British film.

One powerful and vocal section of the British film industry, led by John Davis, has made no secret of its own views that all Eady coin should be reserved for the exclusive benefit of pix made by British outfits. Also that productions financed by the American majors should be excluded.

**Feel Brit. Pix Needs Defining**  
While there appears to be little likelihood of the Board of Trade endorsing that view, there is a growing volume of industry opinion in favor of tightening the definition of a British film under the Quota regulations. It's being forcefully argued, for example, that there can be little justification for labelling as "British" a film which has an American producer, director and stars, which is based on an American book and adapted by a U.S. scripter. Yet, as the Quota Act stands at present, such films are registered as Quota and automatically get their cut of the Eady income.

In the light of experience, the government will be asked to amend the Quota Act in a way which will still permit Yank subsidiaries to operate, but will restrict the use of technical, creative and performing talent in a way designed to insure a more positive British flavor. Already, the Act has its regulations on labor costs, and advocates of a revision consider it would be a comparatively simple matter to make new adjustments regulating employment of key foreign personnel.

In recent years many of the American majors have stepped up their British production output, and are taking a substantial slice of the Eady revenues. At the same time, the producers' cut from the fund has slumped from close on 50% in its early days, to a current return of 32%; and the more pix there are participating, the smaller the eventual share-out.

**20th-Fox Big Distrib. British Pix**  
With their recently announced British program of 10 C'Scoopers a year, 20th-Fox will become the second largest distributors of British pix (the Rank Group, of course, holds the lead) with Columbia running a close third. By the time they start taking delivery of the Ealing output, Metro, with its own production activities, will also be among the leaders in British distribution.

It is the American production activity on this scale which, presumably, prompted J. Arthur Rank to ventilate the issue in his annual report to stockholders less than a month ago. He opined that the Eady scheme would hardly have been suggested to the industry by the government if it had been anticipated that the levy would be utilized to any extent "to support films made in this country by British subsidiaries of the great American film production companies."

As the law stands at present, every Quota pic is entitled to share in Eady. Exhibitors naturally fear that if they were excluded, the Yank companies might be reluctant to continue producing on the same scale, and that could put the theatrowners' quota in jeopardy.

## TV to Blame, as Usual

Glasgow Oct. 2.

Tele viewing is growing so rapidly as a leisure-time habit in Scotland that motorcoach receipts are dropping sharply. James Amos, boss of the major Scottish Omnibus group, reports a substantial dip in the number of people travelling by bus.

Cinema attendance also is off as a result of the tv popularity.

## 'DOLLS' HITS BIGGEST SINCE 1935 IN LONDON

London, Oct. 2.

With its gross of \$25,214 in its opening stanza, "Guys and Dolls" has racked up the biggest non-holiday week take for a film show at the Empire, Leicester Square, since 1935. It was beaten only by "Weekend at the Waldorf," which was a holiday attraction in 1945.

The unbroken 1935 record for a film only is held by "Mutiny on the Bounty" (M-G) but the house record is still held by "The Great Caruso" (M-G), which was presented with a stage show.

## U. S. Negro Ballet To Hit Europe

The first all-Negro ballet company is being groomed for a Continental tour next season. The N. Y. Negro Ballet, will be set on a series of dates in England and Europe by British agent Harry Lowe, currently in New York.

Lowe is engaged in enlarging the company to more than its present strength of 17 dancers, and plans to tour them briefly in the U. S. before exhibiting them abroad. Lowe explains that the company does straight classical ballet, like many of the older toe-terp troupes, and doesn't work in Afro-Cuban vein like many of the Negro companies on the boards.

## Leftists in Rome Still Sniping at Govt. Film Setup, MPEA, Pix Law

Rome, Sept. 25.

Sharp criticism of the government's film policies, and also possibly of MPEA's interference in the Italian film economy are expected to be voiced here late this month at the upcoming Convention on Film Economy.

Convention is being held under the auspices of ANICA, the Italian Film Industry Assn., headed by Eitel Monaco, but actually was dreamed up by the left-wing opposition. This leftist group has long kept up its sniping tactics at the recent film law, at ANICA, the government film office, MPEA and others. When ANICA noted that the opposition movement was gaining too much following, it decided to take away the initiative and sponsor the asked-for meeting to discuss the film industry's economic problems themselves.

Among probable targets of criticism is the recent Yank-Italian film pact, which, like its predecessors, has not satisfied the critics of the government's policy in film matters. One of weapons Monaco is said to be priming to fight back criticism of relations with the U.S., as well as US dominance of the local pic market, is reported to be the possibility that U.S. companies will remove all their pix that are over five years old from the Italian market.

This move looks probable, and has been repeatedly asked for by the Italians as a means of giving local product a breather. A census is now under way to determine the number of such "over-age" pix in circulation.

## 'Nothing Personal, Sir'

London, Sept. 25.

In a statement to members, Gordon Sandison, general secretary of British Actors' Equity, has explained why his union ordered its members not to appear with Melchiorre Luise in the Covent Garden production of "Tosca." They had originally objected to his permit, but were overruled by the Ministry of Labor. They subsequently ordered their members not to appear with him in the second and third of the three scheduled performances.

Equity's stand was made on the premise that his role in "Tosca" was a minor one and that suitable British singers were available to fill it. They subsequently advised Luise that their action was taken without hostility to him personally and that the blame "lay squarely with Covent Garden management and the Ministry of Labor."

# Cannes Fest Seen Likely Fixture, Even If Minus French Gov't Funds

Paris, Sept. 25.

## Mex Union Won't Fight Vs. Cuban Entertainers

Mexico City, Sept. 25.

Although Mexico and Cuba have officially broken off cinematographically over the Cuban film union taking umbrage at Mexican technical-manual workers failing to cooperate on a Cuban pic, there will be no retaliation against Cuban entertainers in Mexico unless Cuba boycotts Mexican pix.

That stand was announced by Felipe Palomino, boss of the technical-manual workers locals of the Picture Production Workers Union (STPC). Juan Banders, manager of Peliculas Mexicanas, oldline indie distributor of Mexican pix abroad, back from Cuba, reported no resentment there against Mexican films.

## 2 Italian Opera Tours; One Goes to South Africa; Another to Venezuela

Milan, Sept. 25.

Singers and orchestra members of La Scala Opera have left by air for South Africa where they will give 22 performances of familiar Italian operas through to Oct. 16. Singers include Nicola Rossi Lemeni, Giuseppe Stefano and director Guido Cantelli (who will separately baton some symphonic concerts). Another director is Nino Sanzogni and other principals include Gabriella Carturan, Rolando Panerai, Nam Merriman, Jacqueline Brumair, Graziella Sciutti, Dino Mantovani.

Separate from the above, there will be an important Italian opera season held in Caracas (Venezuela) from Nov. 5 to Dec. 10 under the sponsorship of the government there. Some 12 operas will be presented under the direction of Edoardo Feo Calcagno, Pedrantonio Rios Reyna and Primo Casale. Amongst the stars: Adriana Guerrini, Mario Filippeschi, Aldo Protti, Luisa Maragliano, Alfredo Colella. The orchestra, chorus and corp de ballet will be local Venezuelans.

## NEW YORK BALLET'S 3D ZURICH VISIT WOWS

Zurich, Sept. 25.

The N. Y. City Ballet's third Swiss appearance at Stadthaus here was the troupe's most successful stint in this country yet, outgrossing even its previous dates in 1952 and 1955. All four evenings were SRO long in advance, and reviews were unanimously raves.

In the last few years, Zurich audiences have become more ballet-conscious than ever, with more frequent appearances of foreign troupes and the increasing influence of ballet-loaded film musicals also evident. "American in Paris" played an important part in that respect, as did "Red Shoes," "Lili," "Daddy Long Legs," "Glass Slipper" etc. Gene Kelly's all-dance pic "Invitation to the Dance" also stirred up some noise on its Zurich world-premiere last April.

Troupe had never played four consecutive evenings here (three last year), with two different programs on two nights each. Repertory included this time six choreographies by George Balanchine, "Divertimento No. 15" (Mozart), "Pas de Dix" (Glazounov), "Bourree Fantasque" (Chabrier), "Concerto Barocco" (Bach), "Pas de Trois" (Glinka) and "Western Symphony" (Hershey Kay), one by William Dollar ("The Duel" by Raffaele de Banfield) and one by Jerome Robbins ("Fanfare" by Benjamin Britten). Latter was one of the most-applauded items.

At each performance, there were innumerable curtain calls, with special ovations going to Tanaquil Le Clercq, Melissa Hayden, Jacques D'Amboise, Patricia Wilde, Maria Tallchief, Andre Egleguy, Nicholas Megallanes, Diana Adams, Herbert Bliss and Todd Bolender.

Robert Favre Le Bret, director of the Cannes Fest, clarified the story that broke recently in Venice concerning the proposed governmental cut or suppression of funds for the Cannes Film Festival. This was felt to be very serious since over half came from this source. However, Le Bret said the report was somewhat premature since the budget committee is still talking over the idea of getting the share (kicked in by the Ministry of Commerce and Industry until now) from the Film Aid Law coffers.

When this is arranged, the ministry may still give some help. He specified that the Cannes-Fest definitely would go on as usual with the 1957 opening set for May 3. The news broke ironically enough, during the meeting of heads of all the Class A film fests in Venice and at a time when general opinion gave the prestige nod to Cannes.

So it is felt that even with government cuts, due to heavy emergency expenditures and economic necessities, the festival will go on. Le Bret could not attend the meeting in Venice and was repped by assistant Jean Touzet with Jacques Flaud, head of the Centre National De La Cinematographie, sitting in. Le Bret is in agreement with first ideas broached to give an individual aspect to each fest with one serving as a sort of a fair, another for "art," another for color pix; or musical, or offbeaters, etc.

Festival directors meet here late in October to clarify earlier plans and try to arrive at an equitable analysis and setup of the fests. Directors are also somewhat in disagreement with the excessive power over festivals that the Federation of International Film Producers has assumed. "They would like to make their own decisions and plans without the FIFP boycott threats forever hanging over their shoulders. Incidentally the FIFP is also slated for a meeting here at about the same time."

## Two Mex Film Industry Unions Now Fight Over Operation of Firstrun

Mexico City, Sept. 25.

Latest move in a series of long-standing battles between the two local film technicians unions, STPC (regular production workers) and STIC (tv, newsreel and projectionists), is the refusal by the latter group to allow the reopening of the former's 100%-owned cinema, the Cine Versailles. Formerly a second-run situation, upon election of present STPC officers, a deal was made with the semi-government controlled distrib, Peliculas Nacionales, to first-run the major portion of its upcoming foreign made product. STPC was preparing to reopen the Versailles this week when STIC announced that it had no new contract with its sister union and would keep it shuttered until back payments, due from the previous STPC administration, were paid.

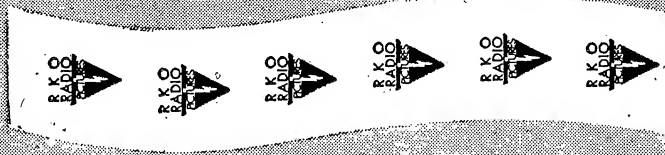
Basic cause of the ruptured relations between the two groups has been the mutually claimed breaking of a three-year-old pact which gave STIC control of all locally made video shorts and STPC all features. Both unions have crossed lines, with STIC members involved in the production of two recent feature pic, "Rances" (The Roots) and "Torero" (Bullfighter) and STPC technicians working on numerous U.S. destined tv shorts.

However, with STIC membership now in control of the recently opened America Studios (video shorts only), it is evident that its leadership feels strong enough to tackle the STPC on its home grounds (ie: Cine Versailles is part of the official STPC headquarters building). Now that the fight is out in the open, it is evident also that STIC means what it says and will not only demand the back payments, but will also push for a new mutual assistance pact covering not only projectionists, but making specific who can shoot what and where.



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Music by NICK CARO



**ROD STEIGER**  
**SARITA MONTIEL**  
**BRIAN KEITH**  
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in SAMUEL FULLER'S

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in

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Directed by HAL KANTER  
Screen Play by GOODMAN



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**GLYNIS JOHNS**  
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**REX THOMPSON**  
**PATTY McCORMACK**  
TECHNICOLOR®


Produced by SAM WIESENTHAL  
Directed by ALLEN REISNER



**RICHARD BASEHART**  
**MARY MURPHY**  
in


# FINGER OF GUILT

Produced and Directed by  
**ALEC C. SNOWDEN**  
Screen Play by PETER HOWARD  
Executive Producer, TONY OWEN



**JOHN JUSTIN**  
**BARBARA LAAGE**  
**DONALD WOLFIT**

# Guilty?



# MAN IN THE VAULT

Starring  
**WILLIAM CAMPBELL**  
**KAREN SHARPE**  
**ANITA EKBERG**

Screen Play by BURT KENNEDY  
Produced by ROBERT E. MORRISON  
Directed by ANDREW V. McLAGLEN

**DEAN JAGGER**

# X THE UNKNOWN

Starring  
**JAMES CRAIG**

# The CYCLOPS





# 'High Society' and 'Bus Stop' Tops: In Third Month 'King & I' No. 8, 'Seed' Does Well, Ditto 'Duchin'

(VARIETY's monthly survey of how principal product fared at the boxoffice last month is not fully national but based on reports of correspondents in 23 representative key cities over the U. S. and Canada. As such, it usually reflects the strength boxoffice-wise of key product but does not pretend either to be an index of total gross or total earnings of any current picture.)

The national boxoffice sweepstakes in September was a highly uneven affair. The few ace pictures did walloping business while many of the lesser films hit the skids early. Then, too, exhibitors had to contend with some hot weather that was missing in August plus a string of variable weekends. Launching of usual fall tale shows also undoubtedly took a toll in some key cities covered by VARIETY. In many respects, the trend at the wicket followed the irregular pace of general business and also reflected the return of youngsters to school.

"High Society" (M-G), b.o. champ in August, did a repeat to easily race off with the laurels. The star-studded musical finished first every week during the past month and registered a gross of \$1,440,000 in VARIETY keys. "Bus Stop" (20th) captured second position, the lure of Marilyn Monroe being sufficient to enable this pic to wind up second for three weeks in a row and take fourth the other session.

"Bad Seed" (WB), another newcomer, copped third money after a start that saw it finishing fourth for the first two weeks in succession. "Seven Wonders of World" (Cinerama) picked off fourth position, by dint of some new openings and remarkable sustained strength. This is topping the last, Cinerama release in several spots.

"Oklahoma" (Magna), which was eighth in August, pushed up to fifth place. "Ambassador's Daughter" (UA) captured sixth-place honors. "Eddy Duchin Story" (Col), third-place winner in August, landed in seventh spot, attesting to its inate strength. "King and I" (20th), which was second in August and champ in July, still had enough stamina to knock off eighth money. "Cinerama Holiday" (Cinerama) rounds out the Big Nine list for the past month.

"Bandido" (UA), just getting around; "Burning Hills" (WB) and "Pillars of Sky" (U) are the runner-up pix.

Several new productions, launched just as the month was ending, hint real promise. Of course, topping them all as far as big money goes is "War and Peace" (Par), which has been premed in three keys so far. It is on big longruns in L.A. and N.Y. and started out smash in Philly as the month ended. "Lust for Life" (M-G), although playing in smaller or arty theatres to a great extent, looks like a blockbuster in that category. It showed enough to cop sixth final week of September.

"Last Wagon" (20th) has caught on nicely and managed to land in seventh place the same session. "Tea and Sympathy" (M-G), which opened big at N. Y. Music Hall this stanza, was rated robust on its preem in Chi.

Another highly promising film is "Attack" (U), which opened up sock in N. Y. and Minneapolis and fanny in Seattle. "Cry in Night" (WB) was miened but shaped good in Denver and Buffalo. "1984" (Col) was rated good in Balto and Frisco.

"Bigger Than Life" (20th) was inclined to be spotty, but was nice in Washington. "Run for Sun" (UA) managed to become a runner-up pic one week.

"Away All Boats" (U), fourth in August, finished 11th one week during the past month. "Walk Proud Land" from same company, took seventh another stanza.

"Proud and Profane" (Par), 11th in August, was a runner-up film one week. "Lisbon" (Rep), despite an uneven showing, managed to finish 10th another session. "La Strada" (T-L) continues doing great biz in several key city arty spots.

## September Leaders

1. "High Society" (M-G).
2. "Bus Stop" (20th).
3. "Bad Seed" (WB).
4. "7 Wonders" (Cinerama).
5. "Oklahoma" (Magna).
6. "Ambassador's Daughter" (UA).
7. "Duchin Story" (Col).
8. "King and I" (20th).
9. "Cine Holiday" (Cinerama).

## Drops 11th House; Berger Gets Aster Back From Par

Minneapolis, Oct. 2.

United Paramount (the Minnesota Amusement Co.) here continues to drop more Twin Cities theatres voluntarily. It has just let loose of the local loop 850-seater Aster which it has been operating with last run double features at a low admission.

Circuit owner Bennie Berger, the property's owner, has released the circuit from its lease which would have expired next April and he himself will operate the theatre with the same policy and install a new large screen for C'Scope.

This is the eleventh U. P. Minneapolis and St. Paul theatre to be relinquished in the past several television years. Four of them were downtown houses.

The once dominating exhibitor is left with only three loop and two neighborhood houses here and two St. Paul downtown theatres in the Twin Cities. The circuit, however, also still operates some 50 other houses throughout the territory.

During its tenancy U.P. once previously sublet the Aster, but took it back when the lessee failed to meet his obligations.

## Start V-Vision Pix in Tokyo

Tokyo, Sept. 25.

The Daiel Motion Picture Co., producers of "Rashomon" and "Gate of Hell," plans to start production of VistaVision films early next year.

Preparations will get underway toward the end of the year, with remodelling of two outmoded stages at the Daiel Kyoto studio. Teams of technicians already are mapping concrete plans for the project.

## Yank Distribs Resume Supply Widescreen Pix At Cut Admish in Arg.

Buenos Aires, Sept. 25.

American distributors resumed supplying dimensional films in Argentina on Sept. 21 at the government-imposed low 6.50 peso (22c) admission scale. This decision was taken after confabs between Argentina's Minister of Commerce, Rodolfo Martinez and Robert Corkery, the Motion Picture Producer Export Assn.'s rep for Latin-America.

Conversations with Martinez this week have proved thoroughly reassuring to American producer and distributor interests. They took this decision in the certainty of his good faith when pledging that once they had complied with the government edict, he would be willing to reconsider his price-slashing decree of last Aug. 3.

That decree, which took the American distrib's entirely by surprise, slashed prices for widescreen material from the former 10-peso high to 6.50 pesos.

While accepting resumption of the widescreen material at this entirely inadequate price, the American producers' rep stressed that it is under cost for any first-class or major production, irrespective of system, especially under present rising costs. The price slash restored the price ruling here of 1952, whereas production, distribution and exhibition costs have increased over the last four years, to as much as 500%, according to some Hollywood estimates.

In the talks with Minister Martinez, it was explained that a patron taking in a local film show at 22c pays less for his seat in an air-conditioned theatre to see entertainment costing many millions of dollars, than he may for a slab of chocolate bought to eat at the same time.

In view of its worldwide experience, the MPPEA has offered its services to the Argentine government, as consultants, to conduct a price-cost survey and determine costs of release and distribution of all types of films, not widescreen only, so that a flexible scale price system adequate for all types of product may be devised.

Actually the American producers had been contemplating asking the government to consider higher admission scales when the price-cutting decree was sprung. They had postponed their action out of consideration for the many more urgent problems facing the Provisional government here, thinking it forbearing and helpful to wait and take it up at an opportune moment.

## Dick Condon in States

Richard Condon, now back in the States after three years abroad as United Artists' European production publicity coordinator, has been named campaign coordinator for "King and Four Queens," UA entry from Russ-Field Productions. Condon's post in Paris was taken over by Francis Wilkies, who previously was ad-pub director in New York.

## Columbia May Apprentice Writers

An unusual step is in the works for Columbia Pictures. Studio is mulling a plan of signing young writers on a 52-week basis to work out plot development and yarns, some to work under the direction of established scripters and learn the business.

Purpose is to infuse fresh talent to the writer rosters and to stem the flow of new yarnspinners to video. Plan is still in the discussion stage.

## No Argentine Film Shortage

It's Theatres Which Are Lacking, Reports Jose Lococo—Fixed Admissions Kill Building

By FRED HIFT

## Strip Films Kept Out

Columbia, S. C., Oct. 2.

Self-policing by major theatre operators here has resulted in a virtual ban on strip and like films inside the city.

Wilby-Kinsey chain, seeking family trade, long ago cut the pix, and two independent operators have lately decided against them.

Drive-ins near city limits still feature them occasionally.

## MPPEA Disunity May Hurt Yank Pix Biz in Italy

Rome, Sept. 25.

Disunity with MPPEA ranks has in recent times, caused some raised eyebrows in Italian government circles, as well as fostering local industry conversation. Internal differences were already known before, but were spotlighted by the recent Venice Film Festival, where 20th-Fox participated with two features (one in and one out of competition), while others abstained, at least officially. Known that several of the local company officials have expressed unofficial displeasure at how Venice turned out, at bad press garnered in some cases, as well as in commercial impact lost, while 20th and UA (which participated via Robert Aldrich's "Attack") grabbed the spotlight and, it seems, the financial rewards.

But much more important, according to local industry observers, is the impression that MPPEA's disunity (also evidenced in face of negotiations with the Russians) has made on the Italians.

Another voiced a warning about the weakened U.S. position in noting that those (Italians) who have long been campaigning for a tighter squeeze on Yank companies have recently been pointing to MPPEA's differences within the ranks.

At a time when Yankee exhibitors are complaining of a product shortage, Argentine theatres are suffering from an oversupply of film, Jose Lococo, an exec and director of Argentina's Lococo circuit, said in N. Y. last week. The Lococo chain takes in 16 houses in the capital and two at the Mar del Plata resort.

"Part of our problem is that there are too few theatres in the country," Lococo explained. "And no one wants to build new houses because our admission prices are kept so low, we can't properly amortize our investment." Lococo cited the example of his circuit's Opera Theatre in Buenos Aires, a 2,500 seat house.

"We'd actually be better off selling it rather than to continue to operate as a theatre," Lococo said. "The trouble is the Government's policy in computing our taxes. They are figured on the basis of costs as they were 20 years ago. We find it difficult to make any kind of profit under these conditions."

Lococo said Argentina now produces between 45 and 50 pictures a year, but the quality of the films is disappointing. "Under Peron, when the American pictures were restricted, everyone was forced to see Argentine films. Now, with free competition, the national productions are very bad." He added that the Hollywood product was "very popular," with the Italians also successful.

The Government has told Argentine exhibitors that they must show CinemaScope films at the former low prices (6 pesos and 50 centavos or 20c) before the Ministry will even discuss any upped admissions for the widescreen pix. The theatres had raised admissions, but were slapped down almost immediately and there was a strong public reaction. Theatres then stopped showing the widescreen films altogether.

Television isn't a factor in Argentina yet, Lococo said. There's only one channel in operation. "Our people are more gregarious than yours," he observed. "They like to go out." Lococo reported that the Government intended to license both the radio and tv service to commercial outfits. A second tv channel is contemplated.

## 'War, Peace' to Get Full Treatment in Moscow

Rome, Sept. 25.

A gala presentation of "War and Peace" will wind up the planned Italo Film Week in Moscow Oct. 22. Silvana Mangano and her husband, producer Dino DeLaurentis, as well as some other Italo stars are expected to make the trip, for which the Italo industry has been assured 35 visas. Gala will be held at the Domkino in the Soviet capital, where a series of nine Italian oldies will be shown preceding the "War and Peace" preem, to size up the postwar Italian cinema effort.

Recent pix to be screened in Moscow's Udmir Theatre are "Neapolitan Carousel," "The Railroadman," "Madame Butterfly," "Lost Continent," "La Strada" and "Umberto D."

Two exchange weeks of Russo pix will be held. No. 7-14, in Milan's Odeon and Rome's Superluna, in which a panorama of Russo pic production will be shown. Italo star Gina Lollobrigida is reported to have been invited to attend the events in Russia, but turned down the invitation when informed that husband Milko Skofic, of Yugoslav extraction, would not be invited.

## TOA-Allied Fusion Talks On Again

Exhibitor unity, one of the industry's seemingly unattainable goals, may yet be accomplished in the face of the increasingly serious situation in the field.

Representatives of Theatre Owners of America and Allied States Assn. have been meeting in New York in recent days in another attempt to explore areas of common interest and to discuss the possibilities of a merger that would allow unity in action while still preserving the identification of the two orgs.

Groundwork laid in N.Y. is expected to bear fruit at the Allied board meet in Dallas in November where several of the Allied directors will press for a unification move with TOA. Argument will be that, if ever there was a time for exhibs to stand and act together, it is now.

There was an Allied-TOA meet in Chicago a year ago at which exhib unity was the topic. More recently, TOA, in a significant turnabout, supported Allied on the question of arbitration of film rentals before the Senate Small Business committee. Allied, in turn, agreed to support the move to allow the divorced circuits to go into production.

More and more exhibitors are beginning to take the position that, in the light of their complaints re less product and higher terms, one big, united theatre organization might constitute an effective bulwark against further deterioration. TOA leaders stressed the "unity" theme at their recent convention in N.Y. and pointed to Britain's Cinematograph

Exhibitors Assn. which is effective because of its absolute unity.

There are some Allied leaders who feel that a rapprochement between their group and TOA might have been possible some time ago, hadn't it been for the position taken by Allied general counsel Abram F. Myers, admittedly a brilliant lawyer but also a man whose personal interests are seen opposed to any real unity move with TOA. Allied officials say that, whatever the "new look" in exhibition, Myers will occupy an important part in the organization.

There was a time when it was argued that, because of its credit representation, TOA's purposes and aims differed radically from those of Allied. At the moment, however, TOA leaders voice much the same complaints as those of Allied, and the TOA relation with the distributors is just about on a par with that of Allied. Not a single distrib was repped at the TOA convention with a booth.

It is felt, both in the TOA and Allied camps, that united exhib action, a "common front," might rep an effective solution to a number of theatre problems. For instance, it's argued, if enough theatres refused to play certain films that are being offered at rental terms considered exorbitant by the exhibs, the distrib might be forced into line. Such reasoning, while superficially logical, ignores the laws against organized boycott. However, there are other areas, such as in the legislative field, where exhibs hold that, if they spoke with one voice, much could be gained.

# **A GROWN-UP MOTION PICTURE**

**for grown-up emotions!**

If you're sixteen, you're old  
enough to understand it.

If you're a parent  
with a guilty conscience,  
you'd better stay away.

24 hours after you see it

**WE CHALLENGE YOU**

**TO STOP**

**TALKING ABOUT IT!**

"You  
wanted  
to get  
rid of  
me...  
so you

could be alone with that woman!"

20th  
CENTURY-FOX  
presents

# **TEENAGE REBEL**

**CINEMASCOPE**

# Joan of Arc Quest Dubiously Regarded But Preminger Promises Surprise

By FLORENCE LOWE

Washington, Oct. 2.

Otto Preminger wound up his 15-city search for a new face in his forthcoming screen version of Shaw's "St. Joan" thoroughly convinced the costly junket has netted him more than mere publicity. Still smarting from columnists'—and even trade brickbats accusing him of everything from fraud to mere headline-hunting, the producer reiterated his promise to deliver a "new face" to the Ed Sullivan tv show Oct. 21 to be introduced as his cinema Joan of Arc.

If there were skeptics along the cross-country Preminger trek, they most certainly did not include the 35 hopefuls who lined up here. These included teenagers who had come from as far away as 300 miles for an audition. Most of them left without the encouragement of being asked for their home addresses.

The indie producer, who left over the weekend to hold more auditions in London, Glasgow, Manchester, Copenhagen, and Stockholm, told VARIETY, that if he gained nothing else from his estimated \$100,000 experiment, he was encouraged by the all-out cooperation of exhibitors on the local level. Local theatre owners and managers, both indie and circuit reps, cooperated enthusiastically in promotion of the tryouts, from distribution of application blanks through publicity for actual tryouts.

"If the exhibitors were informed from the earliest stages of production, they would better understand the problems of the producer, and could be extremely helpful on the local level."

Of the 5,000,000 entry blanks distributed, 18,000 girls sent in applications. Of those actually auditioned, less than a dozen will receive screen tests, and only a couple are solid prospects for the role, according to Preminger.

With Richard Widmark already lined up as the Dauphin, Graham Greene working on the film script, and Roger Furse designing the sets, film is set to go into rehearsal Dec. 11, with shooting at London's Shepherd Studios skedded for Jan. 2. But current interest is focused on the Oct. 21 debut of Joan.

## Briefs from Lots

Hollywood, Oct. 2.

Metro passed to **Pandro S. Berman** the producer chores on "The Brothers Karamazov," based on the Dostoevsky novel. . . **Cornel Wilde's** indie outfit, **Theodora Productions**, is readying "Comeback," a prize ring yarn. . . **Columbia** handed **Michael Blankfort** a term contract as producer-writer. . . **Howard Keel** will star in Metro's "Sheep Man," based on his own story. . . **Dana Andrews** signed for "Bewitched," to be filmed in London by **Chelsea Productions** for **Columbia** release. . . **Bill Williams** will co-star with **Scott Brady** and **Mala Powers** in "Man From Abilene," indie for 20th-Fox release. . . **Dale Robertson** and **Brian Keith** in "Gun For a Town," to be filmed by **Zukor Productions**. . . **June Allyson** and **O. W. Fischer** have top roles in "My Man Godfrey" at U.

Universal term for **Steve Drexel**. . . **Perleberg-Scaton** tagged **Michel Ray** for "The Tin Star". . . **Andrew Duggan** drew "Three Brave Men" at 20th-Fox. . . **Columbia** cast **Harold J. Stone** in "Garment Center". . . "The Girl Can't Help It" is new tag on "Do Re Mi" at 20th-Fox. . . **Jeff Chandler's** last picture under his exclusive contract with U will be "Pay the Devil". . . **Reginald LeBorg** will direct "Voodoo Island" for **Bel-Air**. . . **Grace Metalious** novel, "Payton Place," was bought for \$100,000 by 20th-Fox. . . **Columbia** cast **Michael Harris** in "The 27th Day". . . **RKO** handed **Valerie Anderson** a term player contract. . . **Dale Robertson** drew a role in "Gun For a Town" at Allied Artists. . . **Rory Calhoun** and **Vito Orsatti** formed a new indie production company, starting with "Domino". . . **David Hellweil**, Broadway producer, makes his film bow on **Columbia Pictures**' "Three-Ten to Yuma."

## LEGIT'S SAM FRIEDMAN SCRAMS PAR TEAM

Sam Friedman, veteran legit press agent who in recent months has had a key role in publicizing "The Ten Commandments," over the weekend walked out on the Cecil B. DeMille epic. Unexpected resignation was the result of differences with Paramount over the previews of the picture in Philadelphia, according to Friedman.

Par policy called for theatre showing of the production plus a projection-room screening later for any key critics who couldn't make the theatre unveiling.

Par execs declined official comment on the Friedman walkout but it was hinted that the Broadwayite had difficulty in adapting himself to the demands of the film job.

## TOA's Study Of Britain's Eady Plan for U. S.

Theatre Owners of America will make a comprehensive study of the purpose and function of Britain's Eady Plan to determine if such a system is feasible for adoption in the United States.

Membership at the N.Y. convention this week recommend that the board of directors undertake the task of exploring the Eady Plan and similar systems operating in other countries.

Primary purpose of the Eady Plan is the establishment of a fund to which exhibitors contribute a sum annually for the purpose of subsidizing the production of pictures.

## 20TH'S FULL SYNC ON 'CAROUSEL' IN GERMAN

Frankfurt, Sept. 25.

Breaking away from the usual policy of showing American musical films in Germany with the dialog synchronized in German and the tunes remaining in the original English, 20th-Fox will use a different technique for the forthcoming "Carousel," scheduled for pre-Christmas showings here. It will be entirely dubbed into German, including the music. The w.k. Negro baritone **Lawrence Winters**, now on concert tour of West Germany, will sing the **Gordon MacRae** numbers. **Senta Schoener**, of the Berlin State Opera, will do the **Shirley Jones** songs.

20th-Fox also made a change in the usual showing of musicals in Germany with its summer datings on "Carmen Jones." In all the big cities, it alternated with one screening in the original English, followed by the second screening with the dialog in German. Companies have abstained from dubbing music to date because of the difficulty in finding good singing voices. Because of the audience familiarity with many top singers, feeling is the audience might resist a switch to another voice.

## ADMISSION TAX PLEA

Cincy Collects \$243,000—Ask Cut or Elimination

Cincinnati, Oct. 2.

Repeal or reduction of city tax on amusements is sought by operators of downtown theatres.

Their plea to the Council finance committee noted that last year's tax totaled \$243,000 and is exceeding that pace this year.

The city gave exemptions on admissions up to 50c and, according to informed sources, will not be disposed to extend exemptions beyond the 90c cutoff set by Uncle Sam.

City treasurer **Thomas Clynne** es exemption up to 90c would result in approximately a 27% slice in admission tax revenue for Cincy, figuring \$68,000 on 1955 collections.

## New Orleans Exhib Joins Corman in Production

Hollywood, Oct. 2.

Jay Houck, New Orleans exhib-distrib, is partnered with indie producer **Roger Corman** in a new production outfit which has skedded five features for its first year's program.

Houck, prexy of Howco Inc., is entering production, he says, to relieve the current film shortage.

## Exhibs Dream Of Their Own Plan For Savings

Theatre Owners of America will make its own survey to seek methods for a more economical distribution of pictures. This is one of the immediate objectives of the board of directors and the new prexy **Ernest G. Stellings**. The plan was outlined to the press Saturday (22) following a board meeting at the N.Y. Coliseum.

Thinking of the TOA leaders is that if the exhibitor organization can show the distribution companies how theatres can be serviced at lower costs, the savings should be passed on to exhibitors in the form of lower film rentals.

**Walter Reade Jr.**, a member of the board, pointed out, for example, that if TOA can devise a method for selling and servicing certain "out of the way" small theatres, these houses should receive the benefit of the advice. "Perhaps we can arrange for one exhibitor representative in a rural area to meet a salesman at a designated point. This would save the film salesman the necessity of covering the whole state. This could result in considerable annual savings for the film company. We feel that this saving should be passed on to the theatres in the territory," Reade explained.

TOA's thinking on the plan is not complete, but it has appointed a committee to come up with the answers. The savings might involve more efficient methods of inspection or shipping, less traveling for salesmen, or any other corner-cutting gimmick that TOA considers feasible.

It has been suggested also that the producers and distributors be requested to allocate advertising budgets now being used to sell exhibitors for a more extensive campaign to the public. The TOA board, when questioned on this point, denied that they were calling for an end to trade paper advertising. What they meant, they said, is less promotional material in the form of mailings, brochures, and "cute" gimmicks.

The aim of its entire program, the TOA leaders stressed, is to devise, perhaps with the cooperation of the distributors, a method by which less money can be spent. "If we can show them (the distributors) how to save money on us," Reade stated, "they should pass it on to us." It was also noted that this plan might help in keeping many "sick" theatres open.

## U. S. Rights for German 'Anastasia' to Gordon

Berlin, Sept. 25.

**Paul Gordon**, head of **Europäische Television Gesellschaft (ETG)**, has revealed that he has acquired U.S. distribution rights to the German film, "Anastasia" (Alfu-Corona-Hansa). He said that he has signed a deal with **Arthur Brauner**, who owns Alfu and in whose (CCC) studios the film was shot, and **Guenter Matern**, head of Hansa and in whose hands also is the film's German publicity. Gordon claims that his rights concern the film's release for both U.S. and regular cinema circuits.

Reported that Gordon has been approached by some American majors who are "strongly interested in the film. Gordon declared it's possible that the German "Anastasia" will have its American preem before that of the same-titled 20th-Fox pic.

The German "Anastasia," which was completed here a few weeks ago, sees release here by **Deutsche London** and will reportedly be preem soon at the **Gloria Palast** in Stuttgart. Gordon believes the film has the ingredients to break the American market.

# Expand Nature-Drama Subject Matter Of New C. V. Whitney Pictures

Hollywood, Oct. 2.

## AUTO WORKERS UNION OPPOSING COLUMBIA

United Auto Workers of America "will take whatever legal steps are open to it" to prevent **Columbia Pictures** from giving the **Imbia** press that its "Inside Detroit" has the approval and endorsement of the UAW, **Frank Winn**, the union's p.r. head, has informed **Co-operative Theatres** of Michigan.

He pointed out that the film was made with a degree of cooperation from **Allied Industrial Workers**, a union which to date has been refused membership in the **AFL-CIO**.

"Winn referred to a Feb. 1956 statement in which he said that "Inside Detroit" had in no way been endorsed or condoned by the UAW. Col was represented as having claimed that the pic had the union's okay.

## TOA Gives OK To Harry Goldberg PR Blueprint

An overall national public relations program, designed to sell the motion picture theatre as a prime source of entertainment, was submitted to and accepted by the Theatre Owners of America convention at its N. Y. Coliseum meeting.

Presented by **Harry Goldberg**, pub-ad chief of **Stanley Warner Theatres**, the program was devised by the press relations committee of the Council of Motion Picture Organizations. The committee, headed by **Harry Mandel**, **RKO** Theatres pub-ad topper, consists of **Goldberg**, **Ernie Emerling**, **Lew's** Theatres pub-ad chief, and **Charles E. McCarthy**, **COMPO's** publicity head.

In addition to offering a "philosophy" for the program, the report makes some specific suggestions. The primary objective of the p.r. campaign, it's noted, is the rehabilitation of theatre business through the increase in theatre attendance. The program is built on the propositions that theatre attendance must be increased, that the superiority of theatre entertainment over competing media gives sound basis for the campaign, that the whole industry—producers, distributors, and exhibitors—must unite in the drive.

Among specific suggestions offered were the continuation under **COMPO's** auspices of the annual Audience Awards, a specific advertising campaign designed to sell the theatre institutionally, the establishment of a giant prize contest to compete with "The \$64,000 Question" and other tv giveaway shows, the production of a "giant" product trailer showing scenes of all top upcoming pictures for exhibition in all the country's theatres on a day to be designated as National Movie Day, the production of a "community reel" to sell the theatre's importance as a community asset, the revival of the "Movietime Tours," that is, a special program of sending Hollywood personalities—directors and writers as well as performers—on special tours of the country, hitting small towns as well as the large cities; a continuous selling of the film theatre by local operators, the establishment of an information service bureau for theatremen, and the implementation of the program via the establishment of a national committee.

The committee would consist of theatre advertising and publicity men, representatives of the Motion Picture Assn. of America-ad-trade press. Other groups would include committees in exchange cities and also the studio publicity directors' committee. Under the suggested plan, **COMPO** would serve as director of the program.

C. V. Whitney Pictures' American series has been expanded to six with the acquisition of "The Healing Woods," by **Martha Reben**, Whitney disclosed here. Series was launched with the company's initial production, "The Searchers."

Whitney also has a nature-drama series in the works, highlighted by re-makes of "Grass" and "Chang," both now in production for release in 1957 and 1958. There is a possibility, Whitney reported, that both films will be ready for release in 1957, but no decision can be made at this time. New footage is being shot for each of the silent film classics and the original black-and-white negative will be processed in a new Technicolor system which converts it to color. Thus the new release will be all in color and combine much of the original footage with new material, latter to include a story line for "Grass."

"Woods" is based on "The Healing Woods" and "Way of the Wilderness" by **Miss Reben**, a former city girl whose search for health 20 years ago led her into the Great North Woods. It will be shot on location in the Adirondacks and will require a year to complete since it must span the four seasons pictorially. "Woods" will be in wide screen and color, the first major tinter to cover the woods area from Maine to Wisconsin. **Robert L. Bendick** has been assigned as producer on the film which will get underway this winter and is aimed at 1959 release. **Winton C. Hoch** will lens.

Previously disclosed C. V. Whitney properties in the American series include "The Missouri Traveler," located in the midwest which will begin shooting in January with **Patrick Ford** producing and **Norman Shannon Hall** as screenwriter. Director and cast will be announced shortly but Whitney said he has assigned **Jim Ryan**, **Ford** and **Allan Reed** to find a 15-year-old boy for the main role.

Later next year, Whitney will roll "The Valiant Virginians," adapted from the **James Warner Ford** novel, which **John Ford** will direct with **Cooper** producing. **Pat Wayne** has been set to star and Whitney hopes **John Wayne** will appear as a "guest star" and do several scenes with his son. For 1959 the company is preparing "William Liberty," from the **Frank Clemensen** manuscript. **Cooper** will produce and **Frank Waters** is screenwriting.

Still on the agenda, but with the story line still undetermined, is "The American," which Whitney visualizes as a summary of the American series and which will tell the story of the present-day citizen.

Whitney disclosed he is negotiating with **Warners** for a release on "Virginians" but there are no discussions on release deals for any of the other properties, **Warners** released Whitney's initialer, "The Searchers," which, he said, will do about \$5,000,000 domestic gross and will do better abroad than has been expected. Asked if the domestic gross met his anticipations, Whitney thought for a moment and observed wryly: "A feller always thinks his own picture is better than it is."

## Comment on Morality

Board of Regents might have passed "Lady Chatterley's Lover" if the film had contained the customary moral compensation, attorney **Ephraim London** charged last week after the Board had nixed the French pic.

"It is quite clear that 'Lady Chatterley's Lover,' based on the famous book by **D. H. Lawrence**, has been banned because it deals understandingly with a sexual relationship not licensed by marriage," he declared. "If the man and woman involved had been shown to be indecent or ignoble, or had they met with some dreadful accident at the end of the picture, we undoubtedly would not have had difficulty in securing a license."




BELOW: Newspaper ad run by the Plaza, N. Y.

Extra  
Performances For  
The Big New HIT!

# 'Lust for Life'

M-G-M's drama of Van Gogh.  
In CinemaScope and Metrocolor,  
starring Kirk Douglas



Today and Saturday  
Doors open at 11 A. M. Feature at  
12, 2, 4, 6:10, 8:15 & 10:15 P. M.  
Extra shows at midnight  
Today and Tomorrow

**BIGGEST IN OUR 26 YEARS**  
**PLAZA** 58th St. near Madison Ave.

## VARIETY HEADLINES!

"LUST" RECORD, N. Y.!  
"LUST" LOUD, L. A.!  
"LUST" RECORD, PITTSBURGH!  
"LUST" LOUD, DETROIT!  
"LUST" WHAM, FRISCO!  
"LUST" TERRIFIC, WASH., D. C.!



★  
M-G-M presents  
In CINEMASCOPE and METROCOLOR  
**KIRK DOUGLAS**  
In  
**"LUST FOR LIFE"**

Co-Starring  
**ANTHONY QUINN**

**JAMES PAMELA**  
**DONALD BROWN**

With **EVERETT SLOANE**

Screen Play by **NORMAN CORWIN**

Based on the Novel by **IRVING STONE**

Directed by **VINCENTE MINNELLI**

Produced by **JOHN HOUSEMAN**

# DON'T ENVY S.R.O.! GO GET "LUST"!

## HAPPY SHOWMEN!

"Biggest in our 26 years."

—Leo Brecher, Plaza, N. Y.

"Biggest in our 15 years."

—Green Bros., Guild, Pittsburgh

"Will positively break all grossing and  
long run records."

—Sol Krim, Krim Theatre, Detroit

"A triumph. One of our most success-  
ful pictures."

—Gerald G. Wagner, Gen. Mgr.,  
Lopot Theatres, Washington, D. C.

"Up there with the biggest in years  
at Fine Arts, Beverly Hills."

—Edwin F. Zabel, Gen. Mgr.,  
Fox West Coast Theatres

"Top business in 10 years."

—Irving Ackerman, Stage Door, San Francisco

# Hollywood Production Pulse

## ALLIED ARTISTS

Starts, This Year.....18  
This Date, Last Year.....20

### "JEANNIE"

(Shooting in London)  
Prod.—Marcel Hellman  
Dir.—Henry Levin  
Vera Ellen, Tony Martin, Robert Fleming, Zena Marshall  
(Started June 25)

### "LOVE IN THE AFTERNOON"

(Shooting in Paris)  
Prod.—Billy Wilder  
Gary Cooper, Audrey Hepburn, Maurice Chevalier  
(Started Aug. 27)

## COLUMBIA

Starts, This Year.....25  
This Date, Last Year.....23

### "TOWN ON TRIAL"

(Marksmen Films)  
(Shooting in London)  
Exec. Prod.—Maxwell Setton  
Prod.—William Weedon  
Dir.—John Guillermin  
John Mills, Robert Curbishley, Barbara Bates, Elizabeth Seal, Magda Miller, Alec McCowen  
(Started Aug. 10)

### "THE STORY OF ESTHER COSTELLO"

(Valiant Films, Ltd.)  
(Shooting in London)  
Prod.—John James Woolf  
Dir.—David Miller  
Joan Crawford, Rosanna Brazzi, Heather Sears, Ron Randall, Lee Patterson, Jessie Love  
(Started Aug. 20)

### "INTERPOL"

(Warwick Productions)  
(Shooting in Rome)  
Prod.—Irving Allen & A. R. Broccoli  
Dir.—John Gilling  
John Huston, Anita Ekberg, Trevor Howard, Peter Ustinov, Bonar Colleano  
(Started Aug. 20)

### "THE 13TH DAY"

Exec. Prod.—Lewis J. Rachmil  
Prod.—Helen Ashworth  
Dir.—William Asher  
Gene Barry, Valerie French, George Vaskovetz, Arnold Moss, Stefan Schnabel, Paul Birch, Frederick Ledebur, Ralph Clanton, Asemat Janti, Ed Hinton, Mark Warren, Doran Woodbury  
(Started Sept. 10)

### "FORTUNE IS A WOMAN"

(Shooting in London)  
Prod.—Frank Launder, Sidney Gilliat  
Dir.—Frank Launder  
Jack Hawkins, Arlene Dahl, Dennis Price, Ian Hunter, Patrick Holt  
(Started Sept. 10)

### "THEY KNEW THE ROCK"

Prod.—Sam Katzman  
Dir.—Fred F. Sears  
Bill Haley's Comets, Alan Freed, Alan Dale, Little Richard, Dave Appell & Appell, Jack Gaudin, Helen Jay, Patricia Hardy, The Tremelors, Jana J. Baker, Don Marlowe  
(Started Sept. 17)

### "BRIDGE ON THE RIVER KWAI"

(Horizon-American Productions)  
(Shooting in Ceylon)  
Prod.—Sam Spiegel  
Dir.—David Lean  
Jack Hawkins, Alec Guinness  
(Started Oct. 1)

### "THE CUNNING AND THE HAUNTED"

Prod.—Philip Waxman  
Dir.—Hedrick Porter  
(Started Oct. 1)

## WALT DISNEY

Starts, This Year.....1  
This Date, Last Year.....1

## METRO

Starts, This Year.....19  
This Date, Last Year.....17

### "RAINTREE COUNTRY"

Dir.—David Lewis  
Dir.—Edward Dmytryk  
Montgomery Clift, Elizabeth Taylor, Dale Gribble, Tom Drake, Nigel Patrick, Lee Marvin, Rod Taylor, Agnes Moorehead, Walter Abel, Janna Lewis, Myrna Hansen  
(Started April 3)

### "SOMETHING OF VALUE"

Prod.—Pandro S. Berman  
Dir.—Richard Schickel  
Rock Hudson, Dana Wynter, Wendy Hiller, Sidney Poitier, Juano Hernandez  
(Started July 18)

### "THE WINGS OF THE EAGLES"

Prod.—Charles Schnee  
Dir.—John Ford  
John Wayne, Dan Dailey, Maureen O'Hara, John Todd  
(Started July 30)

### "THE VINTAGE"

(Shooting in France)  
Prod.—Edwin H. Knopf  
Dir.—Jeffrey Hayden  
Dale Ferrer, Lilli Annell, John Kerr, Lefty Erickson, Theodore Bickel, Jack Mullany  
(Started Aug. 20)

### "TEN THOUSAND BEDROOMS"

Prod.—Joseph Pasternak  
Dir.—Richard Thorpe  
Dean Martin, Eva Bartok, Lisa Gaye, Anna Maria Alberghetti, Dewey Martin, Joyce Taylor, Walter Slezak, Paul Hensley, Julie Munshin  
(Started Sept. 10)

### "DESIGNING WOMAN"

Prod.—Dore Schary  
Dir.—Vincent Minnelli  
Gregory Peck, Lauren Bacall, Dolores Gray, Jack Cole  
(Started Sept. 10)

## PARAMOUNT

Starts, This Year.....14  
This Date, Last Year.....8

### "FLAMENCA"

(Shooting in Spain)  
Prod.—Bruce C. Wynn  
Dir.—Donald Siegel  
Carmen Sevilla, Richard Kiley  
(Started July 23)

### "THE DELICATE DELINQUENT"

Prod.—Jerry Lewis  
Dir.—Jerry Lewis  
Ryer, Horace McMahon, Robert Ivers, Mary Webster, Jefferson Searles, Joe Cochran, Bakalyan  
(Started Sept. 4)

## REPUBLIC

Starts, This Year.....7  
This Date, Last Year.....15

## RKO

Starts, This Year.....12  
This Date, Last Year.....11

### "THE GIRL MOST LIKELY"

Prod.—Stanley Rubin  
Dir.—Mitchell Leisen  
Dir.—John Huston, Katherine Ballard, Cliff Robertson, Keith Andes, Tommy Noonan, Una Merkel, Frank Cady, Kelly Brown, Judy Nugent, Venetia Stephenson, Valerie Anderson  
(Started Sept. 6)

### "THE LADY AND THE PROWLER"

Prod.—Dir.—Rod Steiger, Tom Tryon, Arthur Franz, Marie Windsor, Beulah George, Joe Kelly, Gary Hailley, Tol Avery, James Burke, Louis Van Rooten  
(Started Sept. 10)

## 20th CENTURY-FOX

Starts, This Year.....16  
This Date, Last Year.....13

### "HEAVEN KNOWS MR. ALLISON"

(Shooting at Tohago, B.W.I.)  
Prod.—Buddy Adler, Eugene Frenke  
Dir.—John Huston, Robert Mitchell, Deborah Kerr, Robert Mitchell  
(Started Aug. 1)

### "LOVE ME TENDER"

Prod.—David Weisbart  
Dir.—Robert Webb  
Richard Egan, Debra Paget, Elvis Presley, Robert Middleton, James Drury, Mildred Dunnock, Barry Coe, Ken Clark, William Campbell  
(Started Aug. 23)

### "THE TRUE STORY OF JESSE JAMES"

Prod.—Herbert B. Swope Jr.  
Dir.—Nicholas Ray  
Lang, Alan Hale, Bob Adler, Ken Clark, Rachel Stephens, Biff Elliott, Aaron Telford  
(Started Sept. 6)

### "THREE BRAVE MEN"

Prod.—Herbert B. Swope Jr.  
Dir.—Philip Dunne  
Ray Milland, Ernest Borgnine, Diane Jergens, Warren Berlinger, Frank Lovejoy, Sandy Descher, Virginia Christy  
(Started Sept. 10)

### "THE GIRL CAN'T HELP IT"

Prod.—Dir.—Tom Ewell, Jayne Mansfield, Edmond O'Brien  
(Started Sept. 14)

### "BOY ON A DOLPHIN"

(Shooting in Greece)  
Prod.—Samuel G. Engel  
Dir.—Jean Negulesco  
Clifton Webb, Alan Ladd, Sophia Loren  
(Started Sept. 24)

## UNIVERSAL

Starts, This Year.....26  
This Date, Last Year.....21

### "MAN AFRAID"

Prod.—Harry Keller  
Dir.—Harry Keller  
George Nader, Tim Hovey, Phyllis Thaxter, Thelma Houston, Harold J. Stone, Edward Franz, Reta Shaw, Judson Pratt, Mabel Albertson  
(Started Sept. 10)

### "NIGHT RASHER"

Prod.—Aaron Rosenberg  
Dir.—James Neilson  
James Stewart, Andie Murphy, Dan Duray, Elinor Powell, Brandon Lee, Wilde, Elaine Foster, Jay C. Flippen, Olive Flynn, John Day, Robert J. Corby, Herbert Anderson, Ellen Corby  
(Started Sept. 14)

### "THE LAND UNKNOWN"

Prod.—William Alland  
Dir.—Virgil Vogel  
Joak Mahoney, Shawn Smith, William Reynolds, Henry Brandon  
(Started Sept. 27)

## WARNER BROS.

Starts, This Year.....10  
This Date, Last Year.....19

### "THE SLEEPING PRINCE"

(Shooting in London)  
Prod.—Dir.—Laurence Olivier  
Marilyn Monroe, Laurence Olivier, Dame Sybil Thorneycroft  
(Started Aug. 4)

### "A FACE IN THE CROWD"

(Shooting in New York)  
Prod.—Dir.—Ella Kazan  
Andy Griffith, Patricia Neal  
(Started Aug. 4)

### "MELVILLE GOODWIN, U.S.A."

Exec. Prod.—Milton Sperling  
Prod.—Martin Rackin  
Dir.—C. Potter  
Susan Hayward, Kirk Douglas, Paul Stewart, Jim Backus, John Cromwell, Frank Gerstle, Michael Fox, A. E. Gould-Porter  
(Started Sept. 13)

### "JOHN PAUL JONES"

Prod.—Dir.—Bronson  
Dir.—William Dieterle  
Richard Basehart  
(Started Sept. 13)

## INDEPENDENT

### "THE RACHEL PARTY"

(Norma Productions)  
(For UA Release)  
(Shooting at Goldwyn)  
Prod.—Harold Hecht

Assoc. Prod.—Paddy Chayefsky  
Dir.—Delbert Mann  
Don Murray, E. G. Marshall, Jack Warden, Philip Abbott, Larry Blyden, Patricia Smith, Carolyn Jones, Nancy Marchand  
(Started Aug. 30)

### "THE KRAKEN"

(Levy-Gardner-Laven Productions)  
(UA Release)  
(Shooting at Hal Roach)  
Prods.—Jules Lewis, Arthur Gardner  
Dir.—Arthur Gardner  
Tim Holt, Audrey Dalton, Hans Conrard, Barbara Darrow, Jody McCrea, Barbara Lawrence, Robert Adams, Billy Gibson, Dennis McCarthy, Marjorie Stapp  
(Started Sept. 4)

### "LIZIE"

(Bryna Productions)  
(For Metro Release)  
Prod.—Dir.—Edward Lewis  
Dir.—Rugo Hans  
Eleanor Parker, Joan Blondell, Richard Boone, Rugo Hans, Marion Ross  
(Started Sept. 10)

### "THE RESTLESS BREED"

(National Pictures)  
(20th-Fox Release)  
Prod.—Edward L. Alperson  
Co-Prod.—Charles B. FitzSimons  
Dir.—Alan Dumas  
Scott Brady, Ann Bancroft, Jay C. Flippen, Jim Davis, Rhys Williams, Leo Gordon, Scott Marlowe, Myron Healey, James Flavin, Eddy Waller, Dennis King, Jr., Harry Cheshire, Fred Graham, Steve Ralnes, Tom Steele, Dale Van Sickie, Harry Wood, Fern Hall, Ted Terry  
(Started Sept. 10)

### "PAWEE"

(Gross-Krasne Productions)  
(Shooting at California Studios)  
Prods.—Jack Gross, Philip Krasne  
Dir.—George Krasne  
George Montgomery, Lola Albright, Bill Williams, Charlotte Austin, Frank J. Conroy, Robert Griffin, Kathleen Freeman, Robert Nash, Raymond Hutton  
(Started Sept. 10)

### "COOPER'S COOK"

(Felding Productions)  
(For UA Release)  
Prod.—Sol Baez, Fielding  
Dir.—Charles Marquis Warren  
Joel McCrea, Baran Stanwyck, Edward Andrews, Susan Kohner, Earl Holliman, Rado Acosta  
(Started Sept. 10)

### "MAN ON A MOTORCYCLE"

(Jana Film Ent.)  
Dir.—Napoleon  
Jim Best, Mala Powers, Jerry Paris, Jeff and Joan Freeman  
Bob Yeakel, Vivi James, David Albert, Ralph Neff, Donald Kelly  
(Started Sept. 11)

### "THE ROCK RIVER"

(Regal Film Productions)  
(For 20th-Fox Release)  
Prod.—Earl Lyon  
Dir.—William Claxton  
Forrest Tucker, Mara Corday, Jim Davis, Kathleen Crowley, Hank Worden, Rado Acosta  
(Started Sept. 12)

### "THE RIDE BACK"

(Associates & Aldrich Co.)  
(UA Release)  
Prod.—William Conrad  
Dir.—Allan Miner  
Anthony Quinn, William Conrad, Lita Milani, Victor Millan, George Trevino, Hope & Ellen Schwartz  
(Started Sept. 24)

### "SAUL AT THE CROSS"

Prods.—Howard Pine, Bill Thomas  
Dir.—Francis D. Lyon  
John Payne, Karen Steele, Richard Boone  
(Started Oct. 1)

### "SWEET SMELL OF SUCCESS"

(Norma-Curtis Production)  
Prod.—Ernie Lehman  
Dir.—Alexander Mackenrick  
Burt Lancaster, Tony Curtis  
(Started Oct. 1)

## Afro-Bop

Continued from page 1

were two cultures on the island. The Negro, with its great development of rhythms, incorporated in its music Occidental melodies, thus creating music with a strong local flavor.

"Seeing that this base of folk-like rhythms was being lost, I thought that if the dissonances of these two musical cultures were again united, there could be created a composition which, without losing the essential African rhythm, would have great beauty. Having succeeded, there is now the Bem-Boo, ready for dancing."

Morales added: "In the Bem-Boo I've tried to recover a rhythm which had been discarded as belonging to a primitive religion, but which as music has an essence—perhaps because of its primitiveness—of deep human feeling."

"Like the rumba and other compositions which had humble and popular origins, I believe the Bem-Boo will be accepted wherever there is dancing."

## Go-Tenancy

Continued from page 3

Further, new execs are coming into the industry and they're both bidden by tradition. One is Serge Semenenko, key money man in the WB buyout, who is said to be driving for the 20th-WB merger.

The thespians under discussion would involve no mutuality of interests between the companies other than that they would simply share overhead expense.

# Inside Stuff—Pictures

Billy Rose's first of his week's series on "Show Business Behind The Iron Curtain," being syndicated by Bell and teed off in the N.Y. Sunday Mirror on Sept. 30, mentions "Some carefully checked statistics: The USSR operates nearly 40,000 movie theatres; the U.S. had 18,000, including drive-ins. The Soviets operate and produce shows for approximately 5,000 legitimate theatres and opera houses; our largest circuit, the one controlled by Mr. J. J. Shubert, numbers fewer than 40. The Soviet Ministry of Culture supervises production of all films, dramas, musicals, circuses, operas and ballets which appear in its playhouses, tents and arenas. What's more it runs 130 radio stations, 10 television outlets, and manufactures every last phonograph record..."

In a commentary on "The Bad Seed," The Pilot, official newspaper of the Catholic Archdiocese of Boston, remarks: "The assumptions around which 'The Bad Seed' is built up are completely without scientific foundation. No geneticist could say with certainty that the tendency to commit murder is inherited, or even that here is any group of tendencies which in a given environment will lead irresistibly to criminal activity. The psychology behind 'The Bad Seed' would certainly not pass the test of rigid scientific criticism. More seriously, 'The Bad Seed' offends by assuming that all human conduct is completely determined by organic and environmental forces which the agent is powerless to resist."

Frank Wilson, in the Palimpsest, relates how he ran into resistance in raising capital for motion picture production when he became associated with D. W. Griffith in 1918. At the outset investors regarded films as too highly speculative. But, with an assist from the Chase National Bank, the Motion Picture Capital Corp. was formed, leading to a listing on the New York Stock Exchange and, subsequently, to a credit line on 19 banks for \$10,000,000.

Palimpsest is published by the State Historical Society of Iowa. As a tribute, its entire issue is devoted to Wilson who, while no longer identified with films, was one of the industry's first bigtime financiers.

Metro apparently didn't mind Bosley Crowther's rap of the company's advertising for "Lust for Life." The N.Y. Times critic's Sunday piece provided M-G with a better quote for the picture than his original review. While giving the picture a good send-off in his daily comments, Crowther was not exactly rhapsodic. However, in his Sunday reprise, he said the company did not have to resort to misleading advertising because "Lust" was "a truly distinguished motion picture of which the industry can be proud."

Industrialist Henry J. Kaiser is building a \$500,000 studio adjacent to his Hawaiian Village hotel in Honolulu for the convenience of motion picture and television film producers. Studio, consisting of two large sound stages, which may be converted into four if need be, will be completed in about six months and be modern in every respect. It will be manned by trained personnel affiliated with the IATSE.

New Hampshire's Episcopal rector, Rev. Robert H. Dunn, known for his roles as a clergyman in films produced by Louis de Rochemont, a resident of nearby Newington, has sailed with Mrs. Dunn for a year's stay in England to exchange pulpits with Rev. Charles Hodgins at St. Mary's Anglican Church in Newset, Gloucestershire.

Starting in November, the General Electric Hour on CBS will no longer carry plugs for upcoming 20th-Fox pbs. Program is produced for GE by 20th. According to 20th exec, the segment is being dropped from the show because "we've never really been able to find the right formula for putting it over."

# U.S. Credit Curbs Hit Indies

Continued from page 5

but public financing, according to banking circles, is not propitious at this time. It's reported that many major corporations have postponed plans for public financing because of the current state of the money supply.

There's not much chance of U.S. exhibitors obtaining substantial help from British film-makers, since the situation relating to tight money is even worse in Great Britain. Deposits in England have been drained heavily, resulting in a crack-down on loans. As with other industries, it'll be tough for British indie producers to raise the coin for local filmmaking or for co-production deals.

The tight money market will not have an effect on the major film companies. They have substantial and regular bank lines of credit extending into millions of dollars. The majors, therefore, can draw on this coin over a long period.

Financing on Circuits? The coin scarcity, it's asserted, will provide an excellent opportunity for the wealthy theatre chains to fill the coin void. To some extent, the lack of bank financing may play a part in enabling the former affiliated circuits to receive Dept. of Justice approval to enter production. They can very well employ the argument, it's stated, that additional money for production has to come from somewhere. The private Wall St. banks are not generally regarded as a good source.

As a rule, they do not look with favor on individual picture financing, but prefer gigantic projects. They venture occasionally into the picture business when a new process is involved, as in the case of the Todd-AO "Oklahoma!" Financing of pictures by wealthy individuals is not seen as a solution to the tight money condition, since private financing on the scale banks can provide is not readily available.

From the standpoint of the picture business, the lid on loans has been felt for some six months. Ac-

## Schreiber

Continued from page 3

this is a rehabilitation of talent program which should have beneficial overall effect, feels Schreiber. Himself an agency-trained man (William Morris), whose roots go back to the old vaudeville days, Schreiber has long been the talent negotiator for 20th-Fox. He handles all the sordid economic details, haggling over terms, contracts, etc., and it was this close-up on agents' demands, many years ago, that alerted Schreiber to the inevitable growth to "where every top star will have his own movie package like Milton Berle or any of the top tv stars." (Which is an idea how far back he first envisioned it). Now, as the stars are also their own business men they make sure that the casting is the best for the little money left for the non-participants.

This replenishment cycle, feels Schreiber, is a healthy thing. To begin with, the opportunistic stars whose demands have been so fancy are usually matured and trying to cash in to the hilt. The new crop is thus being cradled at the right time to step in as the faves' lure fades. Schreiber's scintilla back and general studio pressure decided the European quickie, by water, to rest up and meantime to look in on the Alan Ladd starter, "Boy On A Dolphin" being shot in Greece, and in connection with other projects.

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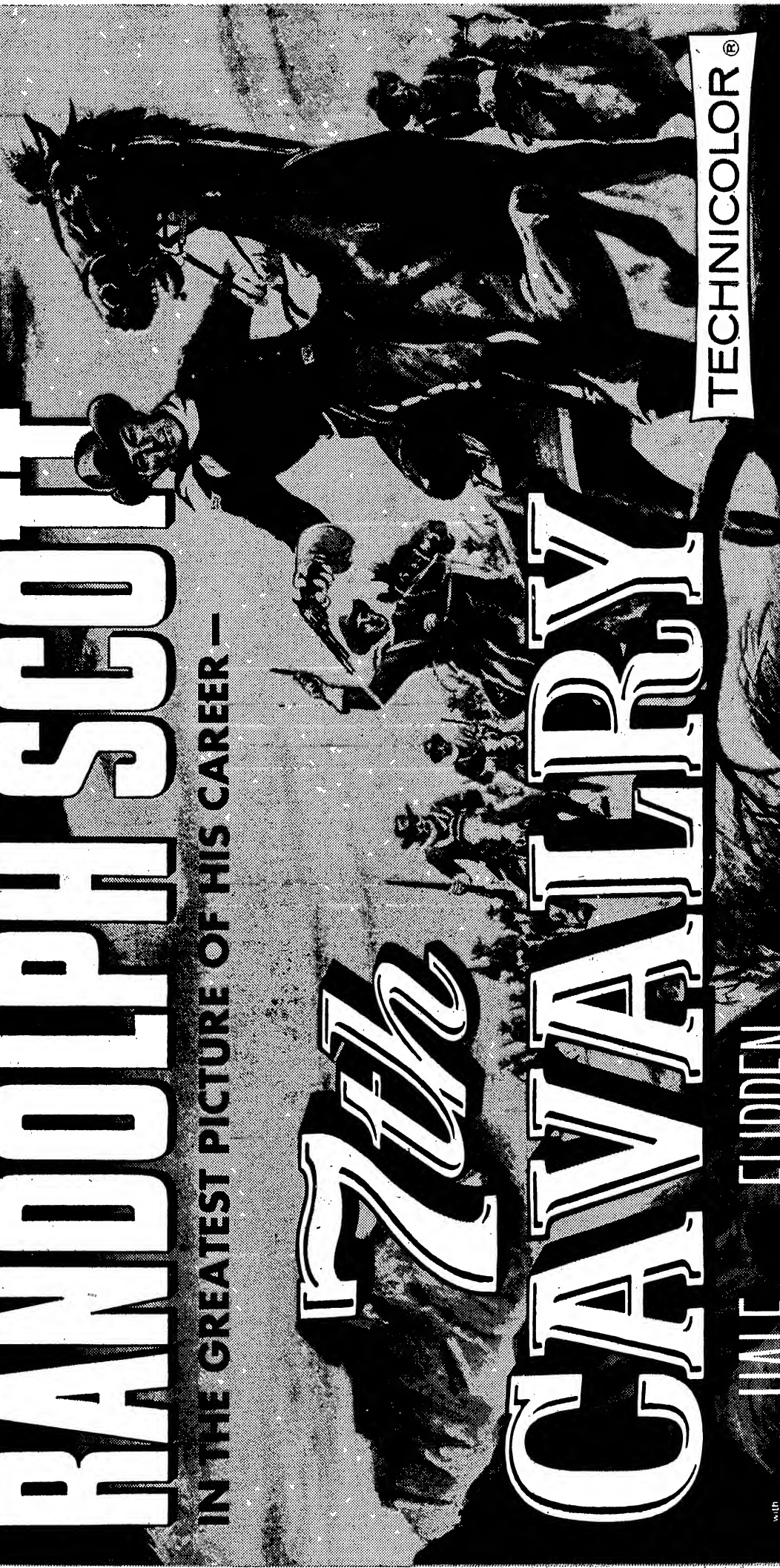
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PETER PACKER · SCOTT-BROWN PRODUCTION · HARRY JOE BROWN · JOSEPH H. LEWIS

Produced by  
Directed by

FROM  
*Columbia*





# Lippert By-Passed Writers' Payoff When He Sold Post-1948 Films

Hollywood, Oct. 2.

Seeking to obtain coin for writers of approximately 100 post-1948 pix sold by Robert L. Lippert to television without cutting the scripters in, Writers Guild of America West has turned the problem over to its lawyers.

Screen Actors Guild for some time has sought to obtain coin from Lippert for actors who worked in the pix involved, and since Lippert has not paid, has ordered its members not to work for him.

Lippert, who exited production after selling the pix to tv, has been contacted directly by the Writers Guild, but no settlement was reached in the discussions.

Consequently, WGAW has informed its counsel to explore other ways and means of obtaining the coin from Lippert, authorizing litigation if no other recourse can be found.

## Goldwyn

Continued from page 7

mae juve values, and the like. But it also doesn't mean that one short-budget freak success like 'Hitler's Children' or a 'Marty' is the answer to the durability of the film boxoffice. The answer is socko pictures which should get a healthy return in a circuit of select theatres. The answer is that 'Best Years of Our Lives,' of which I am perhaps the proudest, got 105,000 pounds in Australia and but today 'Guys and Dolls' can take-out 250,000 pounds from the same territory. I say this with an awareness of upped admissions which means upped percentages, but I also say this because it proves that a good picture, that 'want-to-see' film you talk about, alone can get the real money. True, it takes good showmanship to know what to do sometimes. For example, we started off big in Belgium with 'Guys and Dolls' but when it got so hot, and with airconditioning practically nonexistent in Europe, we played it smart; and shut down the picture, and when we reopen now we'll do the business the picture deserves."

Goldwyn has more to say on today's picture merchandising where exhibitors buy and overbuy—"and then throw 'em out anyway when they see they don't do business."

He continues impatient with the do-nothingness of picture exhibition, production and distribution in light of all the other merchandising advances in every other American industry—except the film business which has long been so much a part of him.

"At 70 I'm always looking ahead, not to what it used to be," says Goldwyn. However, he doesn't want to look too far ahead, meaning "My Fair Lady" which he feels "will run five years on Broadway and another five years in England, as I told Bill Paley, so what's the use of talking any picture dead. All that nonsense about me started because I spoke with Alan Jay Lerner and Frederick Loewe either about doing a screen original musical for me, and also to look over 'The Bishop's Wife' as a possible musical, which they did. But I have no immediate plans, although naturally I'm looking. I read the galleys on a new novel in London (refuses to name title or author) which is very interesting."

## British Circuit Again

### Tries 'X-Type Dualers

London, Sept. 25.

A new boxoffice formula, which was tried out last year with considerable success, is about to be repeated on the Associated British circuit. Last year, ABC toppers coupled "Quatermass Experiment" with "Riffraff," both of which had been classified "X" by the British film censor. That classification rules out the admission of children under 16. It is normally reserved for pix with a strong sex bias, or for subjects of an horrific nature.

That double bill was given a try-out in a limited number of situations, and the results encouraged a complete circuit booking. The program clicked throughout the country, and grossed well above average for the chain.

## Col Rushes 'Rock Clock' Into Release in Rome

Rome, Sept. 25.

On the heels of its controversial release in Great Britain, Columbia is hurrying its local opening of "Rock Around Clock." Pic has gotten some general newspaper comment here about riots, etc., in some British cities.

CEIAD-Columbia, company's local releasing firm, has already taken large ads in all dailies here, in which it announced that the first copy of the pic "which has launched furious reactions in America, Britain and Germany" has arrived by air to be rushed into local release. Rock and roll, on its own, has begun to make its way into the Italian idiom via newspaper and magazine stories from the U.S. But so far its physical characteristics are largely unknown to localities who've had no actual contact with the craze.

## 30 for U in '57; Daff: Shortage Is 'A State of Mind'

Universal will make 30 pictures during 1957 and the lineup will include more top pictures than ever before in the company's program, Alfred E. Daff, executive vice president, declared this week. Daff, who Coasted over the weekend for studio huddles, emphasized that the films will all be made by the studio. The pictures on U's forthcoming schedule, Daff noted, will feature 50 top-ranking personalities.

Daff said that Universal executives were "naturally disappointed" by the company's most recent 39-week statement, but "we feel we held our own in light of the decline in the domestic market." U's take from film rentals was about \$1,000,000 less than the previous year, but the overall earnings equalled the 1955 income due to an "extraordinary" return of \$1,021,000 from the outright sale of old serials. The U executive again emphasized that the company had no plans to sell or lease its old films to television, but he qualified this by saying that "it's not fair to pin us down because we don't know what will happen in the future." He said he could not make any predictions about the future business outlook, but he stressed that "we will do our best to provide product for the nation's theatres."

Daff asserted that cure-all for the industry's ills is not more product, but that a lot depended on "more individual effort by individual theatres." He said he was strongly in favor of an industry public relations program, but he felt that it should be done on a grassroots level by the local theatres.

## C. B. Moss Sees Future Films Priced and Handled a la Legit

Charles B. Moss, head of the B. S. Moss theatre chain, believes that the picture business of the future will consist only of blockbuster, extended-run pictures. Key theatres, he feels, will operate much in the manner of legitimate houses and Hollywood will make pictures "specially engineered for long runs" and will provide values that never can be delivered on television.

With "The 10 Commandments" moving into Moss' Broadway showcase, the Criterion Theatre, on Nov. 9, he is prepared to put his theory into practice. "Commandments" will be offered on a two-a-day basis at a \$3.30 evening top price. Following the Cecil B. DeMille entry, Moss hopes to book only pictures that can run on a two-a-day basis or for long runs on a

## 'Unknown' Bright 16G; Buff; 'Things' Big 12G

Buffalo, Oct. 2.

Standout here this season, is "Toward the Unknown," with a rousing showing at Paramount. "Tea and Sympathy" shapes sturdy at the Buffalo. "7 Wonders of World" continues great in fifth week at the Teck. "Best Things in Life Are Free" looms very big at the Center while "Walk Proud Land" is rated good at Lafayette.

### Estimates for This Week

Buffalo (Loew) (3,000; 60-85)—"Tea and Sympathy" (M-G). Sturdy \$15,000. Last week, "Last Wagon" (20th) and "Barefoot Battalion" (20th), same.

Paramount (Par) (3,000; 50-80)—"Toward Unknown" (WB) and "Queen of Babylon" (20th). Snappy \$16,000. Last week, "Traveling Saleslady" (RKO) and "Great Day in Morning" (RKO), \$8,000.

Center (Par) (2,000; 50-80)—"Best Things in Life" (20th). Socko \$12,000. Last week, "Cry in Night" (WB) and "Amazon Trader" (WB), \$11,500.

Lafayette (Basil) (3,000; 50-80)—"Walk Proud Land" (U) and "Behind High Wall" (U). Good \$10,000. Last week, "Autumn Leaves" (Col) and "He Laughed Last" (Col), ditto.

Century (Buhaw) (1,400; \$1.25-\$2)—"Oklahoma" (Magna) (7th wk). Sturdy \$11,000. Last week, \$12,000. Capacity cut by 600 seats here, since only using lower floor for "Oklahoma."

Teck (Cinema Products) (1,200; \$1.20-\$2.40)—"7 Wonders of World" (Cinerama) (5th wk). Great \$20,000. Last week, same.

## Port. Up; 'Things' Brisk \$9,000, 'Tea' Tall 9½G

Portland, Ore., Oct. 2.

Town is loaded with strong product that is helping all along the line at first-run houses. "Moby Dick" and "Bad Seed" are the only two holdovers and both continue in high gear. "Best Things in Life Are Free" shapes standout at Orpheum with a bright session. "Tea and Sympathy" is rated tall at Liberty, only a step behind. "Fantasia" opens at New Guild arty house with widescreen and is packing this handbox theatre.

### Estimates for This Week

Broadway (Parker) (1,875; 90-\$1.25)—"Bad Seed" (WB) (2d wk). Fancy \$7,000. Last week, \$10,200.

Fox (Evergreen) (1,536; \$1-\$1.50)—"Moby Dick" (WB) (2d wk). Loud \$9,000. Last week, \$14,100.

Guild (Indie) (400; \$1.25)—"Fantasia" (BV) (reissue), nights only plus matinees on weekends. Hefty \$7,000. Last week, "Diabolique" (Indie) (6th wk), \$2,200.

Liberty (Hamrick) (1,890; 90-\$1.25)—"Tea and Sympathy" (M-G) and "Behind High Wall" (U). Tall \$9,500. Last week, "Bandido" (UA) and "Kiss Before Dying" (UA) (8 days), \$8,100.

Orpheum (Evergreen) (1,600; \$1-\$1.25)—"Best Things in Life" (20th) and "He Laughed Last" (Col). Bright \$9,000. Last week, "Bigger Than Life" (20th) and "The Naked Hills" (AA), \$4,800.

Paramount (Port-Par) (3,400; 90-\$1.25)—"It Conquered World" (Indie) and "She Creature" (Indie). Fair \$6,500. Last week, "Beast Hollow Mountain" (UA) and "Hot Cars" (UA), \$6,800.

grind policy. He'd prefer only two or three pictures a year.

Moss is backing his optimism with a \$200,000 renovation job of three theatres—the Criterion on Broadway and the Malverne and Central on Long Island. He is spending \$100,000 alone on the Criterion although it is the newest motion picture house on Broadway, having been built in 1936. The Criterion is shuttering Sunday (6) for the renovation job and will not be reopened until the invitational premiere of "Commandments" on Nov. 8.

Moss is also unique in that he does not complain about business conditions. He maintains, as does his aide, Larry Morris, that big pictures will draw as many customers in today's market as during the wartime boom years.

## Picture Grosses

### CINCINNATI

(Continued from page 11)

ders of World" (Cinerama) (17th wk). Tall \$27,500, same as last week. Resumption of Saturday forenoon showings for students a gross booster, with selouts the rule.

Grand (RKO) (1,400; 75-90)—"Bigger Than Life" (20th) and "That Lady" (UA). Sluggish \$5,000. Last week, "High Society" (M-G) (7th wk), at 75-\$1.50 scale, \$6,500 in climaxing theatre's modern gross and run records.

Kelth's (Shor) (1,500; 75-\$1.25)—"Best Things in Life" (20th). Socko \$10,000. Holds for second. Last week, "Autumn Leaves" (Col), \$8,200.

Palace (RKO) (2,600; 75-\$1.25)—"Pillars of Sky" (U). Mild \$7,500. Last week, "Run for the Sun" (UA), ditto.

## 'LAND' SOLID \$7,000, L'VILLE; 'SEED' 6G, 2D

Louisville, Oct. 2.

Biz is spotty in downtown sector this week. Wicket pace over weekend was not up to expectations. Dropoff in b.o. was noted at the Brown and Mary Anderson on holdovers "Oklahoma" and "Bad Seed." Of new entries, "Walk Proud Land" at the Kentucky shapes best. "Tea and Sympathy" at Loew's looks modest. "Pillars of Sky" is fairly good at Rialto.

### Estimates for This Week

Brown (Fourth Avenue) (United Artists) (1,000; \$1.25-\$2)—"Oklahoma" (Magna) (6th wk). Slackening off but still good at \$11,000 after last week's \$13,000.

Kentucky (Swift) (1,000; 50-85)—"Walk Proud Land" (U). Big \$7,000. Last week, "Whispering Sands" (Par) (reissue) and "Streets of Laredo" (U), about same.

Loew's (United Artists) (3,000; 50-85)—"Tea and Sympathy" (M-G). Moderate \$7,500. Last week, "Run for Sun" (UA) and "The Killing" (UA), \$5,500.

Mary Anderson (People's) (1,000; 50-85)—"Bad Seed" (WB) (2d wk). Fair \$6,000 after first week's \$15,000.

Rialto (Fourth Avenue) (3,000; 50-85)—"Pillars of Sky" (U) and "Showdown at Abilene" (U). Good \$9,000 or near. Last week, "Bigger Than Life" (20th) and "Massacre" (20th), \$8,000.

### LOS ANGELES

(Continued from page 10)

\$15,000 or near. Last week, with other units.

New Fox, Globe (FWC) (965; 782; 90-\$1.50)—"Crash Dive" (20th) and "Halls of Montezuma" (20th) (reissues). Thin \$5,000. Last week, other units.

State (UATC) (2,404; 80-\$1.25)—"Task Force" (Indie) and "Fights" (Indie) (reissues). Tall \$8,500. Last week, with Iris, "These Wilder Years" (M-G) and "Annie Get Your Gun" (M-G) (reissue), \$8,600 plus \$40,500 in three nabes, six ozoners.

Fine Arts (FWC) (631; \$1.25-\$1.75)—"Lust for Life" (M-G) (2d wk). Stout \$9,000. Last week, \$10,900.

Downtown Paramount (ABPT) (3,300; 85-\$1.25)—"Beyond Reasonable Doubt" (RKO) and "Big Sky" (RKO) (reissue) (2d wk). So-so \$6,000. Last week, \$8,000.

Los Angeles, Hollywood, Loyola (FWC) (2,097; 756; 1,248; 90-\$1.50)—"Last Wagon" (20th) and "Frisky" (Indie) (2d wk). Slow \$14,000 or close. Last week, with Uptown, \$22,400.

Fox Wilshire (FWC) (2,296; \$1-\$1.75)—"Bad Seed" (WB) (5th wk). Nice \$7,500. Last week, \$9,400.

Ritz (FWC) (1,363; 90-\$1.50)—"King and I" (20th) (5th wk). Oke \$3,800. Last week, \$5,000 plus \$12,800 in two nabes.

Hollywood Paramount (F&M) (1,468; \$1.25-\$2.40)—"War and Peace" (Par) (6th wk). Good \$14,000. Last week, \$15,800.

Warner Beverly (SW) (1,612; 90-\$1.75)—"Gold Cadillac" (Col) (6th wk). Medium \$7,800. Last week, \$9,600.

Barages (RKO) (2,812; \$1-\$1.75)—"High Society" (M-G) (9th wk). Neat \$8,300 in 6 days. Last week, \$10,400.

Egyptian, United Artists (UATC) (1,411; 1,242; \$1.10-\$2.75)—"Oklahoma" (Magna) (46th wk Egyptian, 41st wk U.A.). Mild \$12,000. Last week, \$12,400.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65)—"Cinerama Holiday" (Indie) (47th wk). Started current week Sunday (30) after okay \$18,100 last week.

## 'TEA' TRIM AT \$6,500 IN OMAHA; 'LAND' 7G

Omaha, Oct. 2.

Exhibitors continue to sing the boxoffice blues this week, with high school football and windup of the Ak-Sar-Ben Rodeo combining to deflate the weekend biz. Best of newcomers is "Tea and Sympathy," rated robust at the State. "1984" at the Brandels and "Vagabond King" at the Omaha are disappointing. "Walk Proud Land" at Orpheum is rated fair.

### Estimates for This Week

Brandels (RKO) (1,000; 75-90)—"1984" (Col) and "Gamma People" (Col). Fair \$3,000. Last week, "Satellite in Sky" (WB) and "Seven Men From Now" (WB), \$3,500.

Omaha (Tristates) (2,000; 75-90)—"Vagabond King" (Par) and "Leather Saint" (Par). Light \$4,000. Last week, "Burning Hills" (WB) and "Amazon Trader" (WB), \$5,500.

Orpheum (Tristates) (2,890; 75-90)—"Walk Proud Land" (U) and "Three for Jamie Dawn" (AA). Fair \$7,000 or near. Last week, "Lisbon" (Rep) and "Thunder Over Arizona" (Rep), \$5,500.

State (Goldberg) (860; 75-90)—"Tea and Sympathy" (M-G). Nice \$6,500. Last week, "Wilder Years" (M-G), \$4,300.

## 'Gold Cad' Loud \$14,000, Seattle; 'Tea' OK 10G

Seattle, Oct. 2.

"Solid Gold Cadillac" shapes outstanding here in current session. It is rated great at Fifth Avenue. "Tea and Sympathy" looks big at Music Hall. "Run for Sun" is barely okay at Orpheum. This is Cinerama shapes stout in seventh round at Paramount.

### Estimates for This Week

Coliseum (Evergreen) (1,870; 90-\$1.25)—"1984" (Col) and "Gamma People" (Col). Good \$8,500. Last week, "Bigger Than Life" (20th) and "Magnificent Roughneck" (AA), \$7,100.

Fifth Avenue (Evergreen) (2,500; \$1-\$1.25)—"Solid Gold Cadillac" (Col) and "Storm Over Nile" (Col). Huge \$14,000. Last week, "Vagabond King" (Par) and "No Place to Hide" (AA), \$5,700.

Music Box (Hamrick) (850; 90-\$1.75)—"Secrets of Reef" (Indie) and "Macumba" (Indie). Sad \$2,500. Last week, "Bandido" (UA) (2d wk), \$2,900.

Music Hall (Hamrick) (2,200; 90-\$1.25)—"Tea and Sympathy" (M-G). Neat \$10,000. Last week, "The Attack" (RKO), \$9,200.

Orpheum (Hamrick) (2,700; 75-95)—"Run for Sun" (UA) and "I've Lived Before" (U). Okay \$7,000. Last week, "Pillars of Sky" (U) and "Edge of Hell" (U), \$5,700.

Paramount (SW) (1,382; \$1.75-\$2.65)—"This Is Cinerama" (Cinerama) (7th wk). Sturdy \$17,700. Last week, \$17,800.

### PITTSBURGH

(Continued from page 11)

holding at steady \$8,000, practically same as last week.

Penn (UA) (3,300; 80-\$1.25)—"Tea and Sympathy" (M-G). Warm reviews right down line and they're flocking in. Should have no trouble hitting terrific \$25,000, and sticks. Last week, "Bandido" (UA), \$10,000 in 6 days.

Squirrel Hill (SW) (900; 85-99)—"Mme. Butterfly" (IFE). Small \$2,500. Last week, 4th of "Riffraff" (UMPO), \$2,800.

Stanley (SW) (3,800; 65-99)—"Burning Hills" (WB). Blah \$7,000. Last week, 4th of "Bad Seed" (WB), \$11,000.

Warner (SW) (1,365; \$1.25-\$2.40)—"Seven Wonders World" (Cinerama) (24th wk). In sixth month and biz is phenomenal. Running \$175,000 ahead of "Cinerama Holiday" (Cinerama) at same stage of its run. Good promotion and continued word-of-mouth adding up to fancy \$17,000, exactly what it did last week.

### BOSTON

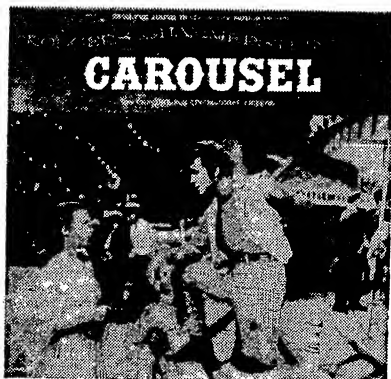
(Continued from page 11)

wk). Holding good with strong \$17,000. Last week, \$20,000.

Orpheum (Loew) (2,900; 60-90)—"Tea and Sympathy" (M-G). Wham \$27,000 or better. Last week, "These Wilder Years" (M-G) and "Dance Little Lady" (T-L), \$11,000.

State (Loew) (3,800; 60-90)—"Tea and Sympathy" (M-G). Big \$18,000. Last week, "These Wilder Years" (M-G) and "Dance Little Lady" (T-L), \$6,500.

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*from the*

# CAPITOL TOWER

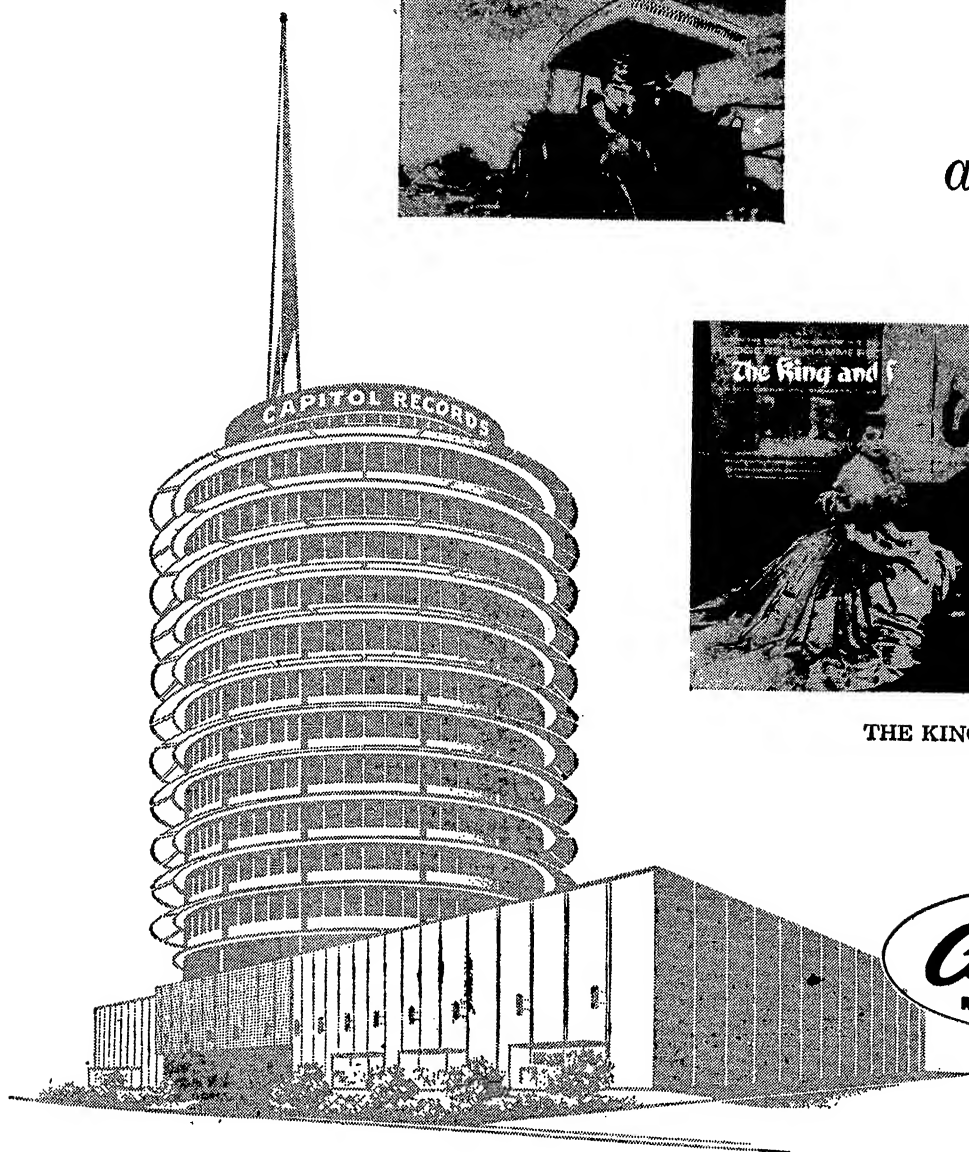
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## Film Reviews

Continued from page 6

### Flight to Hong Kong

In addition to Hong Kong, camera picks up scenes in Macao, Tokyo, Honolulu, Tangiers and Lisbon, as well as San Francisco, all interestingly lensed by Ellis W. Carter's fluid photography. Newman, producer-director, utilizes these locales to advantage for good atmosphere.

Calhoun, who has his own import-export business in Macao, is the syndicate's chief in the Hong Kong area, where he and two henchmen secretly operate. Leo Townsend-Edward G. O'Callaghan screenplay opens with Calhoun masterminding the hijacking of a fortune in industrial diamonds on a flight from Tokyo to Hong Kong, subsequent action showing how syndical work in an immediate disposal of the loot.

Ensuing sequences dwell on attempts to hijack a syndicate freighter and Calhoun breaking it up; the syndicate's measures in avenging itself on a member responsible for this double cross; Calhoun trying to get away from the syndicate by pulling his own job of hijacking \$1,000,000 in jewels stolen by crime ring from an Indian maharajah. Yarn finishes on an indefinite note when Hong Kong police move in as syndicate seizes Calhoun.

Calhoun registers well and Barbara Rush and Dolores Donlon both are effective in romance department, former as a novelist for whom Calhoun goes overboard and Miss Donlon as his devoted Macao showgirl sweetheart. Soo Yong is excellent as Mama Lin, operator of a Macao nitery; and strongly cast as various members of syndicate are Pat Conway, Mel Welles, Werner Klemperer and Paul Picerni. Aram Katcher stands out as a non-member of ring who wants Calhoun to join him in the rajah jewel deal.

Musical score by Albert Glasser and art direction by Serge Krieger lend the proper background flavor.

Whit.

### Tension at Table Rock (SONG-COLOR)

Slow but fair "mood" western for regular outdoor situations.

RKO release of Sam Wiesenstahl production. Stars Richard Egan, Dorothy Malone, Cameron Mitchell, Billy Chapin, Royal Dane, Edward Andrews, John Dehner, DeForest Kelley, Joe De Santis, Angie Dickinson. Directed by Charles Marquis Warren. Screenplay by Winston Miller; from novel "Bitter Sage" by Frank Gruber; camera (Technicolor), Joseph Biroc; editors, Harry Marker, Don Harrison; music, Dimitri Tiomkin; cost. Josef Myrow, Robert Wells. Previewed Sept. 28, '56. Running time, 93 MINS.

Wes Tancered. Richard Egan. Dorothy Malone. Sheriff Miller. Cameron Mitchell. Jody. Billy Chapin. Jameson. Royal Dane. Kirk. Edward Andrews. Hampton. John Dehner. Breck. DeForest Kelley. Burrows. Joe De Santis. Cathy. Angie Dickinson.

There's more "mood" than pace in this western entry, but it comes off with a fair classification for the regular outdoor situation because of a number of good action scenes. The familiar names of Richard Egan, Dorothy Malone and Cameron Mitchell add something for the program marquee.

Charles Marquis Warren's directorial guidance of the Sam Wiesenstahl production has a deliberate pace aimed at building a brooding tension over the film. This sometimes succeeds, and when it does it usually leads into the above-noted action scenes. Elsewhere, it tends to slowness, making the 93 minutes seem long. Winston Miller's script from the Frank Gruber novel "Bitter Sage," abets the slow moodiness and takes quite awhile to set the characters.

Richard Egan is on the run in the plot after having killed in self defense the leader of a robber gang he is riding with. The leader was falsely known as a sort of Robin Hood so all the scorn of the west is turned on Egan, even to having a ballad written branding the deed cowardly and reward-seeking. Main action takes place in Table Rock, where Egan brings a small boy, Billy Chapin, after the latter's dad has been killed by some holdup men. He finds the town prepping for the arrival of rough-and-ready Texas trailblazers and the sheriff, Cameron Mitchell, frightened. Miss Malone, the sheriff's wife, could go for Egan, but he rides off alone after helping straighten out the town.

Performances are all competent, but the pacing keeps them from being as colorful as they might

have been. The three stars are helped by young Chapin, Royal Dane, town publisher; Edward Andrews, effete bigshot who likes the money the trail herds bring; John Dehner, DeForest Kelley, Joe De Santis and Angie Dickinson, plus some uncredited players.

The Technicolor lensing by Joseph Biroc handles the western settings excellently and Dimitri Tiomkin provides an okay background score. Joseph Myrow and Robert Wells did "The Ballad of Wes Tancered" heard throughout. The Misses Malone and Dickinson seem a bit too well-dressed for the prairie femmes they play.

Brog.

### Rockin' the Blues

Low-budget vaude-styled rock 'n' roll show okay for selected situations.

Austin Production release of Fritz Pollard Associates release. Features Flourney Miller & Mantan Moreland, Harpstones, Wanderers, Hurricanes, Miller Sisters, Franklin, provides an okay background score. Joseph Myrow and Robert Wells did "The Ballad of Wes Tancered" heard throughout. The Misses Malone and Dickinson seem a bit too well-dressed for the prairie femmes they play.

Here's a quickie, cheapie 70-minute catch-all designed to exploit the current rock 'n' roll music craze. With the disks rolling hot and the kids jumping, this all-Negro "Rockin' the Blues" has some special status in the current market. It may be compared to a filmed version of the talent roster at, say, the Apollo Theatre in Harlem.

The musical acts come on and off without any story line and with just a few interruptions coming from some comedy scenes supplied by Flourney Miller and Mantan Moreland and encee intros by Hal Jackson, deejay on New York indie WLIL.

It all adds up to an r&r overload that gets a bit wearisome. Neither the performers nor their musical repertoire have sustaining power. The producers should get the pic into the market fast to get any value from its marquee names.

The songstering lineup includes Honey Carroll, The Wanderers, The Miller Sisters, Linda Hayes, The Hurricanes, Pearl Woods, Connie Carroll, Reese La Rue and the Harpstones. There's also a dance interlude offered by The Cuban Dancers. Teacho Wiltshire's combo lays down a noisy beat for the singers.

Pic was produced by Fritz Pollard Associates (a public relations firm) and directed by Arthur Rosenblum. The photography was handled by Jack Etra.

The producers obviously skimmed on the budget outlay. Film is shot mostly as a stage presentation and when the camera wanders off it hits only stock sets. The same job, however, rock 'n' roll fans are notoriously easy to please. Gros.

### Man From Del Rio

Suspenseful story of a gun-fighter, good prospects for western market.

Hollywood, Oct. 2.

United Artists release of a Robert L. Jacks production. Stars Anthony Quinn, costars Katy Jurado; features Peter Whitney, Douglas Fowley, John Larch, Whit Bissell, Douglas Spencer, Gullun, "Big Boy" Williams. Directed by Harry Warner. Story-screenplay, Richard Carr; camera, Stanley Cortez; music, Frederick Steiner; editor, Robert Golden. Previewed Sept. 27, '56. Running time, 81 MINS.

Dave Robles. Anthony Quinn. Estela. Katy Jurado. Ed. Bannister. Peter Whitney. Doc Adams. Douglas Fowley. Bill Dawson. John Larch. Brex Morgan. Whit Bissell. Jack Tillman. Douglas Spencer. Fred Jasper. Quinn "Big Boy" Williams. George Dawson. Marc Hamilton. Mrs. Tillman. Adrienne Marden. Dan Richey. Barry Atwater. "The Kid". Carl Thayer. Roy Williams. William Erwin. Tom Jordan. Otto Waldis. Mr. Brown. Paul Harber. Boy. Jack Hogan. Stableman. Frank Richards.

This mostly well-plotted western packs a dramatic wallop with its surprise climax to compensate for occasional actionless sequences during story buildup. Film's off-beat flavor is conducive to good audience reception, by adults as well as moppet trade, and Anthony Quinn's character study of a gun-fighter should attract attention in the market for which pic is tailored.

Under Harry Horner's restrained direction, of the Richard Carr screenplay, the Robert L. Jacks production manages frequent suspense, interest centers almost

wholly upon Quinn, as a Mexican gunman "driven" to killing by four men five years before story opens. He's already slaughtered three of these men, and as film opens out-draws the fourth, a feat believed impossible by Peter Whitney, ex-gunman who runs the town's only saloon.

Narrative follows Quinn's brief stay in the town, whose populace resent gunplay and finally his return to be the sheriff, so order will be restored. In a fist fight with Whitney, Quinn comes out the winner but a broken wrist spells finis to his days as a gun. Learning of this turn of events, Whitney, who wants to control the town for his own purposes, challenges Quinn to meet him on the street in a duel. Finale disposes of the situation unexpectedly.

Quinn's fine thesping gives polish to picture which also has Katy Jurado in for romantic interest, fine casting for this capable actress. Whitney socks over his characterization of a man who is trying to return the town to its former cattle-town glory, so he may be a real power; Douglas Fowley ably portrays the doctor; and Whit Bissell as the town drunk makes the part count. Quinn (Big Boy) Williams also is outstanding as a gunman whom Quinn cuts down.

Film benefits by generally above-average technical departments, including Stanley Cortez' photography, Frederick Steiner's music score and Robert Golden's editing.

### Spy Chasers

Another (No. 40) BB (Bowery Boys) programmer.

Hollywood, Oct. 2.

Allied Artists release of Ben Schwab production. Stars Leo Gorcey, Huntz Hall; features Bernard Gorcey, Leon Askin, Bud Ruman, Yoda Vona, Lisa David, Condon, Bennie Bartlett, Richard Benedict, Frank Richards, Linda Bennett. Directed by Edward Bernds. Screenplay, Bert Lawrence, Jerome S. Gottlefer; cost. Harry Neumann; editor, John C. Fuller; music, Marlin Skiles. Reviewed Sept. 26, '56. Running time, 61 MINS.

The Bowery Boys are "Spy Chasers" in this latest entry, dish out their usual slapstick comedy in par for the course. Screenplay by Bert Lawrence and Jerome S. Gottlefer provides Leo Gorcey and Huntz Hall, stars of the series, the ingredients for their favorite pastimes—hitting each other over the head or making with the mala-propos.

Action is located in N. Y., where Boys become entangled with the exiled king of mythical Trunian, who is incognito and awaiting just the right time to return to his country. Heavies plotting against the king stoop so low as to kidnap his pretty daughter, but the Boys are there for the rescue. Plotters are exposed and Boys are decorated for bravery by the grateful king.

With 39 previous "BB" features under their belt, Gorcey and Hall have long been masters of their respective roles in manner pleasing to followers of the series. Supporting roles are played in animated style, with Sig Ruman, as the king, showing up best.

Under Ben Schwab's production supervision, "Chasers" emerges neither better nor worse, than majority of the series' predecessors. There's little physical manhandling, but then little is needed. Edward Bernds' direction allows the cast free rein and keeps things on the move, while technical contributions are all stock.

Neal.

### Windfall in Athens (GREEK)

Arista Films Inc. release of a Millas Film production. Stars Elli Lambetti, Georges Pappas, Dimitri Horn; features Margarita Giorgetti, Kostas Patsalos, Notara, Chris Patrakaki. Directed by Michael Cacoyannis. Screenplay, Cacoyannis, from his original story; camera, Aliviz Orphanelli; music, Andre Eydelat. Cameo, N. Y., Sept. 29, '56. Running time, 112 MINS.

Mina. Elli Lambetti. Georges Pappas. Aliviz Orphanelli. Dimitri Horn. Lisa. Tasso Kavada. Ketty. Sapho Notara. Mother. Chris Patrakaki. Friend. Margarita Giorgetti.

(In Greek; English Titles)

A Greek import, "Windfall in Athens" is an overlong comedy drama about a lost lottery ticket. There's an occasional amusing moment, but the almost interminable footage is particularly irritating since the denouement is more or less telegraphed anyway. Picture may offer some appeal to Greek

audiences. However, its prospects are negligible as far as general U.S. art house clientele is concerned.

Original story of Michael Cacoyannis, which he directed from his own screenplay, centers on a millinery salesgirl, a middle-aged lawyer and a handsome though penniless musician. Femme, whose lottery ticket has been stolen, is offended by the attorney. She takes the latter to be married, she takes a romantic interest in the girl.

It develops later that the missing ticket has hit the jackpot. Naturally, the salesgirl is heartbroken. Thereafter the script takes an obvious course as the musician, who's purchased the ticket from some youthful thieves, presents it for redemption. Lawyer attempts to protect the original holder's interest, but gallantly steps aside when the boy and girl decide they're made for each other.

With better acting and direction, such a story could have emerged as a fairly good light comedy with romantic overtones. Unfortunately, there's nothing subtle about Cacoyannis' direction. He takes an unkind editor was lax in failing to scissor the extraneous footage. Performances are fair. Elli Lambetti, a wistful brunette, manages to excite audience sympathy as the lost ticket victim.

Georges Pappas turns in a standard portrayal of a mature professional man who reforms before becoming a roue. Dimitri Horn is okay as the musician who's indifferent to his economic straits. Tasso Kavadis is realistic as Pappas' jealous wife and Margarita Giorgetti is pert and winsome as Miss Lambetti's sister.

Physical values in this Athens-located tale are rather meagre. Aliviz Orphanelli's camerawork is as good as Andre Eydelat's score. While the English titles are adequate, frequently they contain misspelled words and grammatical errors. The Millas Films production was turned out at the Naha studio in Cairo.

Gibb.

### Difendo il Mio Amore (To Defend My Love) (FRANCO-ITALIAN)

Rome, Sept. 25.

Titanius release of Carlo Zampi Marceau production. Stars Martine Carol, Vittorio Gassmann, Charles Vanel, Gabriele Ferzetti; features Giorgio Mezzanotte, directed by Vincent Sherman. Italian version by Giulio Macchi. Screenplay, Suso Ratti. Music, Ettore Giannini. From story by D'Amico and Giorgio Prosperi; camera, Gianni Di Venanzo; editor, Marlin Skiles. Reviewed Sept. 26, '56. Running time, 90 MINS.

Elisa. Martine Carol. Pietro. Giorgio Mezzanotte. Vittorio Gassmann. Verdisson. Charles Vanel.

Soapy tale, smoothly handled and acted, should appeal to general and subsequent audiences in France and Italy. Outside the two countries of origin, outlook is spotty.

"Plot details the effect on a family of newspaper series in which famous court cases of the past are dug up. Martine Carol bears the brunt of the inquest when her past is delved into via her involvement in a famed murder case. To sell himself and his paper, newshawk Vittorio Gassmann oversteps professional dignity and bounds, finally being called down, but not before he's caused untold suffering among members of cast. Pic for a while wavers between newspaper criticism of certain newspaper practices and the soapier trail to femme tears, finally choosing the latter and letting out all stops. It has definite distaff appeal.

Acting is often convincing, thanks to Miss Carol in an unglamorous offbeat role for her, and Gabriele Ferzetti, who thespies her husband. Gassmann is typed as the villainous newshound while Charles Vanel lends assurance to the role of the editor. Georgina Moll has little to do as Gassmann's leg-girl. Alan Furlan as the publisher, and others round out a competent cast. Lensing by Gianni Di Venanzo, which includes non-traditional locations, is expert. Enzo Rossellini's musical score is stirring. Physical dress is in keeping with good production.

Hauk.

### Calle Mayor (Main Street) (FRENCH-SPANISH)

Venice, Sept. 25.

Play-Art release of Play-Art, Iberia, Cesario Gonzalez production. Stars Betsy Blair, Jose Suarez; features Yves Massard, Dora Doll, Lila Kedrova. Written and directed by Juan Antonio Bardem. Camera, Michel Kelber; editor, Marguerite De Ochoa; music, Josep Komlos. Venice Film Festival. Running time, 95 MINS.

Isabelle. Betsy Blair. Juan. Jose Suarez. Dora Doll. Antonia. Dora Doll. Madame Pepita. Lila Kedrova.

A popular subject, of late, in U.S. films has been the dilemma of the middle-aged man or woman ("Marty," "Autumn Leaves") whose

chances for marriage are dimming and who face loneliness except for a last chance which makes for the central theme. This film gives a more grim view, laced with an intellectual appraisal of the situation. Downbeat aspects plus adroit technique and chesping slant this for arty spotting in the U.S. Critic and work-of-mouth might be plus factors.

In a provincial town, a group of dissatisfied, aging men carry on a battle against boredom via practical jokes. They decide to make a 35-year-old, sensitive spinster (Miss Blair) the butt of one joke by having one of their members, a weak but handsome big townier, court her.

She falls desperately in love and he becomes conscience stricken when he realizes the enormity of the situation. He wants out without hurting her too badly, but finally tells her. A friend urges the girl to leave so as to avoid the jeering but she decides to stay on in hopeless solitude.

Film has psychological overtones which, however, do not interfere much with the drama. Miss Blair gives her luminous quality to the role of the spinster who realizes this is love, and more than a desperate, last ditch clutching at normality. Jose Suarez is competent as the handsome weakling who cannot face any real sort of implication in emotions. As writer-director Juan Antonio Bardem confirms his technical ability but has to overcome the too rigid barriers of technique.

Bardem has helped put the Hispano cinema on the map via kudos at film festivals, with his "Death of a Cyclist," and his recent arrest, for political reasons, while filming that making him internationally known among pix people. Lensing and technical aspects are excellent and dubbing and supporting players are sound. Pic needs selling and is subtle personal handling.

Mosk.

### Elena Et Les Hommes (Elena and the Men) (FRENCH-ITALIAN)

(Color; Songs)

Paris, Sept. 25.

Cinedis release of Franco-London-Gib Films production. Stars Ingrid Bergman, Jean Marais, Jean Richard, directed by Jean Renoir. Screenplay, Renoir, Jean Ferry; camera (Technicolor), Claude Renoir; editor, Borys Lewin; music, Joseph Kosma. At Colisee, Paris. Running time, 95 MINS.

Elena. Ingrid Bergman. Jean Marais. Jean Richard. Eugene. Jacques Jouanneau. Gypsy. Juliette Greco. Paulette. Elina Labordette.

Jean Renoir has tagged this a musical fantasy and it was written by him expressly for Ingrid Bergman to give her a fling at comedy. Done in operetta fashion, with not enough songs, its lack of plot makes this more a series of clever notations on a period, love, politics etc. However, it has a tendency to ramble. It has excellent color, some funny and tender scenes, but its lack of clarified direction makes the primarily for special spotting in the U.S. With a slant for general appeal on the names of Ingrid Bergman and Mel Ferrer.

An English version was made which will be released in the U.S. by Warner Bros. U.S. screenwriter Cy Howard worked on the English scripting with Renoir. Exploitation is the keyword for this fragile film. It occurs in the late 19th century and concerns a Polish princess (Miss Bergman) whose destiny is bringing talented men to fruition; after which she leaves them. She gets entangled in the fate of General Rollan (Jean Marais) who is being railroaded into dictatorship by his entourage.

However, a rather ambitious secretary of the general (Mel Ferrer) is the one who finally wins the princess's love, but then betrays her. Film abounds in wit and color, but no clear storyline emerges.

Juliette Greco and Marjane are rung in to give out with a couple of passable period songs by Joseph Kosma. A host of fine actors disport in a cavalier manner during the adventures of the Princess.

Miss Bergman looks well and is elegantly costumed. Some torrid busing scenes with Ferrer and Marais, as the general, come off, but she does not quite fit in with the various comedy levels. Ferrer and Marais both are primarily foils for the heroine and the mobs. A group of other characters add a slapstick note. Color is correct and production aspects are kept perky with obvious painted backdrops.

This film has charm and class but general lack of clearcut direction. It is a fine trailer for Miss Bergman's return to the U.S. film scene.

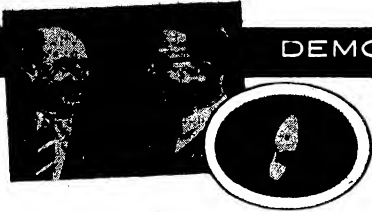
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## Checking Film Row

### NEW YORK

William Anelante, former manager of Loew's 83rd St. Theatre, resigned after 23 years with the chain to join NBC-TV plant operations as studio manager.

Loew's Theatres has made a number of managerial shifts in the N.Y. metropolitan area. Ben Newman, manager of Loew's Commodore, has been transferred to Loew's 83d St., while Charles Burns, manager of Loew's Mt. Vernon, moves to the Commodore.

Howard Levy, manager of Loew's 175th St., has been transferred to Loew's Mt. Vernon and Leonard Edwards, manager of Loew's Rio, goes to Loew's 175th St. Harry Meyer, formerly assistant manager of Loew's State on Broadway, has returned from a leave of absence and has been assigned to Loew's Rio as acting manager.

### CHICAGO

Allied Theatres of Illinois toppled Jack Kirsch kicks off the Theatre and Amusements division drive of the 1956 Community Fund campaign with luncheon meeting at Variety Club in Congress Hotel today (Wed.).

"Solid Gold Cadillac" set to open at the Chicago Theatre Oct. 4. "Giant" is due at the Chicago Oct. 25.

Balaban & Katz executive veepee Dave Wallerstein to N.Y. this week for confabs with film company execs.

Universal Chicago publicist Ben Katz to Coast this week for company's annual ad-publicity meet.

Universal ad-publicity veepee Dave Lipton in town last week visiting his family on stopover between N.Y. and L.A.

### ALBANY

A. La Flamme, manager of the Strand since 1948 and previously manager of other local Warner houses for 20 years, resigned to serve as fulltime partner with John W. Gardner at Unadilla Drive-In near Sidney. La Flamme was on leave of absence from Strand for a month, during which he supervised opening of the 425-car ozoner.

Steve Barbett, from the Broadway, Lawrence, Mass., continued in temporary charge of the S'rand.

The Colonial, closed since June, has reopened. One-time vaude house, it is now a subsequent-run situation.

Mrs. Ottilie Fearing resigned as manager of Stanley Warner Avon in Utica. Bob Martin, former assistant to Sid Sommer at the Troy, Troy, succeeded her. Mrs. Fearing moved to Illinois with her husband, a former teacher at Utica College. She will be assigned by Stanley Warner to a Chicago theatre.

### MINNEAPOLIS

Group of Minneapolis indie exhibitors trying to work out plan under which so many of the local neighborhood subsequent-run houses, especially in the earlier 28 and 35-day slots, will not be playing same picture day date.

E. R. Ruben, circuit owner, and Charles Winchell, United Paramount circuit president-general manager here, exhibitor co-chairman, and Myron Adeock, Warner Bros. branch manager, heads distributor group for this territory's COMPO campaign.

Ulen, Minn., latest of territory's towns where merchants are virtually underwriting operation of only film house.

In theatreless Herreid, S. D., businessmen are trying to raise \$40,000 to finance the construction of a cinema.

Bennie Berger, North Central Allied president and circuit owner, elected to board of Minneapolis Aquatennial, annual civic summer mardi gras.

W. R. Frank, Hollywood producer and circuit owner here, sufficiently recovered from heart attack to be around his theatres again.

Paramount renewed lease on present branch building, obviating necessity of moving which had been contemplated.

"Lovers and Lollipops" had a fortnight first-run here at nabe fine arts Westgate.

Elsie Linwall an addition to the RKO office staff.

In reply to his Sunday Pioneer Press query to readers as to why they don't attend first theatres oftener, film editor Bill Diehl reported most of reasons advanced were high admission costs and an over-abundance of "sex" in offerings and their advertising. His own

conclusion was that "it isn't hurting good pictures too much."

M. A. Levy, 20th-Fox district manager, and Harold Lundquist, his assistant, held sales meetings in St. Louis, Milwaukee, Kansas City, Omaha and Des Moines.

In 10th week at the World here, "King and I" drew a bigger gross than for its ninth stanza and is expected to run on.

As "Tea and Sympathy" publicity stunt, exhibitor Bob Stone had "Miss Minneapolis" visit newspapers and radio and tv stations and serve tea.

Myron Adeock, distributor chairman, happy because current COMPO drive is getting such good independent exhibitor cooperation in territory.

Reid H. Ray, Twin Cities producer of commercial picture, making a new version of "The Eagle's Strength" for air force promotion.

Shuttered theatres at St. Cloud, Fertile and Waverly, Minn.; Bismarck, N. D.; Sun Prairie, Wis., and Springfield, S. D., have reopened.

### SAN FRANCISCO

Harold Borreson, who came from Minnesota less than a year ago to manage the downtown Paramount, leaving film biz to go into advertising, succeeded by John Boyle, formerly assistant manager at St. Francis.

Herman Kersken, managing director of the Paramount, Oakland, Calif., won National Theatres' fourth-quarter showmanship award, and placed to Phoenix, Ariz., to receive citation.

"Friendly Persuasion" was sneaked, for first time outside the Los Angeles area, at the United Artists here last Friday (28), to heavy applause. Allied Artists film is scheduled for the United Artists shortly.

S. Hurok arrived here to supervise preparations for opening the Russian "Romeo and Juliet" at Maury Schwarz's Bridge Theatre Oct. 18.

### CHARLOTTE, N. C.

H. F. Kinney of Charlotte will succeed Robert B. Wilby as prexy. of Wilby-Kinney theatre circuit at end of year. Wilby will continue as a director of circuit and the parent company, American Broadcasting-Paramount Theatres.

Plaza here celebrated its 15th anniversary last month. Manager of house is A. B. Carver, who has been an exhib in Charlotte for 32 years.

Latest to open its doors at Myrtle Beach Air Force Base is newly-constructed base theatre which began operations last week.

Scott Lett, general sales manager of Howco exchanges, upped to veepee status.

### PITTSBURGH

Charlie Dortic, vet of 35 years on Film Row and until recently Col's salesman in West Virginia district, went with WB in Cincinnati.

Mrs. Frank Panoplos, wife of the Clairton exhib., is at home recuperating from a recent heart attack.

Valley Theatre in Weedville is the fourth Mid-State circuit house to be dropped by the Howard Thompson organization. It's now being operated by Mr. and Mrs. A. Crooks.

Bob Ruskin, former film salesman here and now a N. Y. attorney, is representing several area theatre owners in civil actions against several film distributors.

Murray Shoib is new manager of the Casino, which has just reopened and added last-run films to its burlesque shows.

Charles Deane, Film Row vet of 35 years, exited Columbia sales staff; he's been covering West Virginia territory, and won't be replaced.

Rees Theatre in Cameron, W. Va., operated for long time by Mr. and Mrs. Earl G. Rees, taken over by Earl E. Young, who recently withdrew from exhibition in Grafton, Philippi and Moundsville.

Aurora Theatre in Russellton, which has been closed for some time, is now a community church. House in former years was named after Aurora Panza, wife of its owner, J. Alfred Panza, who operated it before returning to his old profession of teaching.

Indiana, Pa., Jimmy Stewart's home town, changed name of its municipal airport to Jimmy Stewart Field.

Ann Kantner, manager of the Pittsburgh Drive-In for last 12 years, and her husband, Rex Kantner, a projectionist, celebrated their 31st wedding anni.

Capitol Theatre in McKeesport shuttered. Bill Weiss has given up his lease on the house, which

had been operated by the Weiss family for 23 years.

Norman Kaplan purchased the Saucona Theatre from Johanna Kofler. Kaplan has been running it under lease from Kofler since 1950 and continues to operate it himself.

Pittsburgh won't be one of the 12 cities getting "Ten Commandments" in December. Cecil B. DeMille epic comes here in February and is being mentioned for Stanley 3,800-seat Stanley-Warner deluxe, although Gabe Rubin may land it for his Nixon, figuring legit attractions available on the road this season all will have played here by then.

Harry L. and George Fry, brothers who run Victor Theatre in New Castle, filed suit against motion picture operators there, asking \$10,000 damages and an injunction against picketing. Frys claim they are qualified projectionists and are being pressured by the union to hire a union operator.

Mike Manos, head of circuit which bears his name, is up and around again after a long illness.

### ST. LOUIS

Boosters Club, Percy, Ill., sponsoring relighting of the Princess, closed for several months.

George Dunn, resident-manager in Albion, Ill., for the Turner-Farrar Theatre, Harrisburg, Ill., took over two houses in Albion.

Tom Halbecher relighted the Roxy, Stonington, Ill., formerly owned and operated by Ray Bell, Blue Mounds, Ill.

The Cozy, Nebo, Ill., dark for several months, relighted by Percy R. Hays.

W. J. Rodell reopened his Alvin, Athens, Ill.

Ben L. Pannell, operator of the Idaho, Sumner, Ill., obtained a lease from Luther R. Ausbrook to operate the Granada, West Salem, Ill. The Granada was shuttered since last May.

Don Blaisdale, Decatur, Ill., sold his Roxy, Stonington, Ill., to Helen M. Cravens and T. W. Halbecher.

V. J. Helling returned to most as resident manager in St. Charles, Mo., for Frisina Amus. Co., leaving Taylorville, Ill., where he was succeeded by Robert H. Spencer, manager of other Frisina houses there.

Lions Club of Hurst, Ill., took over operation of the town's sole picture house, formerly operated by T. E. Brackel and shuttered several weeks ago.

Justus Garard, owner of Woodbine, Carthage, Mo., took over operation of the Warsaw, Warsaw, Ill., will operate house on a seven-day policy instead of weekends.

Doby B. Stout, Cairo, Ill., sold his ozoner near Fulton, Mo., to E. B. Pitts who also operates a hard-on in Union City, Tenn.

Robert Cluster, son of Stewart Cluster, owner of several houses in Illinois, copped a four-year scholarship in competition, to University of Illinois.

Herb Washburn, National Screen manager in St. Louis, convalescing from minor surgery.

Annual meeting of the Colosseum of Motion Picture Salesmen of America skedded for St. Louis Nov. 8-10.

### SAN ANTONIO

A \$50,000 remodeling will convert the Broadway, local Interstate nabe house, to new Todd-AO process. First production will be "Oklahoma" opening Oct. 28.

Rory Calhoun is expected to be here Oct. 3-4 in conjunction with the opening of his new pic, "Flight to Hong Kong." With him will be Vic Orsatti, the producer, and other members of the cast.

### Defiant Mike Todd Sez He'll Ignore Arbitration

Hollywood, Oct. 2. Mike Todd has taken a defiant stand versus the Writers Guild of America, West, regarding script credits on his production of "Around the World in 80 Days." Producer said he intends to release the film with writer credit only to S. J. Perelman. This is in spite of an arbitration decision by the Guild that Perelman should share the credits with James Poe and John Farrow plus a Guild threat that Todd will be placed on its "unfair list" unless he abides by the decision.

Todd steamed over this, countering that the situation stemmed from "nepotism," commenting that his former treasurer, Bernard J. Rice, is Poe's father-in-law. He further asserted: "By their own rules a writer must do at least 25% of the work to receive credit. Their (Poe's and Farrow's) work amounted to half of 1%." Perelman did by far the most work on the film. I feel their attitude is unconscionable and intend giving Perelman sole credit."

### 'Shortage'

Continued from page 3

offered such limited advances and guarantees that he turned them down. "The potential for art pictures," he commented, "was not as great as I expected."

UA finally came through and Gurney turned over the complete rights to the film at the negative cost. The 31-year-old producer feels that the profits will come from the future, for on the basis of his first project, UA is showing an interest in other packages that Gurney may have to offer. "That presents me with another problem," he said. "I'm a working producer, not a business-type packager. I can provide the script and the direction, but I don't have the know-how to deal with agencies to line up the name talent that seems to be required in today's market."

Gurney is ready to proceed with five projects—all offbeat items or what he terms "conversation pieces." His policy, he said, is to look for an idea that will bring about word-of-mouth enthusiasm among audiences. "He feels that these pictures can be made with stars at the cost of \$500,000. 'I can't compete with the major studios on the popular novels and plays,' he explained. 'I search for the stuff I know they'll skip and look for a way that it can be safely converted to the screen.'"

### Egypt

Continued from page 3

star-producer Farid Chawky just finished shooting "The Glory." Hoda Soltan, his singing, dancing actress wife starred with him in this cinemascopic mystery-comedy. Director was, Sayed Bedeir, Egypt's most prominent radio comedian and film director. Wadid Sirry was on the camera. (He only recently returned from Hollywood with practical experience gained at several studios there and a master's degree from the U. of Southern California.)

The average production cost of Egyptian films range from \$45,000 for black and whites to \$150,000 for color films.

Demand for Egyptian pictures in the Near and Middle East has greatly increased since the Arabic story slant has been adopted and productions have come closer to international standards. This applies to Iraq, Iran, Lebanon, Jordan, Syria, Saudi-Arabia, etc.

An artist who is rapidly rising into cinema stardom is Samia Gamal who was in the U. S. several years ago, as an oriental dancer in nightclubs. At present she is scheduled to star in a strictly dramatic role in a new Al Hilal production. According to Pierre Zarpanely, president-producer of the company, the shooting will start in November. It will be Miss Gamal's third pictures for the company.

### Skouras Report

Continued from page 3

income during the first half of this year is put at \$56,779,826, but no mention is made in the report that \$2,000,000 plus derived from the sale of a block of features to tv. Adjusted report also makes a provision of \$1,462,971 for taxes.

Skouras disclosed smooth completion of 20th's acquisition of African Theatres Ltd., with Edward F. Lomba in charge of the new operation. "Immediate attention is being given to the construction of drive-in theatres in the principal cities in the Union of South Africa, the Rhodesias, and in Nairobi, Kenya," the report said. African Theatres embraces 144 theatres, office buildings and other commercial space. Deal was financed entirely in South Africa with the exception of a \$4,200,000 advance from New York.

Advance is to be refinanced in its entirety by the African Life Assurance Society of Johannesburg at the rate of \$168,000 a month beginning Dec. 15, 1957, and ending Jan. 15, 1960.

With reference to 20th's oil drilling program, Skouras said the ninth well on the 20th studio property had been completed and put into production in September and the 10th well had been commenced and drilled to 3,200 feet.

## Scot Exhib Sees Hope for Cinema

Edinburgh, Oct. 2.

The cinema is far from fighting a losing battle, according to local exhibitor Jim Poole. He cited recent lines here to see the Rank pic "Reach for the Sky," which broke records on three-week run at the indie Playhouse.

"Tele has nothing as yet that can beat a good film, said Poole. "The big musicals like 'Guys and Dolls' 'The King and I' and 'Oklahoma' are cinema at its best, and in this realm of color, music and spectacle, tv has no effective answer. And I doubt if it ever will have."

"A postage stamp screen must perforce have its limitations."

Television, says Poole, has the disadvantage of "being too greedy." It eats up material too quickly to maintain a continuously good standard. The televising of old films and low-budget adventure productions soon tires the viewer, according to the exhib.

"Just as champagne or draught beer never taste the same at home as they do in an hotel, so people looking for a night of real enjoyment will only obtain fulfillment by going out to the cinema or the theatre. An audience rocking in their seats at the comedy of Chaplin, Martin & Lewis, and Danny Kaye is essentially the realm of the cinema. Television's province is in the home, and there should be plenty of room for both."

### Grocery Shelf

Continued from page 1

shows to move its merchandise just as is being done on video. However, in the SMI operation, purchase of a certain amount of merchandise entitles the customer to a ticket to its show.

Firm has added Jack Miller, formerly of the band and act dept. of Music Corp. of America, to its staff. At the same time, General Artists Corp. has been named its packager. Bob Thompson is president of SMI and initial shows of this outfit were promoted by him.

The supermarket shows are the latest outgrowth of what has been

### Expanded Markets

Supermarket "Show of Shows" is taking more territory under a plan in which a ticket of admission is obtained for every \$30 worth of groceries purchased in stores subscribing to the plan. Outfit has put a new show on the road starting Oct. 14 in Oklahoma City which will be topped by Julius LaRosa and Georgia Gibbs.

Another layout — the biggest — will start off in Philadelphia where four days are planned at Convention Hall starting Nov. 25. This troupe then goes to Baltimore, Nov. 30, and will play a split day Dec. 1 in Allentown, Pa., and Wilmington. Troupe will comprise Patti Page, Julius LaRosa, Florian Zabach, Larry Storah, Johnny Conrad Dancers, Ray Charles Chorus, Martin Bros. and Johnny Long orch.

an increasingly greater trend toward merchandising by way of show biz personalities. It's of course a direct descendant of the oldtime medicine shows, and is closely related to its radio and television counterparts. However, many individual stores who cannot or will not support a television show subscribe to the SMI plan of getting top personalities into a given town through merchandising plans.

Of late, virtually every important supermarket opening has been attended by show biz luminaries. At first many appeared for free to cash in on the publicity. However, they soon got, some fancy fees for such shindigs, and the Supermarket Shows Inc. entertainment caravans became a logical outgrowth of these beginnings. The recent preem of a Houston shopping center imported a lot of Hollywood celebs, including a Jack Carson show, at a fancy fee. The Thompson firm does the same thing on a more sustained basis and can get the big talent into the towns long after the store has opened.

# INDUSTRY P.R. GOOFS AGAIN?

## TOA Manhattan After-Glow

Theatre Equipment Supply & Manufacturers Assn. "revolting" against holding trade shows in conjunction with the national exhibitor organizations. Some leaders feel it's uneconomical since manufacturers' customers are primarily the equipment dealers. However, a trade show held jointly with TOA or Allied is nonetheless envisioned for Miami for next year. . . . Cosmopolitan magazine distributed its special film edition, with 60 pages devoted to the film industry, to the convention delegates. . . . The usually sedate and scholarly Southern gentleman, Alfred Starr of Tennessee, stole the show from belly dancer Neila Ates at Pepsi Cola's Circus Party for TOA at the Waldorf. . . . Fresh drive-in problem: the new, low sports cars from which the occupants cannot see the entire screen. Solution offered at ozoner forum is for operators to make sure they have an 18-inch grading. . . . Popcorn and Concession Assn., nee Popcorn Assn., was re-christened the National Assn. of Concessionaires. New officers are Lee Koken, president; Van Myers, vicepres; Bert Nathan, board chairman; Ted Malone, treasurer; Mel Rapp, second vicepres; and Tom Sullivan, executive secretary. Formula of Jack Braunagel of Arkansas for training and keeping drive-in personnel—promote the young men to an assistant manager's or manager's post when they return from military service. . . . According to C. L. Patrick of Martin Theatres of Georgia, the managers of drive-in theatres in towns of 5,000 population are the highest paid men in town. . . . Rock 'n' roll live acts a big click in drive-ins. . . . C. L. Patrick's advice on how to hold smalltown executive personnel—give the managers and concessionaires a participation in the gross. . . . Al Forman advises drive-in ops that their first obligation is to the safety of the audience. Proper supervision of children's playgrounds is essential to avoid accidents. . . . President's banquet-winding up the four-day conclave at the Waldorf was the occasion for kudos, with everyone connected with the convention arrangements taking a bow for his or her efforts. Eddie Dowling m'd the Coca-Cola-hosted affair. Incidentally, the two Waldorf shindigs are said to have cost the soft drink outfits \$20,000 each. . . . Exhibs expressed surprise at William Holden's hep knowledge of the business when he took the rostrum to accept the "star of the year" award. . . . Both outgoing prexy Myron Blank and incoming topper Ernest G. Stellingas gave credit to their wives for their successes. . . . Resignation of Claude Mundo, TOA field representative with headquarters at the N.Y. homeoffice, became effective at the conclusion of the convention. . . . Next year Miami, with Mitchell Wolfson as host. . . .

## Sanitary Facilities For Drive-Ins

### Issue Up (and Eyebrows) When Builders' Omission Of Toilets Comes to State's Attention

Albany, Oct. 2. The Board of Standards and Appeals learned, to the apparent amazement of its members, at a public hearing here last week on a revised Code 36, affecting places of public assembly, that the owners of a drive-in, the Border, at Champlain in Clinton County, had proposed operating without toilet facilities. Authority for this charge was Sergeant Eugene V. Foster, in charge of codes enforcement for the State Police.

During a discussion of a new requirement for "sanitary facilities" in outdoor theatres, Foster asserted that the drive-in management had planned to go without such, and that the State Police "stopped it."

The sergeant said, after the hearing, that the Border management first tried to skirt a requirement for operators' toilet facilities, by insisting it was a family project and no operators were to be "employed."

Sergeant Foster criticized new language in the Code which he thought might indicate a drive-in could get around the sanitary-facilities provision, if a running water supply were not available. He disliked the word "available."

Foster asked what it meant, and whether a drive-in management should not be expected to drill for wells, if necessary. Foster said he had done so at his home.

Commissioner George H. Raymond countered that other provisions of the code, and of Rule 9, would come into play if a running water supply were not "reasonably available." Should none be provided, the drive-in management would have to install a "chemical" system. This would be far more expensive, Raymond declared. Under no circumstances would a drive-in, or any other theatre, be permitted to operate without toilet facilities, he added.

Another new section sets minimum requirements for sanitary-facility fixtures in new theatres, specifying ratios for various totals of occupants and breaking down such requirements as to sex. This caused some discussion as how calculations could be made. A recommendation by J. Dewey

Lederer, chief of construction and maintenance for the Schine Circuit, Gloversville, that a provision for sanitary facilities used by boothmen should be limited to one-man operations, was characterized by Charles N. Morgan, Board engineer and principal drafter of the revised code, as having "considerable merit."

Lederer, who suggested various clarifications in the proposed new regulations, to make sure they apply only to theatres hereafter built, argued that "undue financial hardship" would be caused if changes were required in two-man booth projection.

## MERCANTILE STAMPS TEST IS UNDERWAY

Issuance of merchandising stamps as a means of stimulating business is being put to the test this week. Brought together by Jerry Pickman, as chairman of the Motion Picture Assn. of America's ad-pub committee, Prudential Premium Co. and 13 Coast houses will give the "stamps-as-legal-tender" a try for one month.

As a means of determining the relative pull, all 12 houses in Fresno will participate in the program, whereas only one house in Santa Barbara will try it. Under the plan, customers of local merchants are given the stamps which can be used for the purchase of theatre tickets. Exhibitors redeem the stamps for cash with Prudential. Over 100,000 books of stamps have been placed in circulation for the experiment.

## Figaro Board Meeting

Figaro Inc., the indie production company headed by Joseph L. Mankiewicz, will hold a board of directors meeting today (Wed.) at its New York headquarters to map future production plans.

In addition to Mankiewicz, members of the board include Emanuel (Manu) Sacks, Bert Allenberg, Alan W. Livingston, Abraham L. Blegstock, Robert Lantz, and James E. Dendling.

## ILL-ADVISED ON SPACE SQUAWK

Sober thinkers among the professional public relations brains of the film industry are much disturbed over the manner in which the current crusade for more film publicity in newspapers has been handled. "Looks like the industry has goofed again with its inept handling of a public relations effort," sums up one of the oldhands at the pix publicity biz. "Well intentioned but overzealous amateurs sure can mess up things when they dabble in so-called press or public relations."

When one top circuit head released a blast against newspapers, charging that they were giving more space to tv than to movies, killing the goose that lays the golden eggs, etc., he was undoubtedly stating facts, but the pros in the p.r. business claim that this was one instance where public relations should have been handled "privately." As a result of this theatre topper's crusade there have been "surveys" and columns of stuff in the trade press, interviews with film editors, adverse editorial in Editor & Publisher—and, so far as any one knows, there have been no concrete results. Just a lot of irritated publishers and editors who don't like to be told publicly that they don't know their business.

### Needs Personal Touch

There is a great need for a crusade to improve film pages of newspapers but, some unhappy publicity directors contend, nothing but ill-will can be engendered by making blanket blasts. Improvement of pix text is a matter for local attention, city by city, newspaper by newspaper. It can't be accomplished with buckshot. To get anywhere with the newspapers requires personal, local persuasion. It is claimed that it was mighty poor psychology to broadcast to all editors that some editors were stingy with free space. That merely notified those editors who still believe in good film pages that maybe they are suckers; especially when it was announced that some of the best papers in the country had squeezed down on pix to make room for tv news. "The lazy way to handle a crusade of this sort is to rush into print with broadside complaints. The hard way, but effective way, to do the job is to tackle each offending newspaper individually and quietly and try to make them see the light by presenting genuine, honest, common-sense arguments with local angles," said another circuit publicity director. "I know of several important papers that have enlarged their movie coverage after the local facts were brought to their attention—but I haven't heard of one that has been impressed with the overall blast. They naturally resent such an approach just as exhibitors resent the generalized complaint that theatres are not operated properly. There are plenty of real, circulation-wise arguments to present without getting snarled up in the advertising vs. publicity angle."

Until the time comes when the motion picture industry public and press relations are placed in the hands of experienced, professional experts in this field, with authority to exercise firm guidance in such matters, the industry will flounder from one "goof" to another, the pessimists complain. "They mean well but they just don't know the game and usually go off half-cocked," comments one of the veterans.

## Paramount Circuit 'Grassrooting' Its Hard-Sell of Each Film Booking

The rebirth of showmanship by exhibitors on a local level, said to have been sadly lacking in recent years, is being sparked by Paramount Theatres. Plans for initiating and implementing a grass roots "bag of showmanship tricks" highlighted the three-day meeting ending today (Wed.) of the Par associates at the Westchester Country Club in Harrison, N.Y.

The theatre chain's efforts point up the new emphasis being placed by exhibitors on the necessity of the industry, and particularly local theatremen, to revive aggressive drumbeating in order to create box-office interest in a period of peril. Along with the product shortage, showmanship and public relations were topics most discussed at the recent Theatre Owners of America convention in New York.

The circuit plan is part of the 10-point program promulgated by prexy Leonard Goldenson and v.p. Edward L. Hyman a year ago. The gist of the plan stressed (1) the necessity for an orderly distribution of quality product throughout the year and (2) the vital need for a rebirth of showmanship. The other eight points were subsidiary and involved special facets of the two primary objectives.

Both Goldenson and Hyman have emphasized that the only way to eliminate the so-called low points reached during the "orphan periods" of May-June, pre-Christmas and pre-Easter is to accomplish a steady flow of quality product instead of bunching the top pictures around the four major holidays of the year.

To this end, the Circuit toppers have been on a continuous campaign of missionary work among the film company presidents and other upper-echelon distribution officials. They reported to the AB-PT associates that some progress had made toward accomplishing a regular flow of top product. They cited the release during May and June of this year of "The Searchers" by Warner Bros. and "The Man Who Knew Too Much" by Paramount.

Both pictures, according to Hyman, did excellent business during the so-called "orphan period." However, he pointed out that the success was due partially to the efforts of exhibitors who, at the urging of the chain, went beyond their normal advertising and exploitation campaigns.

It is this kind of added activity, Hyman stressed, that exhibitors must do not only during the "orphan periods" but on a year round basis. He stated that the distributors should not be asked to take the entire risk without the cooperation of exhibitors. "It is not only vital for distributors and exhibitors to give quality pictures quality attention," he said, "but they must not neglect the bread and butter pictures if we are to stay open 52 weeks a year."

On the basis of the accomplishment with "The Searchers" and "Man Who Knew Too Much," Hyman feels the film companies will be convinced "of the advisability of making quality pictures available for the Thanksgiving-to-Christmas period and the orderly distribution of quality product

throughout the year a permanent fixture of our business."

Both Goldenson and Hyman also urged that "custom built advertising and exploitation campaigns" be planned far in advance of release. They pointed out to the successful pre-selling of such pictures as "The Conqueror," "Trap-eze," "War and Peace," "Giant," and "The 10 Commandments." Pre-selling on a local level via the cooperation of exhibitors was also urged "even though the local exhibitors do not know which of them will play the picture."

Reporting on the domestic film situation as it is shaping up for the balance of this year, Hyman said that the lineup augurs well for the fourth quarter of 1956 and he expressed confidence that this fourth quarter will be better than the same stanza of 1955. He was also bullish on the product expected for 1957.

He revealed that pictures such as "Teahouse of the August Moon" and "Love Me Tender" have been announced as being available for Thanksgiving; "Giant" and "Friendly Persuasion" for the middle of November, and also the limited opening in some spots during the same month of "The 10 Commandments."

Support for Paramount Theatres' program came from all the film companies, with the pub-ad chiefs of every major company expressing their views in letters to Hyman.

As part of the campaign of Goldenson and Hyman, they are forwarding to exhibitors and distributors a detailed breakdown of the product potential for the 1956 and 1957 seasons. Periodic issuance of the schedules of the releases, it was stated, is designed to aid distributors in uncovering conflicts in stars and subject matter. Par, it was noted, would be willing to remain, for the time being, as a sort of clearing house.

In conjunction with its showmanship rebirth drive, company has issued to all its theatres a condensed check list of special events and non-routine merchandising gimmicks. "There is no question but that none of the items on this list are new but apparently we in our industry have lost sight of them and a revival will certainly be of extreme help."

## 125 N.Y. DIRECTORS JOIN SCREEN GUILD

A group of some 125 film directors working in the East in feature, documentary, educational, industrial and television films have voted unanimously to affiliate with the Screen Directors Guild of Hollywood.

Recommendation of the steering committee was accepted this week by the group, known as the N. Y. Film Directors' Organizing Committee. The steering committee had previously weighed association with the Radio and Television Directors Guild and with the International Alliance of Theatrical Stage Employees. The steering committee is currently conducting negotiations with the Coast SDG on finalizing the affiliation.

Officers of the N. Y. unit include Howard Magwood, chairman; Jack Glenn, v.p.; George L. George, treasurer, and F. Herrick Herrick, secretary.

## U.S. Film Theatres Uncomfortable!

American film theatres are "so uncomfortable, it's practically a sacrifice to visit them," says Jose Lococo of Argentina's Lococo circuit.

"In such a modern country, I can't understand why, for instance, the spaces between your rows of seats are so narrow," Lococo observed. "In Argentina, we believe in giving the customer plenty of space. After all, if you visit a theatre you want to enjoy yourself in all ways."

## New York Theatre

RADIO CITY MUSIC HALL

Rockefeller Center

"TEA AND SYMPATHY"

starring

DEBORAH KERR • JOHN KERR

In CinemaScope and Metacolor

An M-G-M Picture

and SPECTACULAR STAGE PRESENTATION



## Peddle Them as 'Concert' Packages Collate Film Slate of Music Greats,

Hollywood, Oct. 2.

A new approach in one-niter promotions for concert bookers, civic organizations and the rejuvenated "Chautauqua Circuit" is being set up by the newly-formed Mills Picture Corp. which is offering a "Concert on Films" series starting the greatest names in the classical music field. Shorts, each running approximately 30 minutes, will be sold in packages to enable promoters in cities of any size to bring to their communities artists who are never available in the flesh.

Roster of artists involved in the films reads like a who's who of music and includes Artur Schnabel, Jascha Heifetz, Gregor Piatigorsky, Pablo Casals, Andres Segovia, Rafael Mendez, Jose Turbi, Vronsky and Babin, Emanuel Feuermann, Marian Anderson, Igor Gorin, Jan Peerce and Nadine Conner and an unprecedented pooling of major talents in one film titled simply "The Trio" and starring Rubinstein, Heifetz and Piatigorsky.

Films were made at various times by different producers and were acquired by Mills Picture Corp., headed by vet music man Irving Mills, from different sources. (New firm has no connection with Mills Music.) Firm, which acts as a releasing organization only, has set up two methods of distribution for the series.

One will be for concert bookings, with Eddie Sherman and Harry Squires handling details. Sherman departed for New York over the weekend for the first of a series of conferences with key promoters who are interested in acquiring the package. Tentative plans are to make the series available to these promoters in their individual communities on a straight percentage arrangement. Theory is that the total of 24 films can be divided into three or four actual concert presentations to span a period of time.

Second method of handling, the product is a highly specialized one and represents a completely new approach in the field. The prints will be sold, probably at a price of around \$150 each, for use by schools, hospitals and other educational and civic organizations on a nonprofit basis. Since the cost, while small, represents a considerable outlay for the average institution, the approach is being made through the literally thousands of foundations which have been set around the country to encourage cultural development. These foundations would purchase the films and donate them to the organizations of their choice. Similarly, in a given town, a newspaper or department store, could purchase the set and make the donation. In the latter event, of course, the continued screenings of the series over a period of years would always carry the "donated by" legend which is figured to have a hefty promotional impact.

Deems Taylor appears as narrator of some of the portions of the film and the various artists are shown in the selections for which they are best known.

The theme is set in the initial Rubinstein footage in which the pianist is asked how he would like to see films of Chopin at the keyboard.

"I would give a few years of my life," Rubinstein replies. And that is the presentation theory of the entire series, the opening of new audience areas for artists whose tours are necessarily limited, and the preservation for posterity of their matchless skills.

### Bill Holden Ducks TV

### Locally; Pittsburgh Hears He's Skeered of Medium

Pittsburgh, Oct. 2.

William Holden was the innocent victim of some inter-mural managerial goofing last week during his one-day visit to Pittsburgh to promote "Toward the Unknown" and as a result temporarily fouled up cordial relations which have long existed between Stanley Warner Theatres that brought Holden here and KDKA-TV. When Holden's visit was first announced, Channel 2 contacted SW pub-head Phil Katz and wondered if star couldn't make an appearance on Buzz 'n' Bill show, local daily strip and one of station's most popular programs.

Katz contacted New York and got an okay even to the extent where Buzz 'n' Bill scripts were asked to work out a sketch in which Holden could take part, as Bob Hope did with team a year ago, so he wouldn't have to go on cold. The skit was written and plenty of publicity went out about Holden's appearance on the tv station.

Came the day of his visit, and Holden said he had to return to New York earlier than he expected and wouldn't be able to make the Buzz 'n' Bill session. Fact of the matter is that he's known to be frightened of live tv, didn't know he'd been booked for the show and would have turned down the original request had he known about it. The earlier departure for New York was merely an excuse to give KDKA-TV a graceful out. Station officials tried most of the day to get him to change his mind but actor wouldn't budge.

### MORE OF EVERYTHING NOW NEEDED—HOLDEN

Industry is "locked in the greatest struggle it has ever encountered in its half century existence" and the future of films and the theatres "will depend on the degree of aggressive, resourceful and enthusiastic merchandising coupled with intelligent community relations" that exhibitors are capable of.

That was the key of the unusually literate and informed talk given Monday night (24) by actor William Holden at the annual banquet of Theatre Owners of America. Holden, who's also a fledgling producer ("Toward the Unknown"), accepted the TOA award as the 1956 Star of the Year.

"I happen to be one of those who firmly believe that the exhibition of pictures is as much a merchandising and public relations job as the production or distribution of that picture—if not more so," Holden said. "Those of us who produce and distribute can only supply you with the best possible creative effort; your tools. What is done with that effort, is pretty much a matter of what you personally have used these tools for, when our offering reaches your theatre for the public to see."

Actor stressed the need to pandering to "a new audience fast growing into a vast block of ticket buyers—the youth of our nation. Children of today are tomorrow's adults," he said. "By intelligent cultivation of their tastes we can build the movie habit in them as we did in their parents."

### FORUM

Memphis.

Editor, VARIETY:

Judging from the contents of several letters from the New York area one would be led to believe that 3-D and CinemaScope were really high class additions to the cinema scene.

Well, 'tain't so! Let's face the facts, 3-D and CinemaScope were never intended to be anything but gimmicks to lure the "lost audience" back to the theatres. Of course, 3-D was the trashier of the two gimmicks and faded faster than an icecream cone in July.

When sound, which was a genuine prestige addition to films, was added to the motion picture scene many of the all-time great films were produced. In contrast to this, some of the all-time poor films were produced in the early days of CinemaScope.

But the funniest thing to my way of thinking was when Darryl F. Zanuck said that CinemaScope would end all double features. Now two CS features draw no better than a normal size film. You may also notice that when a producer wants to make an Academy Award-contending film, he usually makes it in black & white and/or normal size.

However, the hokiest of all the new gimmicks, to my way of thinking is Stereophonic Sound. Can you imagine one great intimate film such as "Rebecca," "Wuthering Heights," "Camille" and "Citizen Kane" being ruined by sound coming toward one from all angles! The breathtaking burglary sequence in "Rififi" could not have had such intimacy in color & CinemaScope.

One of your writers was away off base when he said legends would topple when the audience of today sees the old films on tv. Certainly they won't be as great on a postage-stamp size screen, interrupted by half a dozen morose commercials; or seen on a blown-up theatre screen when they were made before the day of widescreen.

Your reviewers used to designate which type of color the film was in on the headline of your review—now you merely use the word "color." The use of cheap color has made me see purple cows and horses of another color.

Now, for my final point. Why on earth didn't Metro let the theatres have some of their backlog before releasing them to tv? Why does Metro release its old, prestige films in Europe and not let American theatre audiences see them, too?

I am not an old crank; merely a fairly young one of 31. However, I have seen over 6,500 films and believe I know something about the industry.

William W. Kendall

### Underpaid Ushers Brooklyn, N.Y.

Editor, VARIETY:

Some things can be done to alleviate the abuses that are thrown at the moviegoer.

For example, the usher problem. Ushers, usually kids ranging from 16 to 21, are expected to exude courtesy, expostulate A-1 information (most times on subjects of which they have never heard about), stand like dummies, and be subjected to the quirks of patrons, operators, electricians, managers and assistants, cashiers and doormen. It's the lowest and most degrading position in any theatre—and for this they get a gigantic 60c an hour. Of course that 60c is theoretically paid to the usher for doing nothing, but try meeting the public and walking stairs and lugging soda to the machines, and struggling to carry carbons up to

## Wolfson Answers Goldenson

If there's been a letdown in exhibitor service to the customers it's the distributors who must shoulder much of the blame, says Mitchell Wolfson of Florida's Wometco circuit.

"The trouble is that the distributors now are interested strictly in the dollar and bids are awarded on that and no other basis, in violation of the Supreme Court decree," the circuit op stated. "They don't pay any attention to the location of the theatre or any other circumstances. All they're interested in is how many dollars they can collect."

That kind of policy has already resulted in a lessening of exhib service to the public, since the theatres can't afford to maintain their staffs, Wolfson maintained. He added that, under the circumstances, he expected the situation to get worse before—and if—it gets better.

Wolfson disagreed with the contention of Leonard H. Goldenson that some 8,000 theatres are likely to close. He said that, in the Florida area, some 10% of the houses—mostly fringe operations—had closed—and that another 10% was likely to close.

Small pix, if well made, can still do good business, Wolfson held. He challenged distrib statements that the reduction in production output was made up for by longer runs. "In the small towns you can't hold a picture for five or six weeks," he said. "There aren't enough people in town to see it."

Although he's a tv station operator in Miami, Wolfson felt strongly that the appearance of the major company libraries on tv wouldn't substantially affect the theatre b.o. "People will not stay home," he said. "When a picture is good, they'll come to see it."

the booth and spending 8 or 10 hours a day in the theatre on weekends when everyone else is free. Treating a person discourteously and expecting him in return to act like a demi-god of wisdom and understanding is impossible.

To other employees of the theatre an usher is a chattel which can be moulded to suit their individual whims. To the public he's a decently paid servant, who is supposed to be there merely to serve them.

Thus, we can see one cause of the effect of discourtesy in movie-going. Let's treat the usher a little better. Let's raise that ridiculous 60c an hour bit (it doesn't even cover supper money). Granted the usher is not drafted but neither is any other civil employee who is decently paid and has the right to complain.

To those do-gooders who wrote complaining about faulty service—I agree. But based on the above facts, should the usher be omnipotent General McAuliffe would say "Nuts!"

William J. Powers, Jr.

### Main Feature Earlier New York.

Editor, VARIETY:

In reply to Marjorie O'Shaughnessy's letter in the Sept. 12, 1956, issue of VARIETY, I would like to state that the Trans-Lux-Colony Theatre on 79th St. and 2d Ave. has reversed the normal double-feature policy standard in New York today. Our main feature goes on no later than 8:45 p.m. every day, except Saturday, and we close with the co-feature.

This gives the patrons a chance to have a relaxed supper, see the main feature and get home at an early hour (if they so desire). We intend to continue, as we have had such favorable comments from all our patrons.

Eric H. Rose, Manager.

### No RKO 58th St. 'Service' New York.

Editor, VARIETY:

Living in midtown Manhattan, my wife and I have found, by unpleasant experience, that it is better to confine our movie-going to the art theatres, of which there are a good many within easy walking distance.

Having read in VARIETY that the conversion of the RKO 58th St. Theatre was not only a physical refashioning but also a policy one, we tried it the other night. The logs seats were sold out and, when we asked the girl in the booth whether there were seats available in the orchestra, she couldn't tell us. We bought the tickets anyhow and tried the same question on the man at the door. He didn't know either and said that the only way we could find out would be to go inside and look. There was not an usher in sight anywhere inside the house—and this at about 8 p.m., presumably a peak hour for New York moviegoers! We found seats without any trouble but we were in only because we had taken a chance on finding a seat. If there had been another picture we had wanted to see in the neighborhood, I am sure we would never have gone any further than the door.

No wonder there were plenty of empty seats, and, as far as we are concerned, the RKO 58th St., will have to have another change of policy before we go back.

J. S. Giniger

## Publisher Ogden Reid's Commonsensical Slant On Film Criticism

Discussing the functions of a motion picture critic, Ogden R. Reid, president and editor of the N. Y. Herald Tribune, told the Theatre Owners of America at its luncheon session last week that as an editor he felt strongly that a picture should be reviewed within its frame of reference.

"A good western may be excellent entertainment," he said, "but its dramatic content should not be compared to 'Hamlet.' It was produced as good entertainment and should be so rated. Equally, I believe strongly that reviews should basically be positive and constructive. The power of a reviewer imposes an even greater responsibility."

Reid, who displayed a hip knowledge of the problems of the film industry, stated that the reviewer's responsibility should not only include comments on the script and acting but also on the photography, costumes, settings, sound, music, choreography, and direction. "Above all, I believe the public wants to know whether they will be entertained," he said.

The H-T topser said it was also the newspaper's responsibility to report on new trends and developments in the production, distribution, and exhibition of films. "Wherever possible," he asserted, "we should encourage new things that will not only strengthen the movie industry and the free enterprise system, but also help acclimatize the public to the evolution that can be so exciting."

Noting that he was not qualified to comment on the specific problems of the film industry, Reid said that as a "movie fan" he can perhaps be excused if I mention a few of my thoughts. Great entertainment, he said, will always have an audience, but that it does not depend solely on the product, but also involves the theatre, air-conditioning, comfort of the seats, concessions, availability of parking, problems of babysitting and other factors.

Reid noted that the motion picture theatres have "the largest captive and receptive audience" and "what you show on the screen, both in this country and abroad, can profoundly affect the growth and development of young Americans and, more particularly, it can help educate Americans to the responsibility that is theirs."

## Nudist Film Privately Viewed at Appellate

Albany, Oct. 2.

The Appellate Division, Third Department, hearing the appeal by Excelsior Pictures Corp. from a Board of Regents' decision upholding the State Education Dept. in refusing a license for "Garden of Eden," witnessed a private screening last week in the 20th Century-Fox projection room. Decision has been reserved.

State down-thumbed the picture, produced in a Florida nudist camp, and the Regents affirmed its finding. Sol A. Rosenblatt is attorney for Excelsior, Charles A. Brind Jr., for the Board.

### 20TH EXPLOITATION BUDGET

Seven Subsequents Sharing  
\$3,000 for 'King and I'

San Francisco, Oct. 2. Twentieth-Fox, for first time in Frisco operation, is splitting an exploitation budget with seven subsequent-run theatres. Split is \$0-50 on \$3,000 to push "The King and I" at the Embassy, El Rancho Drive-In, Crown, El Rey, Marina, Alhambra and Uptown.

The downtown Embassy, which has changed bills at least twice a week for the past 18 years, is breaking precedent, will hold "King and I," a full week.

## Evanston's Big-Muscle Female Censor

### Joan Mariani Bans Four Features Currently in Release—Tougher Than Chi Cops

Chicago, Oct. 2.

Suburban Evanston, Ill., has a police censor who's rougher on pix than Chi's own arch-conservative police censor board. Evanston's lone woman censor, Joan Mariani, recently banned four features currently in release: "Rififi," "Bad Seed," "Black Sheep" and "Abdullah's Harem." Chicago's

censors passed "Rififi" for general viewing, after making three cuts, and tabbed "Bad Seed" for adults only; other two films were okayed for general patronage.

Evanston, home of Northwestern University, is a moneyed middle class suburb bordering the city on the north. Town has four theatres, all but one of which, the Evanston, are Balaban & Katz houses.

# FLANNEL SUITS IN MOURNING

## TV's Empty Lobby—II

Over and above the television industry's lack of effective public relations, which is one of the major reasons for the present mess in which it finds itself, there has been a growing awareness ever since Magnuson, Bricker, Celler & Co. started to make things unpleasant, that the tv factotums have struck out in still another vital area—that of the FCC.

It has become inescapable that much of the criticism of the tv industry involves problems which the Government agency has failed to solve, such as allocations, monopoly, network practices, etc.

Yet what has the industry done about it? Has it ever gone to bat to get the Commission the operating funds it needs? Has it ever done anything to raise the calibre of Commissioners selected? Has it ever done anything to take the agency out of politics? (And hasn't it actually pushed weak appointments?) Perhaps, the shortsighted lobbying in Washington has brought the (& House) down on it.

It could well be that the solution to the situation is to do something about the Commission. For as long as the agency is as important as it is, as long as it is led around by politicians—both within and without the industry—no amount of public relations will be able to do the job that's needed.

Long since the thorny allocations problem, which even now continues to baffle a frustrated Commission, should have been satisfactorily resolved. Properly handled the "UHF Tragedy," one of the major blights of modern day industry, could have been averted and the Ultra High Frequency properly and respectably integrated into the tv spectrum. But an ineffective and inexperienced Commission, frequently succumbing to political and other pressures, froze up and "sat it out" as the era of the haves & have nots grew to monster proportions and finally laid the groundwork for the round-robin of Congressional inquisitions.

For in truth it was the allocations disaster that ultimately inspired the intramural bids for supremacy, the charges and counter-charges that pitted the millionaire against the pauper, the competitive rat race and courting of monopoly in all areas of expansion as those who had it so good sought to retain their franchises against the cries and lamentations of those who suffered.

And only now the industry realizes its shortcomings; that it should have acted years ago.

By GEORGE ROSEN

## MILLIONS RIDING IN BILLINGS SHIFT

The Madison Ave. scramble & scramble, which had simmered down for the past couple of months, has again moved into the white heat stage of panic and ulcers.

No sooner had the shock of the Colgate-William Esty Agency blow-up on the \$12,000,000 billings scam tapered off than along came Texaco last week to yank \$10,000,000 in billings away from the Kudner Agency to turn the whole Texas Co. kaboodle over to Cunningham & Walsh, which was already entrenched in various media with Texaco. For C & W it was a shot in the arm at the right moment, for less than two months back the agency suffered a telling blow when Liggett & Myers threw in the towel on its Cunningham & Walsh representation.

About \$12,000,000 of the L & M biz, on behalf of Chesterfield, went to McCann-Erickson, with McC-E also scheduled to inherit the Colgate biz which flew the Esty coop. But the word's around that McCann-Erickson is losing the Bulova billings, which add up to approximately \$6,000,000. (Bulova got into a serious hassle with its Jackie Gleason co-sponsor, old Gold, on who was to ride with the first commercial, and the fact that OG won out hasn't helped to salve matters with the agency.)

Now comes the trend among major clients toward playing around with multi-agency setups, rather than putting all their billings eggs in one Madison Ave. basket. (With Texaco, however, as a notable exception.) An early season casualty in the "let's-break-it-up" technique is BBD&O, which is losing a big bundle of its DuPont biz, with which the agency has been identified for the past 27 years. True, BBD&O continues as du Pont's principal agency, but N. W. Ayer is inheriting a big chunk of the billings starting Jan. 1.

Other agencies meanwhile are now on the alert to the dividing-the-spoils possibilities. (It was Colgate's desire to split up the Esty billings by turning some of it over to McCann-Erickson that (Continued on page 60)

## Max Buck's Pro Tem WRCA Helm; Davidson In 10-Week MIT Course

Max Buck, chief of advertising, promotion and merchandising for WRCA and WRCA-TV, the NBC flagships in N. Y., takes temporary command of WRCA-TV for a 10-week span while Bill Davidson, general manager of both the radio and tv stations, is away for a management course at Massachusetts Institute of Technology. Art Hamilton, station manager of WRCA, continues in charge of the radio flag.

Situation stems not only from Davidson's MIT stint, but from a vacancy at WRCA-TV, this being the station manager's post. This was until a couple of weeks ago occupied by Davidson himself, who subsequently was upped to general manager of both stations when Tom McFadden was named v.p. over o&os and spot sales. Buck's stint, a supervisory one, will last the duration of Davidson's course, at which time he'll return to his ad-promotion slot. Actual job of station manager probably won't be filled till after the first of the year.

## STROMEYER'S CBS STOCK

Charles F. Stromeier, CBS v.p. and director, has purchased an additional 7,803 shares of the network's Class A stock. This brings his total holdings to 8,373 shares.

## Can 'Tonight' Survive Onslaught Of Major Studio Backlog Product? Trade Eyes Rival Station Ratings

### Wacky Contest Dept.

Ronson Corp., which will sponsor a portion of the upcoming CBS-TV "Playhouse 90" series, ran a small boxed ad in the Sunday Times (30) calling for bearded men. Qualifications, a bona fide three-months growth. Place, the lobby of the Look Bldg. Time, Monday (1) between noon and 1 p.m. Purpose, to select winners who will demonstrate the new Ronson "66" razor on the tv show. Prize, an expense-paid trip to Hollywood and payment at the rate of \$5,000 per ounce of beard immediately after shaving and weighing on the show.

An ABC exec, after reading the ad, wagged, "Too bad it's not one of our shows. Then we could really call ourselves 'the growth network.'"

## 'High Finance' As First TV Casualty In Mennen Shift

First casualty of the fledgling season is Dennis James' "High Finance," which Mennen will cancel in January to move into alternate sponsorship of "Robert Montgomery Presents" on NBC-TV starting Jan. 28. Schick Razor, which has been funneling its money into half-hour shows, is pulling out of the Montgomery full-hour stanza at that time, after two years with the show, while Johnson's Wax remains in its longtime berth to share the coin with Mennen.

"High Finance" isn't exactly a "new" show in the sense that it's just bowed. It's been on most of the summer for Mennen in the Saturday at 10:30 post on CBS-TV, and when Mennen does bow out, it will be after 26 weeks with the show. Mennen's set to share the tab for the final 13 weeks with Acrlion, but there's no indication that the latter would go beyond its 13-week commitment at this point.

Fate of the show itself isn't decided yet. Presumably if Acrlion were willing to stay on, CBS-TV would look for an alternate sponsor. Or if the web itself, or James, can grab off another bankroll, the program, which is packaged by James, would remain. If the show goes off, one candidate for the time would be Goodson-Todman's "Two (Continued on page 58)

## KMOX Documentaries Aid in Drafting Juve Code for State of Mo.

St. Louis, Oct. 2. The Legislative Committee of Missouri Legislature is using tape recordings made by KMOX in re-drafting the Missouri juvenile code. Tape condensations of four broadcasting documentary series produced and narrated by Rex Davis, the station's Director of News and Public Affairs were presented to members of the Committee after Davis was invited to appear before the lawmakers as an expert witness.

The KMOX series, tagged "Youth In The Shadow," included interviews with social workers, police officers, and youthful offenders in person as well as a panel discussion with Mayor Raymond R. Tucker among the panelists. The inadequacies of the juvenile code to juvenile offenders was pointed out in the series and urged the drafting to a code to provide wider jurisdiction over juvenile offenders.

With NBC-TV's "Tonight" show cutting back to an hour (11:30 to 12:30 in the east), establishing the same 60-minute time parity with the midwest stations on the network, the Steve Allen showcase is being watched closely by the trade in determining its ability to withstand the inroads of feature films on competing stations, particularly now that the floodgates have opened on major studio product.

Cutting back the show from 90 to 60 minutes is regarded in some quarters as a precursor, with the question being raised as to the permanence of "Tonight" or, for that matter, the ability of any network to hook up a formidable station lineup for a live cable entry should the local station slotting of bigtime features emerge as a rating blockbuster.

If rival stations click with their features, it's considered only natural that more and more NBC affiliates will seek to covet the late night hour as their own in order to hit back with their feature backlogs. That's why NBC and for that matter all stations will be casting an anxious eye toward those rating figures on the RKO, Warners, Metro, et al, ptx.

And it's not only a nighttime network hazard. Take, for example, the case of WABD in New York, which has already inaugurated its 3 to 5 p.m. slotting of WB films. Trendex survey taken for the afternoon of Sept. 23 showed the DuMont station's rating of 3.5 for the two-hour period surpassing NBC (1.5), CBS (1.8) and ABC (0.9), with only WOR's Brooklyn Dodgers ballcast forging into the forefront with 10.6.

## Gleason Back In Biz; Tops Como

With Jackie Gleason back to his live hour after a season's filmed "Honeymooners," CBS-TV is once again threatening to take over domination of the Saturday 8 to 9 period from NBC-TV and Perry Como. The overnight Trendex for the Gleason premiere Saturday (29) showed Gleason on top with a clearcut decision, a 28.7 full-hour average, compared with Como's 21.8. The share of audience was 49.7% for Gleason, 38.7% for Como. No discernible mid-hour trends were evident either, for the half-hour breakdowns showed Gleason ahead at the start, 28.2% to Como's 21.2%, and maintaining his lead in the second half hour, 29.2% to 22.3%.

In the subsequent 9 to 10:30 Saturday period, everything was thrown into confusion by Esther Williams' "Aqua Spectacle" on NBC-TV, which dominated the 90 minutes completely, upsetting ABC's Lawrence Welk and all but drowning the CBS-TV "hour of (Continued on page 60)

## NBC-TV's 323G 4-Hour Inauguration Package

NBC-TV will offer five hours of Inauguration Day coverage from Washington Jan. 21, and is offering four of the hours on a commercial basis at the time-program package price of \$323,000. Web hopes to corral a single sponsor for the entire coverage, which would comprise an 11-on commercial hour, a noon-to-1 sustaining hour of the ceremony itself, a commercial 1 to 3:30 p.m. coverage of the parade and the commercial 11:30-midnight lookin at the Inaugural Ball.

CBS-TV, on the other hand, has already decided to split the package, having sold coverage of the ball to Maybelline last week.

## Steve Allen Blasts Sullivan

### Says That 'Playing the Game Like a Gentleman' Has Put Him at a Disadvantage

NBC-TV's Steve Allen late yesterday (Tues.) issued a statement rapping CBS-TV's Ed Sullivan, hinting at "unethical practices," "two-faced operation" and "piracy" of ideas. Statement follows:

"From watching Ed Sullivan on television for many years, I had gotten the impression that he was, like Perry Como, one of the industry's 'nice guys.' I am completely at a loss to understand some of the recent developments. I still feel that it can't really be Ed who is making these unethical and cut-throat moves. Perhaps it is someone in his organization who is throwing moral consideration to the winds and launching into an all-out battle for ratings.

"At the times of the Elvis Presley, Ingrid Bergman, and Frank Sinatra incidents, I was advised that in playing the game like a gentleman I was putting myself at something of a disadvantage, that the opposition was out for blood and that I had better wake up to (Continued on page 58)

## 'Press Conference' Shift to ABC-TV

Corn Products Refining plans to do the Martha Rountree "Press Conference" on ABC-TV Sunday nights at 8:30, immediately prior to the Ford Foundation "Omnibus." C. L. Miller, agency handling the half-hour program which finished its NBC run last Wednesday (26), is negotiating for clearances on ABC.

Deal appears near settlement since ABC is understood ready to offer a 73-station live clearance at the 8:30 time. (Show ran on 84 NBC stations, the agency disclosed.) Corn Products will, con- (Continued on page 58)

### Type Casting

NBC Radio's "Child Wanted," show dealing with adoption, presented a drama Friday (28) in which the femme lead was depicted as having adopted three children over the past year. Role was played by actress Florence Williams Marshall.

Mrs. Marshall afterwards told producer Ted Lloyd that playing the part was easy—she's adopted three children herself in the past year.

## '7 Lively Arts' Shaping Up As 'Dream Show'

Although it's still a year off, the new CBS-TV Robert Herridge-helmed "The Seven Lively Arts" is beginning to take shape as the dream show of 1957. Though Herridge, who is currently producing "Studio One" for CBS-TV, won't be able to devote full time to the new project until after Oct. 29, when Gordon Duff replaces him on the dramatic series, he's already whipped up a tentative agenda that ranks with the most ambitious cultural efforts yet to hit the medium.

Already pencilled in for the series is Paul Gregory's First Drama Quartet, with "John Brown's Body" virtually definite and their "Don Juan in Hell" a possibility. These represent properties CBS-TV already had under its wing. Also set is the W. W. Hudson classic, "Green Mansions," which may be done in ballet form. Herridge is also thinking of a Walt Whitman show, an American (Continued on page 60)

# Celler Winds Probe With No Major Net Monopoly Findings, But Trouble Is Still Looming on D. of J. Front

By BOB CHANDLER

Ten days of intensive hearings by Rep. Emanuel Celler's House Judiciary Antitrust Committee in New York's Foley Square ended last week leaving the networks with a virtually clean slate. Despite an apparent attitude of prejudice and a sweeping subpoena power that saw the committee reach into every affiliation, program and talent contract in the networks' files, the only areas in which the committee scored were:

1. NBC talent contract, particularly in the "talent development program" category, where committee attempts to draw a parallel with the old networks' radio artist bureaus went unanswered.

2. Relationships of the networks with BMI, where, though the webs countered charges of discrimination against ASCAP music, CBS and NBC offered to reexamine their ownership status in BMI provided a \$150,000,000 songwriters suit against them and BMI is dropped and provided that some assurance is maintained of competition in the music licensing business: that the field is not left to ASCAP alone.

3. Most important, the revelations, through second-day testimony by assistant attorney general Victor Hansen, of the nature and scope of the wide Dept. of Justice investigations of possible network antitrust violations. Only credit accruing to the Celler committee in this instance, of course, was in getting Hansen to testify, and that may have been a blessing in disguise for the webs, for it spelled out quite plainly just what the D of J score is.

Apart from these considerations, the networks acquitted themselves on virtually every score. In the area of programs, the networks produced facts and figures to prove that they produce and have interests in less than 50% of their entire schedule. Moreover, CBS insisted it has never requested or demanded a profit participation in an indie show, while the others demonstrated that where a participation was granted, it was for good and sufficient reasons—financing, creative assistance, sales and sales development, etc. In the cases of specific shows complained of by syndicators, the networks gave their sides of the story with effectiveness and conviction.

On the affiliation end, the committee sought to prove network domination over the affils, to the extent that the webs exercise a "life or death" control over the affils. But although the committee had in hand every affiliation contract of all three networks, virtually every contract actually cited showed advantages to the stations beyond the normal 30% compensation rate of 22-27 free hour provisions. If anything, the examination of affiliation pacts proved that in the limited allocations sphere as it exists today, with the major number of one, two and three sta-

## Shopping By Tint TV

Boston, Oct. 2.

An experiment in in-store, closed circuit color tv is underway in Hub area by Jordan Marsh Co., downtown department store, which began yesterday, Monday (1), and continues for a week. Idea is to test tube the potential of shopping by color tv.

A \$250,000 full scale tv network, "Fiberglass Color Cavalcade," designed by Owen-Corning Fiberglass Corp., was set up by the engineers in and out of the fifth floor of the building. From a special studio customers watching 20 RCA Victor color receivers located in various sections of the store, will view 44 hours of telecasting with local radio and tv talent. Vaughn Monroe, Leigh Allen and Jerry Ellis. Telecasts will be fed by microwave and telephone lines to 12 sets in the company's store in Malden also.

Merchandising wrinkle is demonstrations and exhibits of various articles on camera with instructions to viewers in the entire store as to where they may find and purchase. Department store officials said, "it's an entirely new concept in customer service."

## Walker's Barnstorming Tour Keyed to Late Nite Radio as 'Dark Horse'

Late night radio is the industry's "dark horse"—advertisers ignore it and stations fail to take advantage of the "tremendous" nighttime audience, according to Fred E. Walker, general manager of WTTM, Trenton. The Jersey radio operator has just finished a barnstorming tour of agencies and advertisers in which he made the latenight pitch. He called it "Wake Up at Night."

Radio's late night listening habits are the same as morning radio's, Walker asserted. Advertisers who skip nighttime buys, he added, have overlooked family living habits. Here's the way it goes: "When people get up in the morning they do certain things—they put on bedroom slippers, stumble sleepily to the bathroom, brush teeth, etc. At night, between 10:30 and 1 a.m., these people are doing the exact same things, but in reverse. And more important of all, the WTTM exec said, "they rise and retire to the accompaniment of radio—good radio—easy-to-listen-to-radio."

He maintained that at night the radio advertiser hardly exists—in spite of the fact that "more people

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## Sarnoff's 'You Can't Regulate'

While NBC prez Bob Sarnoff took the same substantial position as Dr. Frank Stanton, his CBS counterpart, on the matter of BMI stock ownership by the networks in testimony before the Celler committee last week, he diverged sharply from Stanton's views on the matter of direct FCC regulation of the networks. Stanton earlier had testified he would not object to direct regulation in lieu of the present indirect control via affiliates licensing powers, provided it covered the same areas and was not a "blank check" type of regulation.

Sarnoff, however, was vehement in his opposition to any sort of control, declaring that "government regulation of the networks would put the government into the broadcasting business. Since a network is both a programming and advertising enterprise, network regulation would affect not only programming, but would also create new rules under which advertisers could obtain national circulation through the network medium—although the competing national media, like newspapers and magazines—are not subject to government regulation. And in the programming field, if networks were regulated, it seems to me that regulation would also have to extend to the program sources on which networks draw—the talent agencies, the packagers and the advertising agencies."

He said regulation "would open the door to government rule-making on whether one program should be scheduled or another; whether a time period should be sold to one advertiser or another; the prices which should be charged for programs, although each one is an individual advertising venture which is not comparable with any other. Another area which would be affected would be the terms of affiliation—whether a network should affiliate with one station or another, and the basis for the affiliation. A third area would be the competitive negotiations which are now involved in talent and program acquisitions."



SAMMY KAYE

Currently  
NBC BAND STAND  
10-11 a.m. Daily. Both Radio and TV  
Columbia Records - current release,  
"The Rich People of Brooklyn"  
Present Album Releases  
"WHAT MAKES SAMMY SWING"  
Still Going Strong  
"MY FAIR LADY (FOR DANCING)"  
Personal appearance tour  
Oct. 5-6, Newport News, Va.; Oct. 7,  
Ellison, N. J.

## U.S. Appeals Court Slaps Down FCC On KOB & KSLA

Washington, Oct. 2.

FCC was handed a slap on the wrist in two decisions by the U. S. Court of Appeals here today (Tues.). In one case, the controversy over the 770 KOB dial position between WABC, N. Y. and KOB, Albuquerque, the court declared that when it previously ordered the FCC to clear up the matter, it didn't intend that the Commission should take five years to do so.

KOB case was an appeal for action on a previous decision by the court. Today's ruling stated that in permitting KOB to remain on the 770 frequency the FCC was "not consistent" with its "mandate" in that the agency permitted an "illegal impingement" on WABC to continue for an "inordinately long period on a semi-permanent basis," without the hearings required by law. FCC proceedings, court declared, have been "neither prompt nor adequate." When it ordered FCC proceedings on the matter, the court declared, it did not intend for them to take five years beyond the 10 years during which the situation had existed.

Court ordered the FCC to "take effective steps" to substantially relieve KOB's "illegal impingement" within 60 days, and further ordered the Commission to report to the court its actions within 45 days. Court said it has no intention of driving KOB, owned by former FCC chairman Wayne Coy and Time-Life Inc., off the air, but it does want to terminate the existing interference.

In the other case, the FCC was

(Continued on page 58)

## Chi Fashions A Lid For Rep. Celler's Pandora Box

By FARRELL DAVISSON

Chicago, Oct. 2.

Chicagoans with a vested interest in more network radio-activity in the old hometown perked up their ears at the wide-ranging investigation taking place at New York's Foley Square Court-house where Rep. Emanuel Celler and his House Judiciary subcommittee held forth.

Not that there are any plans afoot to climb aboard Celler's probing bandwagon with a "we wuz robbed" beef over the fact that the webs pay so little heed to the Windy City as a source of national programming. But in various quarters there is some heavy thinking being done on possible ways and means of taking advantage of the obvious scar the N. Y. Democrat and his road company are throwing into the networks with the monopoly allusions.

The argument is that the time may be ripening for a renewal of the campaign to sell the N. Y. web factotums on the idea of channeling some of their programming largest Chicago's way. There is no intention of getting involved in any allegations of economic monopoly or the other multifarious aspects popping out of Celler's Pandora Box. However, there is the growing feeling that within the next few months the networks may be unusually sensitive about any references to N. Y. and Hollywood's dominance as programming centers, and more than usually receptive to ideas that would increase Chi's role in the national scheme of things.

Among other things, the Celler hearings have again focused the political spotlight on the industry. And as one veteran of the local radio-tv scene points out, the de-

mands for a broadening of tv's programming horizons could well develop into a bit of a political football. He sees the politicians getting into the Chamber of Commerce act with the needle aimed at the concentration of video primarily on the two coasts.

"City of the Future" That goes double for Chicago which not only has a tradition of sorts as a program capital but which is currently all charged up over its self-acclaimed role as the "city of the future." It's almost a cinch bet that out of Mayor Richard Daley's City Hall administration or from one or more of the numerous civic betterment committees, some of them mighty high-powered, that have sprung up the past two years, will come a concrete, if discreet, pitch for a share of tv's bigtime glamour.

Just last week another city group was formed to revitalize Chi's Loop. Significantly, the outfit, which includes some 100 top community leaders, set up a recreational and cultural development committee which specifically embraces radio and television.

Under the circumstances, the annual report made to the local membership of the American Federation of Television-Radio Artists by exec secretary Ray Jones is being read with more than usual interest within the trade. He discloses that the local AFTRA board appointed a committee to study the possibility of making an appearance during the earlier Senate Interstate Commerce Committee network investigation. Proposal was to use the committee as a sounding board for the union's complaints against the lack of network programming out of Chicago. It was eventually nixed because the union didn't

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## Stanton Eulogy

CBS president Frank Stanton is rapidly acquiring the reputation of the top industry spokesman on all matters Congressional. Stanton, who drew a virtual ovation from members of the Magnuson Committee after his testimony in Washington a couple of months back, did a repeat with the Celler committee in N. Y. last week.

Rep. Emanuel Celler, who had come into N. Y. loaded for bear, told Stanton that "I have participated in many inquiries and heard many witnesses, but few have been as sagacious, articulate and incisive as you have been in your answers to questions. As far as I am personally concerned, you have corrected a number of illusions that I had concerning this industry."

## 'Moronic Logic' Of TV Audience Making It Tough: Hitchcock

Hollywood, Oct. 2.

Alfred Hitchcock says the present "moronic logic" is making his type of show much harder. Earlier film audiences were more prone to accept "extravagant situations strung together," he opined at a party marking the resumption of his telefilm series on CBS-TV.

Today's audiences are "too high-brow" for the necessary "suspension of belief," says Hitchcock and so many things have happened in the world that if he were to remake "Lady Vanishes," people would ask why the pigeon score wasn't sent by carrier pigeon instead of by an old lady.

"Why, I couldn't even put in something like Rudolf Hess' flight to England. The audience would never believe it." Producer-director emphasized he doesn't mean by "moronic logic" that audiences are morons. Instead it's something like the constant questioning of immature minds always asking "why" of every situation. Also it's "very hard to get writers to use situations today. Instead, they write characters."

## 3 TV Networks Protest Plan On All-U Spectrum

Proposal to shift all television to the UHF band encountered strong opposition from the three networks this week in comments filed with the FCC. RCA and NBC, in a joint comment, stated such a shift could "jeopardize the whole future of television broadcasting," while ABC insisted that a deintermixed system retaining VHF could do the job better. CBS said much more needs to be done about UHF before it can be used as a basic system. Even education tv opposed the plan. More than 200 comments had reached the FCC by yesterday (Tues.), all but a few from UHF operators opposed to the plan.

Proposal was made last June by the FCC in a rulemaking procedure which at once proposed deintermixing in 13 markets and at the same time propounded the long-range idea of an eventual shift of the entire industry to the UHF band. FCC invited comment on the matter by Oct. 1, with the webs getting their views in just under the wire.

RCA-NBC stated that "any determination at this time by the Commission to move all television broadcasting to the UHF would be unwarranted, would jeopardize television broadcasting to the public and would not be in the public interest." It is of greatest importance to the future of television broadcasting that UHF television be encouraged now; that it not be left exposed to the possibility of withering in a state of suspended animation pending resolution at some future time of additional technical aspects of its operation.

ABC stated "the solution lies in the continued use of both VHF and UHF and not in moving all or a major portion of the nation's television service to the UHF band without regard to the particular allocation problems of individual markets." Network also took out after the proposed "crash research program" on UHF, "respectfully"

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## All-Tint Daytime For Damm's WTMJ

Milwaukee, Oct. 2.

WTMJ-TV, the Milwaukee Journal station which premiered its local color programming in June, 1954, will be beaming all its local shows from 11 a.m. to 6:30 p.m. in tint by the end of October, according to plans revealed last week by veepee and general manager Walter Damm.

WTMJ-TV is installing two new color camera chains, with the first unit to be in operation next month and the second by the first of the year. Station presently has one color unit in use. Two black and white studios are being converted into one large color studio, more than doubling the present space.

When Daylight Savings Time ends Oct. 28, the NBC-TV affiliate will be telecasting an average of 15 hours weekly of local polychromed programming.



# ABC-TV'S 'HEY, LOOK AT US?'

## GEN. SARNOFF'S 50th

On the premise that Electronics is more and more in show biz, the amusement industry, via the scientists at the David Sarnoff Research Center in Princeton, N. J., may be taking a very large vicarious bow for its sundry boons to humankind within the next 20 years. That is, of course, if only a few of the 20 major predictions that the chairman of the board of the Radio Corp. of America prognosticated come true within the 20-year span that he forecast.

The occasion was General Sarnoff's 50th anniversary with RCA, where he started exactly a half-century ago, on the same Sept. 30 calendar date as the corporation's banquet in his honor, at a \$5.50-a-week office boy. RCA was then the Marconi Co. of America.

Apart from the shrewd scientist-showman-merchandiser's Nostradamus "act," the dinner at the Waldorf-Astoria, N. Y., was a fitting climax to the year-long, half-century celebration in his honor.

In a top-level manner, the VIP guests at the Waldorf shared in a modern Horatio Alger story of achievement in saluting a real giant of our times. Already a legend within his time, as the Mr. Broadcasting (radio and tv and who-knows-what-else?) of the 20th century, General Sarnoff's prophecies were recorded for future checkup by many. The world press, too, made note, just as the history of our times has recorded that Sarnoff's vision about "sound boxes that will take music and talk from the air" would "one day sell to as many as 75,000,000 homes." Not long after that early 1920 period he also predicted television, which, of course, took a longer time snowballing but which, since its practical merchandising in 1946, has already gone into its important spectrum phase.

General Sarnoff's prognostications dwelt on nuclear energy, solar energy, communications, transportation, automation, materials, electronic light, computers, food, health, the home, climate, Communism, people's capitalism, living standards, education, entertainment, Government, war, and science and religion. The details are spelled out in the news stories herewith.

As stated, if but a fraction of General Sarnoff's predictions come true, the next 20 years will be even more golden than the 50 years leading up to the Golden Anniversary of his career.

It is America's—and the world's—gain that, at 65, he was not permitted to retire. Men of vision like General Sarnoff, an emigrant from Russia at the age of 9 and the chairman of the board of the 26th ranking manufacturing industry in America (and first in its own particular field) at 65 are in the best American tradition. He thanked his parents for their "pioneering instinct and the good sense" to bring him to America. America is the greater gainer.

General Sarnoff's achievements on his Golden Anniversary with RCA were saluted by President Eisenhower and Sir Winston Churchill, among others. Anybody exposed to a radio or tv must join in the thanks, not to mention the unsung and secret scientific advances in defense work, radar, and other benevolent electronic devices sparked by his special genius.

As above-stated, show biz will be basking vicariously in his light more than once because of these 20 promises in the next 20 years.

## FORCE AHEAD ON '56-'57 RATINGS

By ART WOODSTONE

ABC-TV has changed from the rating "pace-setter" of 1955-'56 to a clear-cut winner as the new season gets under way.

The so-called "third" network often ran second to CBS-TV and NBC-TV in last year's audience count. Sometimes it placed first, and in instances when it ran third it squeezed so closely to either the CBS-TV or NBC-TV second place that the industry acknowledged ABC was going to make it a close fight all the way down the line.

Few traders expected ABC's stock to jump as noticeably as it did in the first few weeks of the new semester. Of the 10 ABC seasonal preems the "sleeper" network topped first seven times on the Trendex. Disputing the claim that early season ratings are inconclusive, the majority of ABC's premieres thumped the same competition they'll face later on. Another gripe against the validity of early season ratings is that Daylight Savings time botches up the times. Nonetheless all the ABC shows herein beat the network competition listed in half or more of the 15-cities tabulated by Trendex.

After running neck-and-neck against the Sept. 15 premiere of highly-touted Sid Caesar on NBC, the Lawrence Welk musical beat the Comedian 21.8 to 21 on Sept. 22, showing the first count was definitely no fluke. Caesar costs more than Welk, too, thereby providing ABC with a more attractive cost-per-1,000 story. Welk and Caesar combined left CBS' "Hey Jeane" way behind both times, with Jeanne Carson getting 6.5 last outing.

'Disneyland' Again

Unless the new Arthur Godfrey show can develop a better head of steam for CBS than it had last season "Disneyland" seems destined to control that 7:30 to 8:30 Wednesday period again. On Sept. 19, it won hands down, keeping both other networks below 10 against its 21.9 hour average. However, on Sept. 26, the Godfrey kickoff, in the competing 8 p.m. half-hour, ran 17.9 to the juve casing's 24.3. "Giant Step" which begins in CBS season tonight (Wed.) is the unknown quantity at 7:30.

The Tuesday night "Conflict" and its alternator "Cheyenne," can be classed as different shows though both are done by Warner Bros., since they are differently

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## Mutual Designs a New 'Format' As the 'Network of the Stars' Utilizing RKO Pictures Players

### 4 Specs for Schnoz

Hollywood, Oct. 2.

Jimmy Durante will star in four specs or "special" shows for NBC-TV this season. He's currently hunting properties and will top-line 90-minute specs or hour-long shows.

No dates are set, pending acquisition of properties. He'll also do four guest shots this season.

## Tape Portending 'A New Show Biz' Sez Gen. Sarnoff

By MURRAY HOROWITZ

Princeton, N.J., Oct. 2.

A new show biz industry growing out of RCA's successful development of home tv magnetic tape recording was forecast by Brig. General David Sarnoff, chairman of RCA's board, on the occasion of the system's demonstration at the David Sarnoff Research Center of RCA.

The "Hear-See" tape player was one of the three developments in electronics requested five years ago by Gen. Sarnoff as "presents" to mark his 50th anniversary in the electronic field, celebrated Sunday (30). The others, also demonstrated, were an electronic air conditioner with no moving parts and an electronic amplifier of light.

The home magnetic tape player is an outgrowth of the research program which developed the RCA tape recorder for color tv broadcast use. In its present experimental form, the home tv player, similar in size and shape to a magnetic tape sound player, presents on a standard home tv set, selections comparable in length to those on phonograph records.

At the demonstration, a special recording of Vaughn Monroe singing, a recording picked up off the air of the Eddie Fisher show, and segments of a baseball and football game, were presented. The viewed black-and-white recordings

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Mutual, the network with the RKO Radio Pictures tie, has inaugurated plans to become the network of the stars, utilizing RKO contract players and talent in RKO Pictures for MGS programming.

The projected new star emphasis was outlined at an MBS affiliate meeting in Chicago by prez John B. Poor, at which time it was agreed to postpone the effective date of the net's new affiliate contract. The effective date was Nov. 1, but it now has been decided to postpone that date until the affect of the new programming concept can be assayed.

The new MBS programming concept was reached after a series of meetings among Poor, Thomas O'Neil, RKO Telradio Pictures prez, and Daniel O'Shea, RKO Pictures topper. The projected entertainment integration will allow the net to cull the RKO library for story properties as well. Additionally, the facilities of RKO Pictures' worldwide sales organizations will be made available to Mutual, as contact points for news and other programming features.

The integration obviously will be a two-day street, with featured players and RKO pics garnering the benefit of radio exposure. Eddie Fisher, for example, who already has a Mutual show, "Coke Time," will be utilized in connection with the forthcoming release in which he stars "Bundle of Joy."

Negotiations are currently underway on the Coast to line-up talent appearing in RKO pix to

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## Pabst Wants Out On ABC-TV Bouts

Chicago, Oct. 2.

Pabst is seeking to sever relations from the ABC-TV Wednesday night fight telecasts it has been associated with the past six years. Although the parties involved ducked comment, it has been bruited about that the suds dispenser has become increasingly unhappy about the public relations angles involved in the bad press the pug industry has garnered the past year.

If, as expected, Pabst checks out of the new 52-week pact it signed last June with the International Boxing Club, packagers of the fight cards, Marlboro cigarettes is understood ready to move in. Both Pabst and the ciggie brand are handled by the Leo Burnett agency. Switchover is due in December, with Mennen continuing as the alternate underwriter.

Brewery's identity with the mid-week fights dates back to 1950 when they were beamed by CBS-TV. Bouts moved over to ABC-TV last year and Mennen came aboard for half sponsorship.

Marlboro, meanwhile, bought into CBS-TV's pro football package which runs through Dec. 23.

## KELLOGG TO SHARE 'NAME THAT TUNE'

Chicago, Oct. 2.

Kellogg is negotiating with Whitehall Pharmacal to join it as an alternate underwriter on CBS-TV's Tuesday night "Name That Tune." Cereal firm, through Leo Burnett, earlier had taken dibs on "Television Programs of America's" "Waldo" telefilm but was unable to come up with the early evening time slot it sought for the chimp-starrer. Thus the switch to the Columbia quizzer which runs off at 8:30 p. m., Chl time. Deal is expected to be finalized this week.

## NBC-TV Prepping Buff U Hoopla

NBC will officially dedicate its new \$1,500,000 plant for WBUR-TV, its Buffalo UHF'er, next Thursday (11), with NBC prez Bob Sarnoff heading up a junket of NBC-RCA brass and visiting newsmen. Also on the spot will be Dave Garroway, who will originate most of the "Today" show from Buffalo that day.

Dedication will mark completion of the first phase of a three-phase modular construction of the studios and transmitter, all of which will eventually be fitted for color. Part of the "Today" pickup and some of the dedication festivities will take place at Niagara Falls as well as at the studio. Participating in the dedication will be Steven Pankow, mayor of Buffalo.

### JOHN MCTIGUE TO MUTUAL

John McTigue, formerly with NBC in a publicity, promotion and exploitation spot and more recently an exec with the New York City Summer Festival, has been named sales presentation director for the Mutual net.

McTigue replaces Phyllis Hoeker, who vacated the post about three months ago.

## David Sarnoff Auditions 1976

Brig. Gen. David Sarnoff, chairman of the board of Radio Corp. of America, is self-avowedly a man who shuns looking back as he charts new vistas and horizons. But for the distinguished gathering that jam-packed the ballroom of the Waldorf-Astoria Hotel in N. Y. Sunday night (30) to pay tribute to the world leader in communications and the field of science to honor his 50 years of service in radio, television and electronics, it was more a time for reflection and paying homage to the man who, more than anyone else, made possible a pushbutton world of comfort and higher living standards.

Sarnoff, appropriately enough, looked to the future and new worlds to conquer in forecasting a score of wonders for the next score of years, but to the leaders from all walks of life familiar with the now-battered rise of the ex-messenger boy for the Marconi Wireless Telegraph Co. who rose to world eminence, the nostalgic overtones rendered the affair one of the sincere, heartwarming occasions long to be cherished by the guest of honor.

From President Eisenhower and former Prime Minister Winston Churchill came messages of congratulations, with the President taking cognizance of Sarnoff's con-

tribution "to bulwark the preeminence of the United States in electronics and worldwide communication" and the "steady adherence to high ideals and American traditions." From such pioneers as Lee DeForest, from Federal Communications Commission Chairman George C. McConaughy, from N. Y. Governor Averell Harriman, from such associates as RCA prexy Frank Folsom and other notable leaders in industry, the arts and the sciences came verbal expressions and gift tokens to symbolize 50 years of outstanding achievement. It was an occasion, too, when honors transcended intramural competition as even his keen rivals in broadcasting and electronics joined in the tributes.

'Visions of 1976'

And running true to form, Sarnoff made "hot news" in his "Visions of 1976" in his conviction that "however impressive the events that have filled the last 50 years or even the last century . . . they will be eclipsed by the events of the next 20 years." Thus he envisioned the era of global communication in full color; the realization of a housewife's dream of an all-automation home with the day's chores prescheduled and each of the tasks performed electronically; of startling new types of illu-

mination which will ultimately replace the tv tube with a thin, flat-surface screen that may be hung like a picture on the wall.

And, perhaps of major significance, was the "presentations" to Sarnoff by RCA senior vice president Dr. Elmer W. Engstrom of the three presents the General had asked for exactly five years ago—three gifts that were officially "unwrapped" for demonstration Monday (1) at the David Sarnoff Research Center in Princeton, N. J. These included a magnetic tape recorder of both color and black-and-white television for broadcast use, a home magnetic tape player for tv, an electronic amplifier of light and an application of it to industrial X-ray use, and an electronic air conditioner plus an electronic refrigerator.

As toastmaster of the affair, RCA counsel John T. Cahill keyed the event with one of the evening's finest tributes to a leader who has devoted 50 years of his life to help enrich mankind. Sarnoff in turn paid tribute to the "RCA team" of men and women—80,000 in all—who have helped the company triumph and prosper so that today it ranks No. 26 on the roster of America's Manufacturing companies and No. 1 in its own specialty. (Continued on page 54)

## Influence of 'Powerhouse' Radio Stations Over, Sez BBD&O Study

Rarely does an advertising agency go on public record with the pros and cons of media, but BBDO has just concluded a 65-page "Discussion of Radio" in which it reviews the history of radio and its position today and in the future.

Report plugs local radio, with the agency having many things to say on its own. But the approach to network radio by BBDO is almost totally noncommittal, with the agency acting chiefly as historian and not opinion-maker.

"Radio will continue to play an important—if unglamorous—role in the lives of our people," the agency report states. Five points were made by BBDO to guide bankrollers: (1) Radio is needed to reach the majority of housewives during the daytime; (2) it is needed to reach teenagers and young adults, both in and out of the home; (3) certainly needed to reach the non-TV segment of the country, particularly in the South and farm areas (where TV has no saturation); (4) it is needed for the immediacy and scope of its information service, and (5) it is needed in different ways by different people—sports fans, music lovers, foreign language groups, farmers, travelers (BBDO stressed that out-of-home audience throughout the report), and others.

"It is our feeling that the strength of radio will continue and even grow on a local and regional basis," BBDO observes. "One need only tune in to a good local station in any market to hear how many advertisers are making use of the medium, whether they be a one unit beauty shop, a used car dealer or a national advertiser.

Agency had a very pointed view about the controversy that has been raging back and forth the last several months about the effectiveness of the big 50,000 watt in radio; although BBDO did not name any, it did say this: "The influence of the so-called 'powerhouse' stations is virtually a thing of the past. It is no longer possible to achieve effective coverage of one or more states with a single clear-channel station. Advertiser and agency will have to approach radio selectively.

"The days of 'tonnage' buys, where low-cost overrides all other considerations, are over. Though price should, of course, be one factor to consider, even saturation campaigns should be examined from every aspect—type of station, type of program, and type of audience attracted. This also implies variation in type of commercial copy—not a single appeal for all segments of the market." BBDO

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## Katzentine WQAM Back in ABC Fold

Miami Beach, Oct. 2. After an absence of several years, spent with WQAM as its Miami area affiliate, ABC this week returned to its original local outlet, WKAT, although the Col. Frank Katzentine-owned Miami Beach station is retaining its deal as basic affiliate with Mutual Broadcasting System. The new arrangement will split the better shows of the two networks with retention of WKAT's locally produced shows to fill out the day-night schedule.

Local broadcasting circles regard the move by Col. Katzentine as a firming of upcoming bid for affiliation with ABC's telecasting setup in event his application for a VHF channel, now pending, is granted by the FCC. WITV-TV, a UHF station here, is current carrier of a number of the net's national emanations.

Meantime, WQAM, under new ownership, is setting up a strong local staff, with switchover to the station by "big-fan-following" personalities including high-rated Alan Courtney, commentator-discussion moderator from long tenure at WGBS (CBS) and deejay Jerry Wichener, indie WINZ's big puller of the platter-spinners in the area; they'll head up the crew conducting planned pop-music and news format 24 hours a day.

## LaCamera's TV Quiz Study

Tony LaCamera, radio-tv editor of the Boston American and Sunday Advertiser, has checked in and out of N. Y. after sifting the tv quiz situation.

His seven-part series on "The Truth About TV Quiz Shows" starts next week in all the Hearst-owned sheets.

## Broadcasters Must Shell Out Tax In Station Swapping

Washington, Oct. 2.

Broadcasters having the maximum number of stations will no longer be able to avoid a capital gains tax when selling one property to acquire another, under a ruling last week by the FCC. In the past, the agency has issued tax certificates for this purpose under a provision of the Internal Revenue Code.

The Commission has been granting the certificates since 1943 when it adopted its "duopoly" policy which required owners of two radio stations in the same city to dispose of one of their outlets. As a result, some 35 licensees who held interests in two stations in the same community had to comply and were eligible for the certificates.

However, the agency said, a review of the legislative history of the Code indicates that it was not intended to apply to "voluntary" sales of stations. Therefore, the Commission ruled that in the future tax certificates will be issued only in situations where stations are disposed of "involuntarily" because of changes in policy affecting ownership.

Whether the owner of seven outlets (the maximum permitted) would sell one station to acquire another primarily to escape the capital gains, the agency was unable to say. It's believed, however, that the exemption might be an inducement to such a transaction and might encourage "trafficking" in licenses.

The Commission explained that "in recent years" it has been requested to issue the tax relief certificates to broadcasters holding the maximum number of licenses who desired to acquire a new facility in place of an existing one.

The outstanding transaction by a multiple station owner was that in which NBC swapped its Cleveland stations plus \$3,000,000 for those of Westinghouse in Philadelphia. Currently, the Storer Broadcasting Co. has applications pending to acquire tv stations in Salem, Ore., and Manchester, N. H., conditional on disposing of existing stations to comply with the seven-station rule.

## NBC-TV 'Home' Seeking Replacement for Downs; Latter to Caesar Show

NBC-TV is auditioning for a replacement for Hugh Downs, announcer-commentator with Arlene Francis on the "Home" show, and although Downs hasn't officially been given notice and no replacement is set yet, he's already started to scout other fields. As the first of such new slots, he's been set to host the NBC "Caesar's Hour."

Downs, who has been with the show since its start, is also science consultant to the network and has been working on a number of projects in that field, in particular the projected telecast of the launching of the earth satellite next year. Moreover, his agent, Martin Goodman, is holding down a number of deals pending the final release from the show. Any replacement is subject to approval by "Home" hostess Arlene Francis.

Show, meanwhile, takes to the road again the week of Oct. 22, for a week's origination out of Philadelphia. Philly origination is being done at the request of the City Fathers, who are pitching up a "rejuvenation" campaign of housing, etc. in an attempt to rid the city of that "dead town" onus.

## Hy Zaret's Pubservice Spots in N. Y. Kickoff

Cleffier Hy Zaret ("One Meat Ball," "Unchained Melody"), who recently formed Music Council Inc., has given WRCA-plus-tv eight different public service spot campaigns which he is putting on the radio side and on film for tv. The Advertising Council is reportedly taking several of the spot campaigns for national distribution to radio and tv stations.

The NBC keys in N. Y. will kick off the campaigns, first of which will be "Little Songs for Busy Voters." Ad Council will be taking that one as the first for general release. Some of the other spot appeals will be on fire prevention, juvenile delinquency and safety along the highways.

Zaret cleffed music for each campaign in a different musical idiom. He's donating the compositions to stations.

WRCA has borrowed RCA Victor talent to etch records—Tony Mottola, The Blenders and Sunny Gale, among them.

## Mutual's Series Coin

Mutual has inked Brown & Williamson Tobacco Co., on behalf of Viceroy Cigarette, as sponsor for its 10-minute warmup and wrapup of the World Series games; starting today (3).

Charles (Chuck) Dessen, manager of the Washington Senators, will handle the pre-game stint, while Rex Barney, one of MBS' "Game of the Day" broadcasters, will fill the post-game slot.

Bob Neal and Bob Wolff, MBS sportscasters, will do the play-by-play and color description for the series, sponsored by Gillette over an augmented Mutual lineup of about 800 stations.

## 2,500 Femmes In TV & Radio

A survey completed by the American Women in Radio & Television reveals a present alltime record of employment for women in the industry. There are 2,500 women now in radio and tv, said Edythe Fern Melrose, prexy of the org.

The survey results also indicated that there are a host of new job opportunities for femmes. Management is more favorably behind women than ever before, Miss Melrose said. Initial findings showed that gals held down more key station, network and production jobs than ever before. Agencies and other allied fields have a large share of femmes.

She said increase in jobs for women was not due to the addition of new stations in tv, but to the fact that both radio and tv today have more specialized jobs for which gals are "particularly suited." Miss Melrose disclosed that many stations found selling and writing ad copy of special interest to women, as well as public service, writing and production, "certain types" of public relations, educational programming and traffic.

AWRT has acquired 1,400 members in its five-and-a-half year history. Membership includes over 600 broadcasters, chiefly with daily shows of their own. There are also four deejays, who for some reason are not included in the general broadcast category; 12 station owners-managers, 102 "special broadcasters"; 58 producers-directors; 126 flacks at stations (not to mention network flacks); 45 traffic co-ordinators; casting directors; package firm execs, et al.

## TV-Radio Production Centres

### IN NEW YORK CITY . . .

Alan Fredericks switches from d.j. at WABJ, Adrian, Mich., to similar chores at WGBB, Freeport, L.I. . . . Harold Cohen becomes director of business affairs for ABC's legal department; new member of the department is Edward Masket . . . Jean Robb, former radio scribe and lately flacker for Lane Bryant ladies' specialty shops, moves over to the Max Rogel p.r. house on Monday (8) . . . G. W. (Johnny) Johnstone, recently assigned direction of Motion Pictures and Audio-Visual in addition to his radio and tv p.r. work at NAM, left last weekend with (Mrs. J.) by car for a delayed three-week vacation at Fort Lauderdale . . . Don Morrow taking over as announced on the radio-tv versions of "Rin Tin Tin" for Nabisco, starting this week . . . Pat Carroll bows on "Caesar's Hour" Saturday (6), and comedienne is regularly skedded from thereon in . . . Since buying out Robert Hoag, John Blair is changing the name of Hoag-Blair repertory to Blair Television Associates Inc.; Richard Foote was made exec veep in charge after Hoag knicked . . . Jan Murray ("Treasure Hunt") in Boston where yesterday (Tues.) emceed United Jewish Appeal Dinner . . . It's only natural that the WABD "tv book of the month club" selection for Oct. should be Nathaniel Benchley's new biog of his late father, Robert Benchley, since the station, which circulates the books that can be hooked to its programming, recently acquired a large batch of Benchley film shorts for tv.

Alice Duff, formerly with the Kenyon & Eckhardt's commercial casting department, joined the Grace Lyons talent agency . . . Telethesp Robert Goodier back in New York after the summer Shakespeare season in Stratford, Ont., and Edinburgh . . . Jim McKay set for a new "Pro Football Review" series on CBS-TV following the web's pro games . . . Clarence Worden, WCBS-TV public affairs director, received a special citation from New York U. for the station's "distinguished service to education through public affairs television programming" . . . Arlene Francis addresses the final session of the Assn. of American Advertising Agencies in San Diego Oct. 10 and receives a citation from the delegate's wives . . . Jim Yoham to Philadelphia for a role in industrial film.

A citation from the Lucy Stone League has been presented to the Alan Sanders' radio series "Great American Women." A television of the series is now in preparation in association with Frank Cooper Associates . . . Larry Fuller, WLIB deejay, has just returned from participating in weeklong industrial show put on in Cleveland by Westinghouse . . . William A. Pomeroy, formerly associated with Guild Films in the middle west, has joined Atlantic Television Corp. as special representative covering six states out of Detroit . . . Screen Gems has signed Forrest Tucker to co-star with George Montgomery in "The Quiet Stranger" for "Ford Theatre" series. Everett Sloane has been linked to co-star with John Derek in "Massacre at Sand Creek," Screen Gems project for CBS "Playhouse 90" series . . . Casey Allen returns from announcing chores in Hollywood in time to do a narration on "Studio One," Oct. 8 . . . Oscar Rudolph has been signed by Fred Brisikin, v.p. of Brisikin Productions, to a two-year multiple picture contract for Screen Gems.

Michael Rennie signed for a featured role in "Producers' Showcase" version of "The Letter" Oct. 15 . . . Elizabeth Lawrence, regular on "Road of Life," set for a three-week lead on "Aunt Jenny" . . . Mike Horton, NBC director of information, addressed the annual convention of the Tea Assn. last week at Wentworth by the Sea, N.H. . . . D. Thomas Miller moved from the Chi office of CBS-TV Spot Sales into the New York homeoffice as an account exec, replacing LaMont Thompson, recently appointed general sales manager of the web's WHCT in Hartford . . . Mac Benoff set as head writer on the Ray Bolger "Washington Square" series, with Buddy Arnold and Al Schwartz set for the scripting staff; deals set by William Morris' Ben Grier . . . Allen Swift completed voice parts on a UPA series for the Democratic National Committee and also on a new Remington blurb filmed by Patten Productions . . . Monroe Caine named v.p. and copy director at the Product Services agency.

Nine-year-old Claudia Crawford, who starred in "The Bad Seed" at Bucks County Playhouse a couple of weeks ago, signed for the Ray Bolger "Washington Square" series on NBC-TV . . . Charlie Garrett, regular in "Nora Drake," doing a role in Elia Kazan's Gotham-based feature, "Face in the Crowd" . . . Jim Bowles into the cast of "Right to Happiness" on CBS Radio . . . Mel Allen, who'll share the mike with Vince Scully, starts his 14th World Series stint today (Wed.) on NBC-TV . . . Bernie Grant, Bob Redick and Rosemary Rice play leads in "FBI in Peace & War" Sunday (7) . . . Sammy Kaye changes the format of "NBC Bandstand" somewhat today (Wed.) by introducing his "So You Want to Lead a Band" feature into the straight-music vehicle . . . Nancy Wells into "Ma Perkins" . . . Cliff Hall and Frank Marth set for "My Son, Jeep" on CBS Radio . . . Susan Oliver into "Camera Three" Sunday (7) . . . Lee Philips, Pat Roe into Mike Gazzo sketch on Walter Winchell preemcast . . . William Whalen takes over Guild Films St. Louis branch office . . . Joe Franklin to do tribute to Lawrence Tibbett tomorrow (Thurs.) on his WABC-TV'er.

### IN HOLLYWOOD . . .

"Dragnet's" Ben Alexander won't have to worry about being fired by the Ford sponsor on Cleve Hermann's sports show on KRCA. He is the sponsor . . . Most difficult music conducting job in tv is that performed by David Broekman on "Wide Wide World." With a headset clamped over both ears, one for location and the other for direction, it leaves him no "hearing room" for the 38 sidemen he maestros. And all this after only one rehearsal. In other words, he can hear no music from the orchestra he conducts. All the music he plays on the show is his own . . . William Sloan moved up as veepee in charge of the Roy Durstine agency . . . Jack Owens ayem strip on KABC-TV was dropped after four years when the ratings dropped and clients lost interest. Moving into his time are Larry Finley and Walter O'Keefe, each with his own half-hour show . . . Irv Brecher liked so well one of the scripts, for Jackie Cooper's "The People's Choice" that he directed it himself. He is the creator-producer of the half-hour filmed comedy . . . Tom Bickmore moved out of the Statler hotel, where he manned the publicity staff, to join Young & Rubicam to drumbeat the agency's shows being filmed at 20th-Fox . . . John Newland, tv's only commuting actor-director, has three assignments coming up on the Loretta Young series. He directs, stars and costars. When he's not working east he's working west . . . "Strike It Rich" moves to Hollywood Nov. 12 for a beauty contest tieup with Universal-International.

### IN CHICAGO . . .

John Wiggins exited the Arthur Meyerhoff agency to join Kastor & Sons as a Proctor & Gamble account exec . . . Alfred Greenberg, WBMM advertising-sales promotion manager for the past couple of years, joined Playboy magazine Monday (1) in a promotion berth . . . Wally Phillips and Bob Bell, comedy team up from Cincinnati, start a morning hour-long strip on WGN-TV and an afternoon 55-minute crossborder on WGN next Monday (8) . . . NBC newsmen Alex Dreier describing his recent Russian junket at a dinner meeting tonight (Wed.) of the Chi chapter of American Women in Radio-TV . . . Spenn

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# POLITICO FINGERS IN TV PIE

## 'Creative Sitters' Get a Hotfoot

Apparently the days are numbered for those tv producers around the networks who have been operating more or less in a "creative vacuum." At least in the case of NBC, the word has gone out that staff producers are due for more active and less creative duty with the still-young new season already characterized by any number of "trouble spots."

Take the case of Steve Allen, for example. Evidently the NBC "Plot To Overthrow Ed Sullivan" hasn't been working out according to advance blueprint. With Sullivan still riding wide and handsome over Allen in the Sunday 8 to 9 competition, NBC figures it's time something was done in a bid to turn the Trendex tables. As result, Jess Oppenheimer (who previously had pledged allegiance to CBS with "I Love Lucy") has been told by NBC to forget about his projected "Ten Commandments" series and high-tail east from the Coast to tinker with the Allen segment. It's the first of the "let's get rolling and fix up what's wrong" assignments.

## TvB 'Brain' to Find Out Who Bought What, When & How Much in TV

Television Advertising Bureau has inked a contract with the International Business Machines for the Ramac 305, electronic brain exposed to the public's view for the first time last month. Anything but a bit of science-fiction promotion, the Random Access Memory Accounting Machine has the capacity to exercise a profound effect on the telecast advertising industry.

Sometime next year TvB will start shelling \$3,200 a month for rental of the 7,000-pound brain, which continually organizes data, stores it, processes it, performs automatic calculation and feeds it back on any conceivable basis—via electric typewriter. TvB's purpose in taking it is to make Ramac 305 the core of the Televis (Television Information Centre). Once the unit gets rolling, it can be operated efficiently by one man. He'll receive questions from agencies and bankrollers on everything from sales data, to rating data going back years. It will tell who bought what, when and how much. It will disclose in a split-second the names of, say, pretzel manufacturers who bought spot, local or network tv, how much one or all spent in a given category or, for that matter, how much they spent in all categories. TvB says the vistas for supplying information (gratis, incidentally) is limited only (Continued on page 60)

## 250G Hudson Pulp Tab on 'Stand Up'

First major co-op deal of its kind has been set by WCBS-TV, the CBS flagship in New York, on the CBS-TV daytime, "Stand Up and Be Counted." Hudson Pulp & Paper Co. has bought the entire show, 20 minutes a day, Monday-through-Friday, starting Oct. 23 with the gross running to \$10,500 a week. Hudson is in for at least a 26-week ride, which brings the total up to over \$250,000.

It's the first such program purchase made on the station, though the outlet has carried some co-op shows in the past, notably weekend sports. However, the Hudson deal by far surpasses anything the outlet has had up till now. This is also the first such deal on the four-month-old show itself, though it's virtually SRO on a participating basis in several markets and will be SRO on Oct. 15 in Los Angeles and Milwaukee. Hudson deal was set through Norman, Craig & Kummel.

"Stand Up" success may spark another trend to the sob stuff on daytime tv, since it revolves about problems of guests, who tell their stories, get a sampling of studio-audience reaction, get a studio-audience vote and then a mail-reaction and vote. Latest Trendex shows a 5.8 rating and 47.9% share, compared with NBC-TV local-programmed rating of 4.5. Trendex now places it fifth among all daytimers and gives it the highest share of all programs after noon-

## EVEN IKE'S STAFF HAS OWNER STAKE

By JACK LEVY

Washington, Oct. 2.

The politicians not only use tv; some of them own it—or at least have substantial interests in stations. An analysis by VARIETY of the ownership files of the FCC reveals that people in high places, in both parties, have their fingers in the medium. A few also have close connections with major networks.

Three members of President Eisenhower's staff have stock in stations—William H. Jackson, special assistant to the President, owns a piece of KOTV in Tulsa, Okla., which is affiliated with CBS. He is a former partner of J. H. Whitney & Co., which holds the controlling stock of KOTV and owns KGUL-TV in Galveston, Tex., also a CBS affiliate. Recently the Whitney company, whose senior partner John Whitney is a brother-in-law of William S. Paley, CBS board chairman, purchased WISH-TV in Indianapolis and WINT-TV in Fort Wayne, Ind., in a \$10,000,000 deal. The Indiana stations are CBS affiliates. Whitney himself is chairman of the United Republican Finance committee for the State of N. Y.

Howard Pyle, deputy assistant to the President for intergovernmental relations and former Governor of Arizona, holds small interests in two tv properties in Arizona—KVAR (TV) in Phoenix and KVOA-TV in Tucson.

Dillon Anderson, special assistant to the President for national security affairs, has a minority interest in KTRK-TV in Houston, Tex.

### Seaton 'Long Active'

One member of the President's cabinet, Secretary of the Interior Fred A. Seaton, has been active in the broadcasting business for many years. With his brother Richard, he holds controlling stock in KHAS-TV in Hastings, Neb.

Five members of the Senate have interests in stations. Majority Leader Lyndon Johnson (D-Tex.) indirectly has extensive holdings. His wife, Claudia T., owns KTBC-TV in Austin, Tex., and has substantial stock in WKTX-TV in Waco, Tex.

Sen. Robert S. Kerr (D-Okla.) holds a 28% interest in KVOO-TV in Tulsa, Okla., and controlling stock in WEEK-TV in Peoria, Ill. Members of his family have additional stock in these stations.

Sen. Clinton P. Anderson (D-N.M.) holds a 5.6% interest in KGGM-TV in Albuquerque, N.M. Sen. Joseph C. O'Mahoney (D-Wyo.), through his wife, has minority holdings in KFBC-TV in Cheyenne, Wyo., and KSTP-TV in Scottsbluff, Neb.

Sen. Warren G. Magnuson (D-Wash.), chairman of the Interstate and Foreign Commerce Committee, holds an approximate 4% interest in Queen City Broadcasting Co., which has received the initial decision for channel 7 in Seattle.

A half-dozen members of the House have interests in tv stations. Rep. Alvin M. Bentley (R-Mich.)

(Continued on page 60)

## Gunther Beer Sponsor Of Baltimore Orioles; It Owns the Team, Too

Baltimore, Oct. 2.

Gunther Beer, one of the major stockholders in the Baltimore Orioles, will take over sponsorship of the ballteam's radio-broadcasts next season. Brewery and its agency, SSC&B, are already on the prowl for a cosponsor, with the brewery scouting a national advertiser with which to share billings.

By a strange quirk, a competitor of Gunther's, National Bohemian Beer, had rights to this season's broadcasts, despite Gunther's stockholder status. Games are carried on WBAL and WMAR on a rotating basis, and, in spite of the team's low standings, pull high ratings.

## Radio Negotiations Seen Key To AFTRA Resolving TV Network Pact

### Who's a Commentator?

American Federation of Television & Radio Artists wants to reopen the question of "what is a commentator?" A clause was written, in 1954 negotiations with the networks, trying to define the duties of commentators as opposed to newscasters, the former being exempt from contract coverage, while newscasters must receive AFTRA minimums.

Union says that the networks found loopholes in the wording of the clause and have thereby been able to classify some ordinary "news readers" as commentators. Union feels that the networks have thus been able to save literally a fortune in fees. One AFTRAn said that the matter will be a "tremendous" issue in the new negotiations.

## P&G's Got Lotsa Show Problems On Its TV Hands

Procter & Gamble, which is not only the top spender in tv but has long enjoyed an enviable reputation of being one of the shrewdest program buyers in the medium, seems to have stubbed its toe this time out, according to many trade observers who are of the opinion that the P & G boys in Cincinnati will be taking a long hard look long before the '56-'57 semester has run its course.

Having been knocked out of the Saturday 9 to 9:30 CBS-TV box last season with its "It's Always Jan" situation comedy, P & G has come back this season with a new entry, the new Jeannie Carson vidfilm series which thus far has been taking a shellacking on the Trendex ratings.

Then P & G came through with a renewal on its Loretta Young anthology series Sunday night at 10 on NBC-TV only to fall victim to the competing "\$64,000 Challenge" entry on CBS-TV.

Now it looks to be in real trouble with its "Jane Wyman Fireside Theatre Tuesday night at 9 series on NBC-TV with the competing ABC-TV "Broken Arrow" in its first time out last week administering a drubbing to the P & G segment.

P & G has two other major nighttime entries, "I Love Lucy" and "This Is Your Life." But in both instances it was a case of P & G going out and buying up the properties from other sponsors because they were guaranteed circulation hits. But on the other three it looks like major problems ahead.

## Watters Does a Burn As Gridcasts Are Booted

Cincinnati, Oct. 2.

Cincy board of education has booted broadcasts of high school football games out of bounds, arousing the ire of Mortimer C. Watters, head of WCPO, after the stations had aired three games.

Watters branded the board's action an "iron curtain of restriction, prohibition and obstruction." He expressed disappointment at failure of recognition for WCPO's efforts to "encourage and publicize clean, wholesome and worthwhile activities of our young people."

The Board of Education had been pegged on complaint of commercialism. But Watters issued a statement that the commercials "certainly are in as good, or better, taste than the large volume of advertising allowed in school yearbooks, printed programs and other publications inside the schools of our city."

Labor negotiations have suddenly made radio a key to television's future. Audio will be the first item on the agenda when network, producer and station agents range across the bargaining table from American Federation of Television & Radio Artists' negotiators.

The dickering on a new two-year industry-AFTRA contract begins Monday (8). AFTRA has kept its radio performance demands on a par with those that existed in radio's heyday.

Failure of the guild to reduce wage demands for its 1956-58 contract worries the networks more than any AFTRA tv proposal. Failure to substantially reduce AFTRA's audio demands will hasten the demise of network radio, the webs believe.

By demanding the high payments, AFTRA holds a trump card in the later tv negotiations. To win reductions, idea seems to be the industry has to meet AFTRA's tv demands calling for a 20% wage hike.

Employers submitted counter-proposals to AFTRA's radio demands. A week earlier, the union issued proposals on network radio and tv, radio transcriptions and local tv staff announcer contracts. Other network counter-proposals are to come later.

Nature of the events surrounding the negotiations heralds a long fight. Intra-industry politics are expected to be decisive in the way AFTRA handles its overall demands. Don Conway, AFTRA national executive secretary, will be entering his first session as a negotiator, and will want to prove himself.

### Jaffe's Status

Teamed alongside Conway as a chief negotiator will be Henry Jaffe. Union men do not deny that a problem has been created by Jaffe's dual capacity as lawyer for national AFTRA and as producer of programs for NBC-TV. He has been attacked for his "coming-gone" role. AFTRA toppers are assured the union has Jaffe's full support, but recognizes that he will have to prove himself to the entire union body in the forthcoming negotiations.

Network caution on public relations opposes the anticipated (Continued on page 54)

## Faulk Libel Action Gets N.Y. Support

N. Y. board of American Federation of Television & Radio Artists threw its official support to John Henry Faulk in the radio actor's libel suit against AWARE Inc. Backing of Faulk was part and parcel of a resolution passed 13 to 2 last Thursday (27) directing the national AFTRA negotiators to include an anti-blacklist clause in the new network contracts.

Measure regarding Faulk had been defeated at a local board meeting the week previous by a vote reported to be 7 against 6. Argument against action was based on the "propriety of taking sides in what is essentially a private action." When it was passed the second week—with some of the wording changed to suit board members—view was that the Faulk case (for \$500,000 in damage against AWARE) reflected the "key issue of blacklisting," which the local AFTRA body had outlawed by referendum over a year ago.

In passing the measure, two board members are understood to have abstained. Seventeen of the 35 board members were present at the second meeting. Measure was supported mainly by members of the "Middle-of-the-Road" slate on the local board. Middle-roads ran for local election last year on a vigorous anti-blacklist platform. It's understood that members of (Continued on page 54)

### 'Doomsday' as Legiter

Hollywood, Oct. 2.

"Noon at Doomsday," Rod Serling vidrama seen last season on "U.S. Steel Hour," has been optioned by Broadway producer Kermit Bloomgarten for presentation on the stage.

Serling will pen the legit adaptation of his story, which deals with mob violence in a small town. Writer has sold a number of his teleplays to film studios, but this is his first sale to legit.

## Rod Serling Says 90-Min. TV Drama To Replace Hour

Hollywood, Oct. 2.

Tv scripter Rod Serling, writing four teleplays for CBS' new "Playhouse 90" series being launched Thursday (4), predicts the 90-minute dramas on tv will eventually replace the hour-long dramas. Scripter said he thinks "Playhouse 90" is paving the way for an entirely new concept in video. The new CBS series, produced by Martin Manulis, is the first weekly 90-minute dramatic series on tv.

Serling, who adapted "Forbidden Area," first show to be seen on "Playhouse 90" and whose original, "Requiem of a Heavyweight," is the second skedded on the same series, explained: "In a 90-minute show, you can do so much more." He acknowledged that the 90-minute drama might have its hazards for writers thinking of sales to film studios, saying "I feel the picture people will shy away from these longer dramas, since they're virtually the same as a screenplay." Serling has sold four vidramas to films, with two others in negotiation.

Here from the east for his "Playhouse 90" stints, Serling declared: "NY is a long ways from being through in television. Of course, there was considerable fear for a time when shows were coming out here, but you don't hear that talk now. Hollywood has the advantage of space, but N.Y. has the best acting reservoir of acting talent than anywhere in the world. I think from now on the east-west (Continued on page 60)

## Dicker TV Rights To Arthur Caesar Playlets

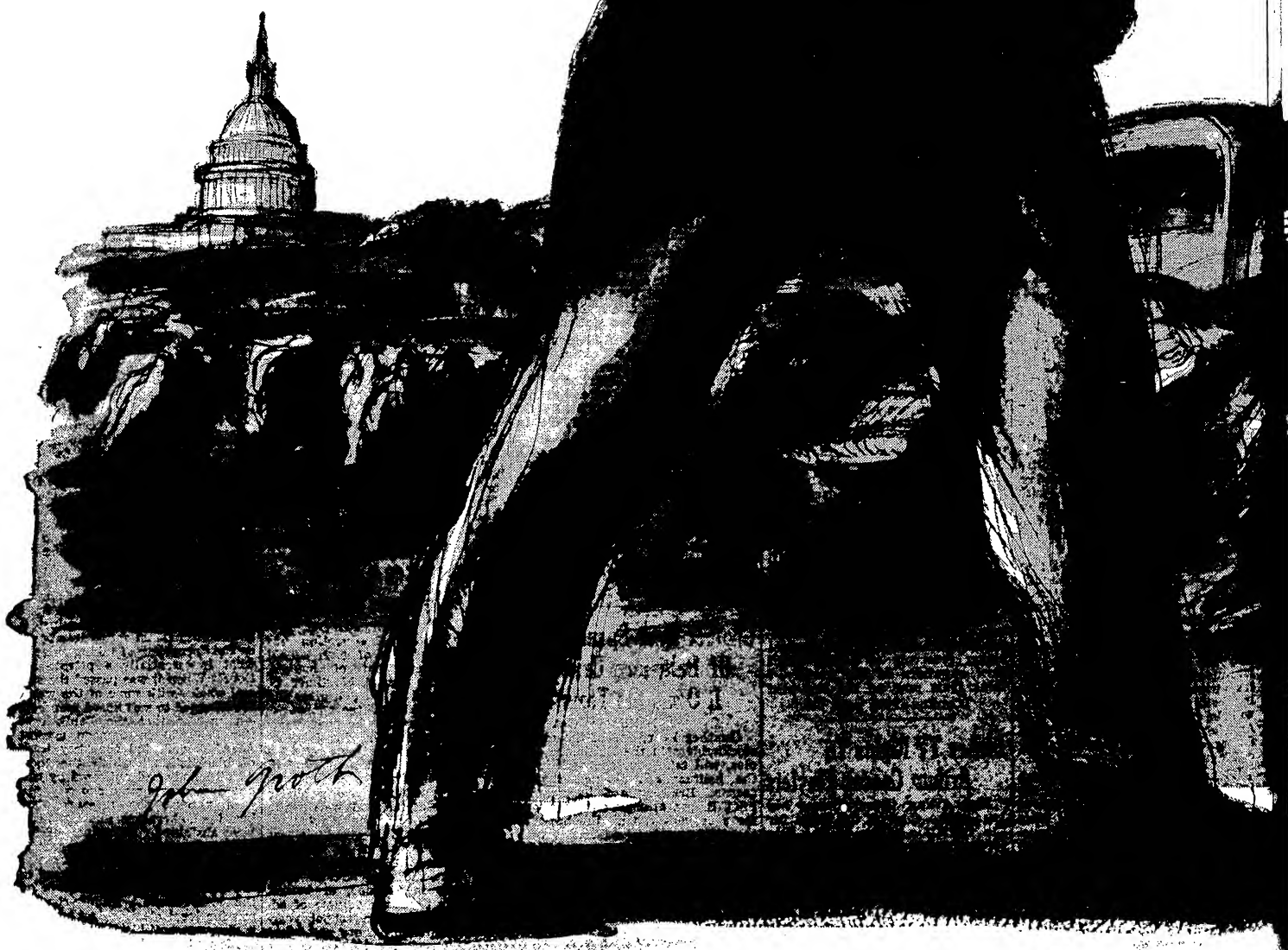
Mrs. Arthur (Dora) Caesar has been approached on the Coast for the television rights to the late screenwriter's works. Caesar's roots originally were on Broadway and some of his playlets ("Napoleon's Barber," etc.) are particularly suited to the video medium.

Songsmith Irving Caesar, brother of the late author, is looking after the eastern end of the tv dick-



# AIR ALERT

tomorrow night at 9:30  
a major innovation of the new  
television season begins



**PLAYHOUSE 90**, the first hour-and-a-half dramatic television series to be broadcast on a regular weekly basis, makes its bow tomorrow night on the CBS Television Network with "Forbidden Area," an absorbing drama depicting the first international conflict of the atomic age.

Each week throughout the television season **PLAYHOUSE 90** will present celebrated stars of the entertainment world such as Shirley Booth, Eddie Cantor, Ed Wynn, Franchot Tone, Boris Karloff and Jack Palance. They will assume the leading roles in a series of original dramas and dramatic adaptations representing the work of Maxwell Anderson, John P. Marquand, Rod Serling and Cornell Woolrich in addition to many other of the exciting writers of our time.

Television's ability to convey through the full development of plot and character the outstanding artistry of these noted authors will be greatly enhanced by the extended time span of **PLAYHOUSE 90**—unique for a weekly dramatic series.

It is no accident that this new and unusual series in television broadcasting should appear on the network which has consistently provided the public month after month with the most popular entertainment in television.

Be sure to tune in the premiere of **PLAYHOUSE 90** tomorrow night. You may want to add your name to those of Bristol-Myers Company, Singer Sewing Machine Company and Ronson Corporation as sponsor of the remaining available segment of this new series on the **CBS TELEVISION NETWORK**



# Television Followup Comment

## Wide Wide World

Although the interpretation was not precluded that this was television reaching out to help an invalid brother, "Wide Wide World's" inspection tour of Hollywood still represented one of the better commercials the film colony has had. It was all Hollywood with its best foot forward and off-camera talent on view to provide the public with some insight on what the picture business is all about.

The insight was not too penetrating, trade-wise. And this, perhaps, was proper for it's doubtful that the layman wants to know the film-making basics at the expense of an hour and a half of tv viewing. WWWW's objective obviously was to (1) provide an entertaining show and (2) to be informative. Not all one to the extent of eliminating the other. Mission was fairly well accomplished. Demonstrating remarkable flexibility, the cameras jumped from a wide variety of Coast points to pick up stars rehearsing for a picture or just doing a little something for WWWW.

Importantly, the personalities undertook an entertainment which was not an Academy Awards-type outing where the mere appearance of glamor pussies and leading men is panned out as adequate fare.

The analysis of the "state of mind known as Hollywood" was extensive and well organized. Deborah Paget explained the work day, Jesse L. Lasky related a few details of the "Squaw Man" production of 1913 and Jane Powell and Gower Champion were shown lip-synching a tune for RKO's "Girl Most Likely."

From then on it was a fairly substantial Who's Who of Hollywood pictures and tv. Charles Brackett was seen hosting a garden party. Roy Rogers did an outer scene and his family (Dale Gribble and seven children, five of them adopted) presented a novelty song. Ed Nassour and Guy Madison explained processing photography.

Joseph Cotten and Joan Fontaine were at work on a scene from the "On Trail" tv series. Dan Dailey, Sherree North and Ernest Borgnine did an informal musical item. The Motion Picture Country House, where "Hollywood takes care of its own" was visited.

Wally Cox did a fencing bit as a trailer for the "Hiram Holliday" tv-er. Laraine Day and Herbert Marshall did a scene from tomorrow's (Thurs.) "Now Voyager" on Lux Video Theatre. George Murphy guided a tour around the Metro backlot.

Near the end came some serious discussion by Buddy Adler, Doré Schary, William Dozier, Carey Wilson, Richard Walsh and NBC's Thomas McAvity. While the film production execs waxed confident about the future, the fact that they were there to express this confidence seemed to suggest that the picture business is on the defensive. "We will not allow pessimism to fog our future," commented Dozier. For WWWW's audience this could have sounded like pessimism in the wings.

Dave Garraway's soft-toned commentary underscored that Hollywood had it fine until tv came along. McAvity said he sees ahead "mutual enrichment and fulfillment" for both films and tv.

But the emphasis over most of the 90 minutes of footage, along with an abundance of commercials, wisely was away from the documentary size-ups of the film industry in relation to tv. The program dealt mainly with pictures and picture people. On the minus side were several instances of inadequate lighting, particularly noticeable in the Roy Rogers sequence, and faulty audio as in the case of George Murphy's M-G hosting.

The writing by Harold Flender and Charles Speer, excepting the narration and the execs' comments, was informal and harmless. Plugs for upcoming feature productions and a few tv programs were dropped by nearly everyone within the camera's cone of vision. The only ones lost for words were director Edmund Goulding, who simply appeared tongue-tied, and A. E. England, president of the Hollywood Chamber of Commerce, who didn't know he was on camera.

**Person to Person**  
A name is not an assurance of an interesting interview, and Ed Murrow Friday night (28) proved that two names aren't, either. With the Duke and Duchess of Windsor making their first live television appearance on "Person to Person," Murrow was hard put to maintain anything like a sustained conversa-

tion. It was pretty dull stuff, except for Murrow's warranted intrusion into the delicate area of "what might have been," which was properly answered with the statement that "we agreed never to discuss what might have been on our honeymoon" and have always looked at "what has been."

Apart from this very human—and therefore highly interesting—interlude, the Waldorf-Towers, N.Y., visit was barren stuff. Some chit-chat about floral arrangements, gardening, dogs and New York City was tame stuff, and the Duchess' demonstration of her prowess at the game of jacks, which she played "on the stoops in Baltimore when I was a little girl" was a bit theatrical, to say the least. All in all, it was a good plug for her newly published memoirs, "The Heart Has Its Reasons," but not very entertaining or informative television.

It was a bad night all around, for Murrow didn't get past the superficial with the former's second guest, illustrator John Whitcomb. Either Whitcomb showed off his modern Darien, Conn., house, even to the huge and highly stylized bathroom which he designed, but the most pithy observation during the whole interview was Whitcomb's standard of beauty—if the gal looks "gorgeous without makeup," which standard he applied to Elizabeth Taylor as the most beautiful woman he's ever sketched.

## Alcoa Hour

Pearl Buck, whose compassion for the Orient and its people has resulted in so many fine books, translated her gentle, poetic style into the first tv script from her pen, "The Big Wave," which the "Alcoa Hour" on NBC-TV presented Sunday (30) on a colorcast. It was a well-told tale that depended a great deal on its dialog and made no great pretense of being something it was not.

"The Big Wave" in essence held up a torch to human courage in the face of sometime seemingly insurmountable odds. It told of the people on a Japanese island, some fishermen, others farmers. The island is really a volcano, and when it erupts, the sea comes swelling in, wiping out all life on the beach. The rich old gentleman, alone in his sturdy hilltop castle, takes in survivors from the big wave and wants to adopt a young boy who has lost his parents in the disaster. But the boy in the end prefers to marry and live in his own house on the beach.

Miss Buck was fortunate in that her script was given a most tasteful presentation and was imaginatively directed by Norman Felton. Backgrounds were frequently provided via Japanese prints and the attempt to set the mood came through the dialog rather than the action, which was limited. At times, the show was slow going, but Miss Buck certainly made it intelligently plain what she was trying to say.

It was, perhaps unfortunate that the characters were presented in mixed fashion, with Hume Cronyn as the old gentleman definitely made up as a Japanese patriarch, while the rest flourished with uncertain accents and only occasional attempts at aping the Oriental manner. Yet, on the whole, the acting was very good. Trouble with Cronyn again was that, while he looked Japanese, he didn't sound it.

Milton Silzer gave a sturdy interpretation to the fisherman and Rip Torn was good as his son, Joseph. Anthony had a gentle wisdom and sense of humor as the farmer, Richard. Morse spoke well, he looked a little old for his role. Vivian Nathan as the mother had dignity and Carol Linley appealed in a small role.

Script was liberally strewn with the Pearl Buck pearls of wisdom, revealing a fervent belief in life and a sense of man's destiny. There may have been too much talk for some. Others may have tended to take the story too literally, in which case the lack of pretense and realism would have been escaped. Yet no one could have escaped the basic charm of the story and the uniqueness of the style.

In the end, the old gentleman, having failed to convince the boy to live in the safe castle, wound up the story with a simple but telling observation: "I live here safely," he said. "And I am quite alone." There is room in tv for experimental plays of this nature, particularly if they entail the expert craftsmanship of a Pearl Buck. Yet

the medium does not lend itself ideally to fantasy or allegory, perhaps because its characters become too intimate. And this was one of the play's weaknesses. Miss Buck made a personal appearance at the end of the show which, unfortunately, was cut short to make room for an Adlai Stevenson political pitch. It was a pity.

## Climax

The rocky road travelled by "The Fog," the Dale Wasserman script, before its telecast on "Climax" Thursday (27) evidently haunted the teleplay. For what was seen had the potentialities of a thriller with pointed philosophical overtones, but for a variety of reasons, basically in the script, the hour-long drama never came off.

Wasserman, prior to the telecast, disclaimed ownership in a hassle over revisions sought by producer Edgar Wasserman, CBS, and/or the sponsor Chrysler Corp.

Play dealt with the deathly theme of smog choking a small Illinois town of a little over 2,000, picking out and illuminating the reactions of a small group of people. Scripter Wasserman said he withdrew as author because the demanded revisions glorified technology rather than, as he intended, being a critique of the 20th Century phenomenon. There was no glorification of technology in the presentation, but neither was there a critique or an overall point of view, sorely needed to wrap the drama together.

The first act, got off to a suspenseful fast start under the alert direction of Jack Smight. In the assemblage of typed characters, picked out to grapple with the impending disaster the weakest was Ralph Bellamy, portraying local newspaper editor. His lines were stilted and clichéd, in the main, and he never projected the feeling of being a smalltown editor waiting for the big story to break and then, not knowing how to write it.

Other character types, though, came off with a varying degree of success: James Whitmore as a husky, unintrospective worker, Mona Freeman, as his pregnant wife, Wallace Ford, as an eccentric doctor who has renounced life, and Hurd Hatfield, as the chemist, and Beverly Garland, as his fiancée.

But the second and third act never followed through on the exciting potential offered by the initial stanza. The characters, the doctor, the chemist, the unthinking worker and his wife, all typified different approaches to life initially, but the possibilities of clashing ideas soon was lost in banalities. There were extraneous matters introduced, too, which didn't help the situation.

The deadly smog, incidentally, the thematic device which was said to have caused so much trouble with industrial sponsors, was fixed in the "Climax" teleplay as coming from escaped gas from long abandoned mines.

## Steve Allen Show

Mickey Rooney and his night club partner Joey Forman proved to be one of the strong highlights of the "Steve Allen Show" Sunday (30) night, opposite CBS's you-know-who. Rooney, with good comedy sense and timing, clicked nicely in a "Candid Camera" takeoff.

The overall show, literate, smart and highly visual in the Allen manner, also tried to cash in on the publicity of "Believe It Or Not's" latest find, Senior Javier Pereira, a wizened Colombian Indian, said to be 167 years old. His entrance, aided by two men, was more in the nature of a freak side-show, an oddity in the show's format, but probably a spur to many a curious channel switcher. He did little more than wheeze on stage.

Steve Allen in his intros, his "crazy shots," and his letters to the editor bit, performed in his usual able style. He hit a highpoint in a zany segment pegged in an automatic tv tuner, gun which found Allen and the onstage tv pictured performer shooting it out.

Camera work and staging were quite imaginative, especially in the Mephistopheles number sung by Jerome Hines of the Met, a bass-baritone with a fine voice and a sense of drama. An interesting harp showcasing was utilized for warbler Erin O'Brien, an "Arthur Godfrey Talent Scouts" winner. In good style she belted out "I'll See You Again."

Guest Claudette Colbert and Allen did a dramatic takeoff on the customary tv interview with a Hollywood star. It was just one of those ideas that did not come

through solid, although the climactic plug scene had its yocks. Rooney and Forman, after an all right initial impression of the "Ted Mack Amateur Hour," hit a high laugh level with their next "Candid Camera" impression.

## Ed Sullivan Show

Ed Sullivan came up with a diverting comedy bit Sunday (30) via a "salute" to Lucille Ball and Desi Arnaz whose "I Love Lucy" is now in its sixth year. Specially written 10-minute live scene which originated in Hollywood was no gem of originality, but nevertheless it amply showcased the familiar talents of Miss Ball, Arnaz, Vivian Vance and William Frawley.

This time it was the "mistaken identity" routine with the misled Miss Ball thinking she and Arnaz were appearing on Ed Murrow's "Person to Person." Obviously, such a contrived tack brought in a hobby demonstration (fencing, in this instance), and several other mirth generators before it was clear Miss B. had the wrong Ed.

Before the "salute" wound up, the special material reached down to the Mack Sennet level to bring up a blueberry pie liberally smeared over Miss Vance's face. Withal no doubt, viewers were pleased with the occasional levity. Miss Ball and Arnaz were pleased with a plug for their Monday night (1) "Lucy" preem, Sullivan was pleased with the extra rating due to the couple's presence and Murrow should have been pleased with his unexpected plug.

Otherwise, the Sullivan show adhered to its usual vaudeo format. Songstress Gisele MacKenzie warbled a couple of tunes backed by a production in her home field "Hit Parade," comedienne Joyce Grenfell contributed a brace of amusing monologs, Nipponese cyclist Lily Yuki scored neatly in an acro routine and a Swedish Boys' Choir was in fine voice in an all too brief number.

Particularly timely, in view of the conclusion of the National League pennant race and the pre-World Series hoopla were appearances of Brooklyn's Sal Maglie and the Yank's Yogi Berra. Sullivan, who adequately interviewed both, also tossed in a kinnie of the Milwaukee team, filmed when it guested on a previous show. In a public service vein was Benson Ford's pitch for the Community Chest, followed by a President Eisenhower endorsement (on film). Co-sponsor Mercury, incidentally, has a clever line in "a milk coat car at a muskrat price."

## Robert Montgomery Presents

An interesting drama built around the 1937 Hindenburg zeppelin disaster was presented by Robert Montgomery Monday (1) night. Despite its shortcomings, which were quite a few, the show, done in a semi-documentary fashion, with Montgomery handling the narrative chores, sustained a good level of interest, providing the viewer with an eyewitness account of one of the world's major air tragedies.

A large cast of 45 was employed and the settings created by Sryjala were realistic. Interwoven in the telecast were actual newsreel shots of the last of the passenger zeppelins' voyage, which ended in soaring flames at Lakehurst, N. J.

Major weakness was in the Burton and James Benjamin script. Unfortunately, the passengers, who formed the main body of content until the last few disaster minutes, were stilted images. The hysterical outcries of a radio broadcaster at the Lakehurst landing, while it may have been historically accurate, did not help the drama. For the few clips of the burning zeppelin made his cries of anguish seem theatrically superfluous.

What carried the drama forward in the face of weaknesses was the viewer's knowledge of impending disaster and his curiosity as to how the people would act in the fatal few moments. Director Perry LaFerty built a satisfactory feeling of suspense. Peter Von Zerneck and Karl Swenson as zeppelin pilots were adequate and Tom Middleton and Dennis Kohler as cabin boys projected a good deal of warmth.

## Open Mind

The second program in a series covering homosexuality was presented last Saturday (29) eve on WRCA-TV's "Open Mind." It was titled "Homosexuality, a Psychological Approach." For a topic such as this to be given tv airing in itself a credit to the industry and an indication of society's

emergence from a onetime ostrich-like approach to the subject.

This particular program dealt with the origins of such sexual perversion in children. It's a subject that can't possibly be adequately treated in the half-hour allotted on "Open Mind." It would probably take countless hours to give the problem the treatment it deserves. But, what is important, is that "Open Mind" was just that in bringing the matter up for discussion a second time.

The presentation of such a program is not without its problems for the viewers. Principally, it raises the question of what to do with the kiddies who are in the impressionable stage. And, at the show's 6-6:30 p.m. slotting, it's a problem that has to be dealt with. It's not so much a case of what the moppets might digest from the program, but what further clarification they might want. It's no doubt a ticklish situation for the parents.

The topic was explored on the show by Dr. Philip Pofst, a psychoanalyst at the New York Psychiatric Institute, and Dr. Harry Bakwin, president of the American Academy of Pediatrics. Richard D. Heffner, who produces the show, was in his usual spot as moderator. One of the opening remarks noted that 37%-50% of all male individuals indulge in some phase of homosexuality at some time in their lives.

Actually the discussion skimmed over the subject, with the parental influence on the child getting the most penetrating play. There were times when it was noted that a particular question couldn't be followed through to the hilt because of the time limitation.

## Du Pont Calvalcade Theatre

With the competition being what it is this new season, plays like "Bed of Roses" aren't going to get much play. Producer Warren Lewis must have told director John Lucas "we haven't much story to go on and the cast isn't the hottest but go out and give it the old try." What he came up with will go down with the rating. DuPont is certainly entitled to much better with more budget.

Story is of a bus driver's daughter, Susan Kohner, who detests her simple surroundings and would like nothing better than the Crystal Room of the Beverly Hills hotel for her wedding. She would take less grudgingly. Marriage, she says, must be a bed of roses. So to prove how literally naive you can get, the groom buys her one as a present. So she didn't want a washing machine and almost didn't get hitched because of it. Granny tells her what real love is and by golly she gets over her pout and falls in ecstasy into the bed of roses.

Dick Foran tried to lighten proceedings and almost brought the censors running with his crack to the betrothed, "come on down, kids, and let's make this legal." It was such old pros as Foran, Greta Grandstedt and Kathryn Card who provided most of the saving grace. Miss Kohner doesn't have the status of her role and her line reading was faulted by sticky diction. DuPont might well have asked, "this is a bed of roses?"

## DANZIG, McDANIELL

### SLATED AS NBC V.P.'S

Two newly appointed execs in the revamped NBC Radio setup will be proposed for vicepresidencies at the NBC board meeting Friday (5). They are Bill McDaniell, who was moved from his general manager post at the web's San Francisco o&o, NBC, to head up network sales, and Jerry Danzig, transferred from programming chief in the o&o department to the top program post at the radio web. "Since proposal is tantamount to election, McDaniell will become v.p. in charge of sales and Danzig v.p. in charge of programming."

Meanwhile, Joe Culligan, v.p. in charge of the radio network, has called a meeting of the web's affiliate advisory board for Oct. 12. At this meeting, he'll present in broad outline his new blueprint for a 24-hour revamped program schedule. After the affixes kick it around and give him his reaction, Culligan will take off on a flying tour of key affiliates for a personal overview of the plan.



# YOU BET YOUR LIFE

With Groucho Marx; George Fenneman, announcer; Jack Meakin orch  
 Producer: John Guedel  
 Directors: Bob Dwan, Bernie Smith  
 30 Mins., Thurs., 8 p.m.  
**DESOTO-PLYMOUTH DEALERS**  
 NBC-TV, from Hollywood (film)  
 (BBD&O)

The giveaway inflation fever has caught up with Groucho Marx's "You Bet Your Life." For the seventh tv semester bowling last Thursday (27), the cash prize setup has been rescripted with the contestants getting four cracks at an initial \$1,000 boogie. If they miss one of the four questions, they're sidelined, but if they hit, they come back for the final jackpot, which was pegged at \$2,000 opening night.

Also it's claimed that producer John Guedel's legmen are stepping up their efforts to lasso offbeat characters for Groucho to toy with. This strategy undoubtedly will mean more in the long run than the rejigging of the quiz format, since it's been the headman's byplay with the visitors, and vice versa, that has made the filmer the "Life" of the Thursday night party these many years.

Apparently, too, the scheme this year is to use two pairs of guests rather than the traditional trio so as to give the quizmaster plenty of elbowroom for his shaggyed foil. Groucho worked the same talking hatraff for okay laugh yardage, but he gave the big play to Kuldip Ray Singh from India now in the states pursuing his medical sheepskin. Handsome and self-assured had made a terrific hit with the gals in the studio audience and he climaxed his appearance with a better-than-fair vocalizing job on "A Woman In Love." Youngster could well carve out a career for himself as a pop singer.

Guedel checked in briefly at midpoint for some verbal poses for Groucho, marking his 10th "Life" season, first three on radio only.

Through it all, GM was fairly subdued and got off, for him, a fairly limited number of Marxisms. Virtually singlehandedly, the comedian has kept the show in the upper Nielsen echelons since its inception. It's a good bet this year will be no exception. *Dave.*

# DR. CHRISTIAN

With Macdonald Carey, Lorna Thayer, Herbert Ellis, Robert Griffin, Helen Mowery, Jeff Silver, Pitt Herbert  
 Producer: Maurice Unger  
 Director: Herbert L. Strook  
 Writers: Albert E. Lewin, Bert Styler, Jerry Adelman  
 30 Mins., Mon., 7:30 p.m.  
**MUELLER SPAGHETTI PRODUCTIONS**  
 WABC-TV, New York (film)  
 (Scheideler & Beck)

Ziv faced a real toughie in the production of "Dr. Christian." At the time the syndication house acquired the rights, Jean Hersholt was still alive, though ailing, and the plan was to costar him with Macdonald Carey, the latter as his nephew, Mark, also a doctor. When it became apparent that Hersholt could no longer work, the entire theme was changed, with Carey taking over the lead via a story line which had the elder Dr. Christian retiring and turning over his practice to his nephew.

This is the story line which is used in the series, but it presents a basic weakness. The "Dr. Christian" stories were never, at best, a cut over the soap opera level, and what appeal they did possess was inherent in the domination of the story by a lovable old codger. This element is missing, and the only way it can be resolved is the emergence of Carey into an identifiable "personality" in the sense that he becomes more of a factor than the story itself. This will take some time, of course, and it's questionable whether the show can hold its own until he does, if he does.

Prem episode (viewed on WABC-TV, N.Y.) was written from a dual viewpoint—to establish the story line, and to create that sense of the dominant personality. The Albert Lewin-Bert Styler-Jerry Adelman screenplay involved his getting an accident victim to admit he attempted suicide and thus exonerate a truck driver, the husband of one of his inherited patients. If the yarn had its soap opera overtones, it nonetheless maintained a level of interest and suspense.

Carey handles himself authoritatively, but plays a role a little mellowing and some acquired characteristics are in order. Supporting cast, headed by Lorna Thayer, Herbert Ellis, Robert Griffin and Helen Mowery, turn in a competent job. Director Herbert L. Strook keeps things moving swiftly. *Chan.*

# THIS IS YOUR LIFE

With Ralph Edwards, others; Bob Warren, announcer  
 Producer: Axel Gruenberg  
 Director: Dick Gottlieb  
 Writers: Paul Phillips, Mort Lewis, others  
 30 Mins., Wed., 10 p.m.  
**FRITCHER & GAMBLE**  
 NBC-TV, from Hollywood  
 (Benton & Bowles)

"This Is Your Life," produced and hosted on NBC-TV by Ralph Edwards, went into its fifth year last Wednesday (Sept. 26) to begin another record carefully blemished by tear stains. The production, direction and research that went into unravelling the life story of the latest unfortunate—who-overcomes-all-obstacles was as shipshape as ever. Edwards still gushes but he exercised better taste in handling of guests.

The maestro, who developed this sound commercial approach to the vicarious in the days when NBC and Hazel Bishop, the first bankroller for the half-hour, were still friends, have an unpleasantness of intruding. And his uneasiness only added to the embarrassment of some of the questions he asked. On the season preem, he intruded somewhat less than before. He adopted a more matter of fact attitude toward the less palatable items he disclosed about the subject for the week, the 93d "unknown" he's had on the stanza. (There have also been 64 celebrities, according to a press release.)

Subject was a Mrs. Georgia Bowen, a midwestern woman who has devoted the past seven years of her life to fostering physically handicapped children. Hooker was that she herself is handicapped, she being a dwarf. Highpoint of the program came as her first foster child, a club-footed baby she took from an Ohio Welfare Board in 1949, came bursting on stage in a healthy trot to hug Mrs. Bowen.

As long as Edwards can acquire persons who don't mind making their private lives public, "This Is Your Life" is equipped to help them make their lives public on a vast scale. There's not much chance the show's going to run out of people, either—not so long as it supplies everything free, from family reunions to free cars. Nor so long as there's a press agent alive. *Art.*

# CHEYENNE

(The Long Winter)  
 With Clint Walker, Fay Spain, Bob Wilkie, Hayden Rorke, Stacy Keach, Murvyn Vye, Tom Pittman  
 Producer: Arthur Silver  
 Director: Leslie Martinson  
 Writer: Montgomery Pittman  
 30 Mins., Tues., 7:30 p.m.  
**GENERAL ELECTRIC ABC-TV** (film)  
 (Young & Rubicam, BBD&O)

Long survivor of last year's trilogy of Westerns, "Cheyenne" loped into a new season last Tuesday night (25) to pace ABC's solid two hours of outdoor actioners. Perhaps to achieve a more adult stature, such old reliable as chases and gun fights were more to be imagined than seen. While the action was slow and measured there was enough of pure western drama to race the pulse of those addicted to these forms of heroics and villainy hard by the thundering herds. As a warm-up for its own season and the ensuing companion pieces, it served its purpose if not setting a high mark to shoot at in weeks to come.

Slow to hit the trail for "The Long Winter," which passed without much more than some fine scenic shots of the snow-bound plains, the gait quickened when a band of rustlers threatened to make trouble for the Army's volunteer herders on their slow trek to the north. But they reckoned without Clint Walker, who carries the sobriquet of Cheyenne. He not only outwitted, outsmarted and outgunned them but for good measure he defended his lady against the amorous advances of a bully. There could be only a hint of romantic interest as the lady known as Sue was very much married. But Cheyenne did bring her zinnia seeds to plant those purty flowers.

For the gals at the sets he had a bigger thrill. Stripped down to the waist he displayed a physique that would have won him a fast "comeup" from Mae West. The soft-talking, slow-moving cowpoke must have inspired comparisons to Gary Cooper but Walker ain't quite the actor's feller that ol' Coop is. His associates measured up to their appointed tasks, with Fay Spain and Tom Pittman showing to best effect and seconded by Bob Wilkie, Hayden Rorke, Stacy Keach and Murvyn Vye. Producer Arthur Silver and Leslie Martinson, director, gave the opener a good framing but might have ordered a dash of violence to let off steam from the emotional conflicts. *Helme.*

# OH! SUSANNA

With Gale Storm, ZaSu Pitts, Roy Roberts, James Lydon, others  
 Producer: Alex Gottlieb  
 Directors: Charles Barton, William Seiter, John Rich  
 30 Mins., Sat., 9 p.m.  
**NESTLE CO. (film)**  
 CBS-TV (Bryan Houston)

Time apparently stands still for Alex Gottlieb, producer of the new Gale Storm teleseries, "Oh! Susanna." Although tv is now its 10th year, Gottlieb's creation is reminiscent of the days the medium was in its tryout stage. In concept and execution it shapes as a run-of-the-mill series. It's an old hat formula with a tired comedy format that gets some sparkle from Miss Storm, vixenite out of "My Little Margie."

Plot line for the shenanigans puts Miss Storm aboard a luxury liner as entertainment emcee and a little miss-fix-it. Role gives her a chance to sing, dance and emote. She does all with plenty of exuberance. Her cabin roomie is ZaSu Pitts with her familiar brand of comedies and the ship's captain is Roy Roberts who blusters his way through Miss Storm's caprices. The trio forms the 'crux of the cast.

On the kickoff Miss Storm's fix-it job was to give a ship's officer (James Lydon) some sex appeal because the captain was ready to transfer him to a freighter for his inability to mix and mingle with the femme passengers. Donning a blond wig and an Italian accent, Miss Storm poses as a sexy actress infatuated with the officer. This, of course, stirs up new interest in him and saves his job on the ship.

There wasn't much to laugh at in this one although the canned yock track was living it up. Opening stanza was adequately directed by William Seiter, who'll share the chores with Charles Barton and John Rich. *Gros.*

# BROKEN ARROW

(The Mail Riders)  
 Producer: Mel Epstein  
 Director: Alvin Ganzer, others  
 Writers: Clark E. Reynolds, others  
 30 Mins., Tues., 9 p.m.  
**GENERAL ELECTRIC ABC-TV** (film)  
 (Young & Rubicam)

In the history of the Western, "Broken Arrow" stands out vividly as a solid, long-to-be-remembered actioner that also had something to say. It's doubtful, judging by the first installment of the tv serial of the same title, that the video version will reap similar distinction. Still, as tv Westerns go, it's a well-made, intelligently paced entry that holds juve and some adult appeal.

The initial film in the series faced the handicap of having to set the stage as well as telling a story. It had mail rider John Lupton railing against the tooth-for-a-tooth, blindly prejudiced attitude towards the Apache Indians in the Southwest ca. 1870. He saved an Indian boy, in turn was spared by the Redskins and later ventured alone into Apache territory to reach an agreement with Cochise, the Indian chief, to allow the mail to pass through unopposed.

Thrown in, to set the tone for the story to come in later weeks, were Lupton's observations re the Apaches' honor and his own belief that the white men were as guilty of the frontier outrages as the Indians. Director Alvin Ganzer held dialog to the necessary minimum and turned out a tight show with some outdoor shots that held a fair degree of realism.

Lupton is a personable newcomer who somehow seems young for the role but handles it very well. Michael Ansara as Cochise brings restrained authority to the part. In the opener, minor roles were taken by Tom Fadden, Michael Pate, Donald Randolph, Kenneth MacDonald and Judith Ames.

From its very beginning, one of the attractions of the Western has been the visual appeal of its stories, set against the vast out doors. On tv this element is largely lost and must be replaced with the story. "Broken Arrow" has a strong potential along that line, as evidenced by the original film starring James Stewart. First episode, written by Clark E. Reynolds, set a good pace. Series could be turned into just another gun tootin' Western with some highblown phrases tossed in, or else it could establish itself as unusual, gutsy entertainment in the pattern of the original. 20th man aged the once weekly "The Ox Bow Incident" or its GE Hour. It may succeed again. *Htf.*

# ESTHER WILLIAMS SHOW

With Arnold Stang, Peter Lawford, Red Barber, Don Adams, Janik & Arnaut, Water Skiing Champs, Comedy Divers, Jonathan Lucas Dancers, Roy Benson, Trio Bassi, Fran Allison announcer, Gerald Dolin Orch  
 Producer-Director Greg Garrison  
 Writer: Gordon Auchincloss  
 30 Mins., Sat. p.m.  
**RCA, Oldsmobile**  
 NBC-TV, from New York (color)  
 (Kenyon & Eckhardt, D.P. Brother)

Esther Williams, clean and fresh from her swim show in England, got her first bath in tele specs as the sole star of Saturday night's NBC-TV show. She had been slotted sometime ago in a color show with Milton Berle, but this was the first time she got the top line to herself. She's a charming and athletic lady with the clean and scrubbed look even out of the water. Miss Williams' wholesomeness permeated throughout.

Otherwise, Miss Williams' show had the placidity of a canoe ride, there seemed to be an even tenor to the proceedings, and somehow the show never got out of its rut. One of the major faults was the lack of any kind of strong comedy, and perhaps a few song specialties, such as the Janik & Arnaut number could have lifted the level of the proceedings. Arnold Stang and Peter Lawford had some polite and ineffectual lines, and Don Adams had a routine that failed to generate any heat. The comedy device sequence similarly failed to make much of a splash.

On the plus side were Miss Williams' sequences and the staging. There was a lot of color well-drilled marine and landlocked terping and some of the musical numbers had the air of having been worked over thoroughly. Production was topnotch, but the extras to lift the level of showman dashes of speed would have given a degree of variety and pacing.

Janik & Arnaut, a pair of dancers depicting Adam and the Serpent provided a major touch of excitement. The slithering antics of the femme and the skill of her partner made an excellent novelty. Inclusion of others in the same idiom would have provided further interest. The Trio Bassi, a skilled risley act provided additional punch and comedy-magico Roy Benson hit a pleasant pace.

Another novelty that nearly made it was the water skiing bit, in which the participants whirled around the pool at a fast clip. Red Barber did the announcing on this one, and he helped along. Unfortunately it's difficult to do anything new in this direction especially when hampered by lack of adequate space.

Other plus aspects were the sets. The pool was impressive looking and the overall staging by Greg Garrison indicated that he made the most of the material he had available. *Jose.*

# DANNY THOMAS SHOW

With Sherry Jackson, Rusty Hamer, Ben Lessy, Mary Wickes, Amanda Randolph, others  
 Producer-Director: Sheldon Leonard  
 Writers: Bill Manhoff, others  
 30 Mins., Mon., 8 p.m.  
**ARMOUR & CO., KIMBERLY-CLARK CORP.**  
 ABC-TV (film)  
 (Foote, Cone & Belding)

Danny Thomas seems to have found the formula to overcome the crisis caused by the resignation of Jean Hagen from his cast at the end of last season. The Danny Williams brood is now motherless, and the performer is trying to be both mother and father of the two children. Thomas and his writer seem to have turned the calamity of last year into an asset of this season. The show will draw additional warmth as a result.

Filmed series got off to a good start in its new Monday (1) with the paterfamilias' attempt to put his son and daughter in a boarding school. Naturally, the kids aren't going to leave their father since it would be calamitous for the series and Thomas and the two kids weave a lot of fun before the status quo is restored. In the initial show, Thomas in inviolated through a fall (it actually happened) and uses an electric wheelchair for locomotion. A broken leg isn't too funny, but nonetheless the situation was drawn on for laughs.

The familiar cast is back. Sherry Jackson, playing the daughter, is growing up to be a looker and a good actress; Rusty Hamer is appealing as the son, and Ben Lessy gets his quota of laughs on his role as Thomas' accompanist. Amanda Randolph, as the maid and Mary Wickes playing a press agent contributed excellently to the start. *Jose.*

# JACKIE GLEASON SHOW

With Art Carney, Audrey Meadows, Joyce Randolph, June Taylor Dancers, Ray Bloch Orch; Jack Lescault, announcer  
 Executive Producer: Jack Philbin  
 Producer: Jack Hurdle  
 Director: Frank Satestein  
 Writers: Marvin Marx, Walter Stone, Sid Zelinka, Herb Finn; Joe Bigelow, supervisor  
 60 Mins., Sat. 8 p.m.  
**OLD GOLD, BULOVA**  
 CBS-TV, from New York  
 (Lennen & Newell, McCann-Erickson)

It could well be that in the course of the past 18 months or so (or since Jackie Gleason was last seen live on tv) that a giant-sized myth developed as to the fabulous content of the erstwhile 60-minute Gleason display before the comic decided to go film in a 30-minute version of "Honeymooners." Or again it could be that, tv being a fickle and fleeting thing, audience tastes are apt to change as new heroes move in. Whatever the reason, the return of Gleason to his hour live 'revue-type format last Saturday in the 8 to 9 CBS-TV time came off as one of the early season's disappointments.

Maybe the fault lay in the "gee whizz" aura of awe and thanksgiving that surrounded Gleason's every entrance at the thought of having the comic back in the flesh with all those "loveable" characterizations that once catapulted the show to the top of the Nielsen. Maybe it was the overconcentration of gals, gals, gals (the press release calls them "Glea Girls") all dolled up to mugg pretty before the cameras while another bevy helped push along the continuity and bridge the gaps with a few well chosen words (the press release calls the latter the "Jackie Gleason Portrettes"). Or maybe as in the case of one viewer the astonishment generated by witnessing an overcorpulent Gleason navigate such excess poundage with such agility distracted attention from all else. The fact remains that in totalling up the three Gleason sketches ("Poor Soul," "Joe the Bartender" and "Reggie Van Gleason III"), plus the two production items by the June Taylor Dancers, plus the showcasing of what are purported to be some of the prettiest dolls in the nation, it wasn't a very funny show or one that, from any standpoint, registered as particularly distinctive. Only in the Reggie closing bit were there the occasional flashes of the insanities and the outlandish Gleason buffoonery to suggest that the comic was back in peak form and that nothing had happened in the interim.

Certainly the virtual dimout on the services of either Art Carney or Audrey Meadows, both of whom stood as Gleason's good stead during last season's "Honeymooners" tenure, will require immediate remedying, for they are too gifted as performers and personalities in their own right to warrant the kind of brushoff that last Saturday's preem exacted. Save for brief bits in the Reggie sketch, they were lost in the shuffle.

At the show's start Gleason applied a cute switch to some walk-ons (and capsule turns) by Charles Laughton, Peter Lorre, Rudy Vallee, Edward G. Robinson, ZaSu Pitts and Bill (Hopalong Cassidy) Boyd, but even here the full impact of the all-star guest array didn't quite register.

The going could be pretty rough for Gleason, the sneaky. There's not only the Perry Como 8 to 9 competition but also that two-hour NBC blockbuster which now parades Como back-to-back with Sid Caesar. According to all the slide-rules, this could invite the desired early tune-in to NBC—unless Gleason's got what it takes. *Rose.*

# SHERIFF OF COCHISE

With John Bromfield, Stan Jones, Emory Parnell, Jack Elan, others  
 Producer-Writer: Mort Briskin  
 Director: Earl Bellamy  
 30 Mins., Mon., 7:30 p.m.  
**WABD, N.Y. (film)**

Ted Cott, boss of WABD, N.Y., says he paid \$200,000 for the 39 films in "The Sheriff of Cochise." He got scalped. The half-hour show, produced by Desilu and distributed by National Telefilms Associates, began its N.Y. syndicated stretch Monday (1), opposite "Robin Hood" on CBS-TV. This syndicated show, with the big advance notice is a slight affair and doesn't have a very strong chance competing for the same half kid, half adult audience that Robin and nearly every other telefilm hero is after these days.

Peg is "adult-western," in modern dress. Format is hardly out of kneepants, being a season old, but it's already getting stale. Stale because the originals have imitators like "Cochise," which add no new dimension to the idea. *Art.*

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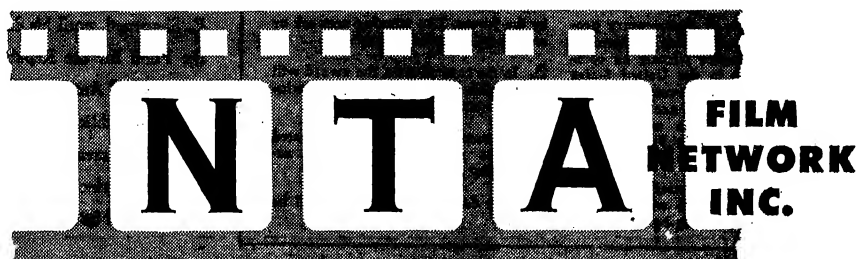
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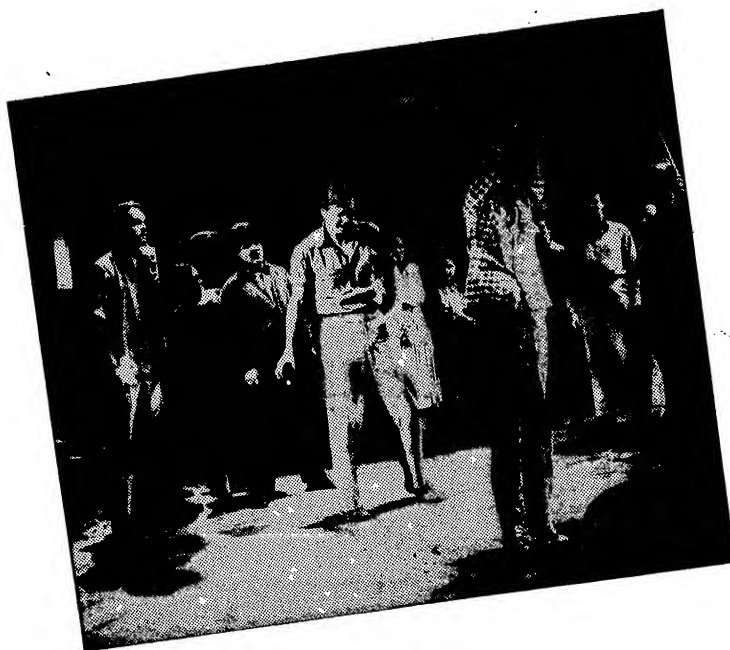
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A scene from "Tragedy in a Temporary Town," which won \$20,000 as the best network drama last season. Written by Reginald Rose and directed by Sidney Lumet, it was produced on the NBC Alcoa Hour by Herbert Brodtkin.

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1. All dramatic or documentary programs dealing with a topic related to freedom and justice telecast on commercial stations in the United States and its territories between October 1, 1956 and May 31, 1957 are eligible for consideration with the exception of programs in which the Fund for the Republic may be involved.

2. The producer, director and writer of a winning program will share in the award on a basis to be determined

by the jurors. The winning network or station will receive a citation.

3. In the case of a tie, the award will be divided equally between the winning programs or program series.

4. Kinescopes or films of nominated programs must be available if requested by the jurors.

5. The decisions of the jury will be final.

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# AD MEN EYE FEATURE INROADS

## Leonard's Univ. Student Pool

A plan to hold a national contest to tap fresh writing talent for tv, canvassing entries from top drama schools, is being explored by Herbert Leonard, producer of three telefilm series, networked via Screen Gems.

"Everyone talks about the need of creative talent, but no one does anything about it," he complains, adding that the need is most acute in the writing field.

Leonard proposes to invite drama schools and universities to submit the most promising student scripts to his production unit. These scripts would be weighed by an impartial panel of judges in Hollywood, composed of Screen Writers Guild execs and other producers. Annually, he would hire one student winner as a junior writer, adding that Screen Gems also may come in on the idea, opening the field to at least another promising student, helping to get the ball rolling.

Leonard, producer of "Rin Tin Tin," "77th Bengal Lancers" and partner in the "Circus Boy" skein, says he will set the wheels in motion upon his return to the Coast this week. He hopes to hire his first junior writer from the drama-university pool within a year.

Sounding off on the script situation, he opined that tv audiences today are much more hup than years past, demanding material more tailored to their "sophisticated" tastes. The feature film backlog being telecast is another factor upgrading audience demands. Many telefilm producers "out of sheer desperation" are accepting scripts today that they should not okay, handing them over to their head story writer for a rewrite job which utilizes little of the original, according to Leonard. A good telefilm scripter usually is working on three or four scripts at a time, sacrificing his professional integrity for speed, Leonard complains. The others the poor and mediocre writers, are numerous on the Coast, but they are not the answer. What is needed are new avenues for fresh writing talent and the national drama-university contest is a step in that direction, Leonard feels.

## BUT STAND PAT PENDING RATINGS

Probably in the annals of ad row, the rating performance of feature films on tv and the sets in use factor on vintage pix telecasting, has never been so closely watched as today.

With the RKO and Warner Bros. libraries bowing in many sections of the country, the 20th-Fox package of 52 also getting its payoff, and the impending telecasting of the Metro library, sponsor and agency interest in performance is at its height.

Adding spice to the unvelling situation is Colgate's feature plunge in the Los Angeles market, plunking down \$750,000 for a once-a-week prime time buy for 52 of the Metro pix, bought by indie KTTV. Another new factor is the projected film network of National Telefilm Associates, due to bow with a complement of 110 tv stations.

Sponsors and agencies, reappraising theatricals as a vehicle, look towards the KTTV situation and others making a big theatrical splash to answer some vital questions, a major one being whether vintage pix slotted in prime time can deliver as large an audience as the network shows.

Until this factor is demonstrated, many agency execs are reluctant to join the Colgate bandwagon with their national accounts. The "Watch-and-wait" agency people argue that it isn't enough to show that during off-hours such as the many "Late Shows" or "Early Shows" ratings have gone up in big percentages hypoed by the new feature product. What interests them equally as much for large national advertising expenditures, other than spot buying, are the sets in use factor.

With the urgency to move goods off shelves in large quantities, many national advertisers must have a big audience, demonstrated by the sets in use factor as well as the rating. Without a demonstrable combination of both factors, many agency execs are biding their time until the chips are in.

## WRCA-TV Plans Its Own Late Late Feature Pix To Compete With WCBS

With Steve Allen's "Tonight" cutting back on Eastern network time to 12:30 p.m., it leaves WRCA-TV, the NBC k in N.Y., a new nighttime block to play with locally. Station has three choices, with the hottest one purported to be use of feature films to contest rival WCBS-TV's "Late Late Show."

Station just inked with RKO Teleradio for 22 first-run features that may fit into the latenight scheme. (RKO reserved the right, in its deal with distributor Matty Fox to resell any of the pix from the RKO backlog in the markets where Teleradio owned stations and decided not to use the films itself.)

Plus the feature film consideration, which would keep the station busy from 12:30 through at least another hour, WRCA is also mulling the practicability of a live show or use of half-hour telefilm reruns.

Allen's cutback in time begins when Eastern Daylight Savings Time ends for the season.

## WHITE EXITS 20TH TV

Hollywood, Oct. 2. Sam White has exited TCF-TV, 20th-Fox tv subsid, where he has been producer of "My Friend Flicka" series for the past 15 months.

White is readying his own tv properties, first being "Rawhide Riley," series starring Richard Arlen.

More TV Film News  
On Page 50

## Official's Big O'Seas Expansion, 4 New Series in Sapphire Teamup

### Who Minds the Store?

Could be that the growing international field in telepix is getting too complex these days.

At Television Programs of America this week, prez Milton Gordon planes to London Sunday (7), international v.p. Vince Melzac and publicity chief Jerry Franken to Toronto Monday (1), foreign sales manager Manny Reimer to Mexico over the weekend and exec v.p. Mickey Silberman on a domestic sales swing.

## 75% of TV Films To Be Screened At Source: Code Rule

San Francisco, Oct. 2.

TV station reps and leading tv film producers reached preliminary agreement here last week on a code of standards which would screen about 75% of all tv films "at the source."

This was one result of a regional NARTB meeting which attracted about 200 participants over a two-day span.

Negotiators for both the NARTB and the 18-member companies of the Alliance of Television Film Producers hammered out agreement in more than four hours of closed talks at the St. Francis Hotel.

"Complete understanding" on both sides was reported by G. Richard Shafro, chairman of the NARTB's Television Code Review Board.

The agreement is scheduled for action, and possible revision, by the NARTB's Code Review Board and counsel in Washington this week. Next week it will go before the members of the ATFP in Hollywood.

Shafro, who supervises enforcement of the NARTB code on 291 of the 450 U.S. tv stations, praised the producers' initiative in allying themselves with the NARTB several months ago, and expressed the hope that last week's agreement would encourage other producers to do likewise.

Maurice Morton, chairman of the ATFP's ethics committee, said the agreement generally provides for application of the present NARTB code to tv film productions, with both the ATFP and the

(Continued on page 54)

## Overseas Press Club Scribes Inspiration For 'Byline' Telepix Series

A new telefilm series, tentatively titled "Byline," and based upon actual news stories of Overseas Press Club foreign correspondents, has been set by producer Bernard Luber for ABC Film Syndication.

To date, the producer has secured stories from such newsmen as Bob Considine, Pierre Huss and Larry Blackman.

The skein will be filmed on location in the countries where the stories originated and at the Associated British Pictures Corp., Ltd., studios in London. It will be available for sale about Feb. 1, 1957.

Luber, producer of the "Superman" telecasts, reported that Edward Sutherland has been signed to direct and Murray Suss has been inked as production manager. Sutherland's credits include "Big Town" and "Martin Kane."

In another ABC Film Syndication area, Nathan S. Rubin has been appointed research manager, replacing Robert E. Galen, who has joined RKO Television.

Plans for two new telefilm productions and expansion of technical facilities abroad, as well as the establishment of an international sales organization in six European cities, have been set by Official Films.

Expansion of the telefilm outfit was plotted during the recent overseas trip of Official prez Harold L. Hackett and sales v.p. Herman Rush.

Four new properties are on the drawing boards of Official and Sapphire Films, Ltd., the production unit in England headed by Hanna Weinstein, from which two will be chosen for production. Schedule calls for initial delivery of first prints in April, for network sale, and fall 1957 starting dates.

The four properties under consideration are "The Highwayman," "Sword for Hire," "Marco Polo," and "Three Just Men," the latter the only one which would not fit into Official's costume-adventure type fare, being adopted from Edgar Wallace's detective novel set in London at the turn of the century. Official and Miss Weinstein have entered into plans to film two new series per year depending upon the availability of technical facilities. Miss Weinstein's Sapphire Films produced the current networked "The Buccaneers," "Adventures of Sir Lancelot" and "Robin Hood."

On the sales end, Official has established offices or hired representatives in London, Berlin, Paris, Belgium, Rome and Sweden. This foreign operation will be open for utilization by other producers and distributors. In each of the six cities, Official will maintain sales representatives and all material necessary to service the needs of local tv stations.

**Plan for Dubbing**  
In conjunction with the expanding foreign sales setup, arrangements have been made to have many of Official's properties dubbed into foreign languages. Negotiations are underway at the present time for dubbing into Italian, French and German. First of Official's series to undergo processing will be chosen from the "Star Performance," the "Four Star" half-hour anthologies. The series has been sold for early start in Italy, Hong Kong and all English speaking countries in the world. It already has been sold in England, Australia, New Zealand, (Continued on page 54)

## Hudnut's 'Blondie' Deal Also Kaput

Hollywood, Oct. 2. With Richard Hudnut deal for the \$4,000,000 Hal Roach-Vitapix lineup of stations for "Blondie" teleseries fallen through, Roach reps in N. Y. are reported commencing bargaining sessions with at least three other prospective sponsors this week. Hudnut bow-out is third within recent months, to sponsor the Roach-produced "Blondie" series on a minimum lineup of 68 Vitapix stations. Others who have dropped the project have been Wesson Oil and Sunskit.

## ZIV'S 'ANNAPOLIS' INTO SYNDICATION

"Annapolis," Ziv's newest series is headed for the syndication market with one big Eastern regional reportedly about to close in the east. Previously, there had been talk that "Annapolis," like "West Point" may be headed for network telecasting. "West Point," Ziv's first network show, is due to bow Friday (5) via CBS-TV, with General Foods picking up the tab.

Ziv also has set the wheels in motion for the production of a pilot on "Harbor Master," a sea adventure telepix.

## Metro Readies Vidfilm Production As Third Phase of TV Operation

Metro, with partial ownership inked for two stations and the licensing-sale of its library in 17 markets, now enters the third phase of its tv operation, telefilm production.

Charles (Bud) Barry, v.p. in charge of the Loew tv operation, has been given the green light for three projects, one of which will be "Goodbye, Mr. Chips." Barry leaves for England around Oct. 15 for talks on the skein, slating conferences with Robert Donat, who starred in the original Metro feature, to play the role in the telepix. Plans are to film it at Metro's British studios.

Barry on his trip abroad will be accompanied by George Muchnic, Loew's International exec who has been active in all recent tv operations and negotiations. While in London, Barry also will talk with British tv execs on film video fare. At this point, it doesn't seem likely that Metro is contemplating dumping its pre-1948 library in the overseas tv market, although there may be sales in selected foreign markets of some vintage pix packages in the future.

Upon his return from London, Barry plans to visit to Metro studios on the Coast on the telefilm production project. Already hired in the telefilm department is Ruth Kyle, former production coordinator with J. Walter Thompson, who will fulfill a similar role in the contemplated "Chip" series. It is hoped that pilots will be completed on one or more of the projects, properties of two still undecided, by March.

On the feature film front, Metro is negotiating with a number of U stations, looking toward part stationing. (Continued on page 54)

## SAG Puts Reed On 'Unfair' List

Hollywood Oct. 2. Rolan. Reed Productions has been placed on the "unfair" list of Screen Actors Guild by its board, for allegedly not making rerun payments to actors on four vidpix series, "My Little Margie," "Waterfront," the Stu Erwin show and "Space Ranger."

Hal Roach Jr., involved with Reed in production of the series, and named by SAG last week as another producer owing the guild coin on the shows, has denied responsibility for such payments. Consequently, SAG board did not name Roach, and is leaving that up to an arbitration board.

### 'Box' Back in Biz

A local New York late-night showing of "The Magic Box," the National Telefilm Associates-distributed feature film, pulled down a rating four times higher than the two-weeks earlier showing of a much-edited NBC-TV network showcasing of the same film in the prime Sunday at 8 period. Local showing was on WCBS-TV's "Late Show," which, with a sets-in-use figure of 24.0, grabbed off a 16.2 Trendex. The NBC-TV showing, with sets-in-use at 64.0, did no better in N.Y. than a 4.1.

The network showing on NBC-TV was on Sept. 9 opposite Ed Sullivan, and the Trendex N.Y.-only retab on this showed Sullivan beating the pants off the heavily edited pic, 54.8 to 4.1. Trendex did a special survey, utilizing 500 coincidental calls, on Sept. 22 (Saturday, 11:15 p.m.).

## Transfilm Sets Its Sights on All Show Biz Areas

Transfilm, which has restricted itself entirely to production of telefilm commercials and industrial until now, is branching out in all media of show biz. Principle new interest is in the making of half-hour vidpix and theatrical features.

Gary Stevens, formerly with Warner Bros. as executive producer and general manager of its tele division, has joined Transfilm to push the all-industry plans. Stevens, a writer, producer and director, is currently dickering with Mrs. Walter Donaldson, wife of the late song cleffer, for life story rights. Moreover, Stevens has developed three telefilm program ideas along public affairs, sports and general entertainment lines.

Walter Lowendahl, exec veeep of the industrial-commercial setup, said that Stevens is searching for plays, books and other properties suitable for the various media. The officer of the company added that Transfilm is planning to produce Broadway shows by its lonesome.

Plan also calls for taking control for other investors in the production of legit casings and live television programs, as well as the features and telepix.

## “ 20th-Fox's CBS Radio Network Buy May Innovate a Pattern

\_\_\_\_ Variety, January 18, 1956

### **SCHLITZ RETURNS TO RADIO, BUYS IN MORNING GODFREY**

\_\_\_\_ Broadcasting-Teletesting, February 20

R. J. Reynolds Buys Sat. Night Show  
As Four Sign for CBS Radio

\_\_\_\_ Broadcasting-Teletesting, March 19

### **MORE CBS RADIO BIZ; SIMONIZ BUYS GODFREY**

\_\_\_\_ Variety, March 28

Quaker Oats' Brace of CBS Radio Buys

\_\_\_\_ Variety, April 4

### **COLUMBIA PICTURES TO USE EIGHT CBS RADIO SHOWS**

\_\_\_\_ Radio Daily, May 2

CBS RADIO REPORTS \$1,000,000 WOOLWORTH RENEWAL

\_\_\_\_ Radio Daily, May 8

Seven New Sponsors Sign for Arthur Godfrey Time

\_\_\_\_ Radio Daily, May 18

### **HAPPY DAYS FOR CBS RADIO; COLGATE SIPHONS TV COIN FOR 'AM**

\_\_\_\_ Variety, May 23

SLEEP-EZE BUYS 3 CBS RADIO  
DAYTIME SHOWS FOR \$10,500 WEEKLY

\_\_\_\_ Radio Daily, May 24

CBS Radio Shouts 'Eureka'

As \$10,000,000 Pours Into Daytime

\_\_\_\_ Variety, June 6

### **BRISTOL-MYERS BUYS CBS RADIO DRAMA**

\_\_\_\_ Radio Daily, June 8

Corn Products Purchases CBS Radio Sponsorship

\_\_\_\_ Radio Daily, June 14

### **FOUR CBS RADIO PROGRAMS BOUGHT BY GENERAL FOODS**



## BING SING SOLD AGAIN

Variety, June 20

Wrigley Chewing Off a Big Chunk  
of CBS Daytime Radio

Variety, June 27

CBS Radio Sells News to P.&G.

Advertising Age, July 16

CBS Radio Signs Ex-Lax  
to Year's \$400,000 Contract

Broadcasting-Telecasting, July 23

STANDARD BRANDS BUYS  
\$1,500,000 CBS-AM SOAPS

Variety, August 1

CBS RADIO DAYTIME NEAR 'SRO' STATUS

Broadcasting-Telecasting, August 6

Colgate Mad About Those Soaps;  
Inks \$1,500,000 More

Variety, August 8

Slenderella International Fattens  
Its CBS Radio Budget

Broadcasting-Telecasting, August 13

"What's New?"



And that's part of what's new. Those are some of the tip-de paper headlines about CBS Radio's sales upswing this year. Increasingly, advertisers have been discovering that the CBS Radio Network offers the most exciting buying opportunities today. Because of the top-ranking stature and popularity of the programs. And because of the community dominance of the stations that broadcast them, city by city, across the land.

# VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	AUGUST RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM STA. RATING
<b>PHILADELPHIA</b> <i>Approx. Set Count—2,000,000</i> <i>Stations—WRCV (3), WFIL (6), WCAU (10), WPFH (12)</i>							
1. Waterfront (Adv)	WCAU	MCA	Sun. 6:30-7:00	23.8	71.2	33.4	Range Rider WFIL 5.4
2. City Detective (Myst)	WRCV	MCA	Mon. 10:30-11:00	21.8	47.5	45.9	Summer Theatre WCAU 15.3
3. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	20.1	52.3	38.4	Award Theatre WRCV 10.1
4. Science Fiction Theatre (Adv)	WFIL	Ziv	Sun. 10:30-11:00	14.4	28.3	50.9	What's My Line WCAU 31.7
5. Studio 57 (Dr)	WFIL	MCA	Sat. 7:00-7:30	11.8	51.8	22.8	Name That Tune WCAU 8.4
6. I Led 3 Lives (Adv)	WCAU	Ziv	Thurs. 7:00-7:30	11.6	47.8	24.3	Newsreel WFIL 6.5
							News-Daly WFIL 5.9
							Award Theatre WRCV 5.9
7. San Francisco Beat (Dr)	WRCV	CBS	Wed. 10:30-11:00	11.3	26.8	42.2	U.S. Steel Hour WCAU 23.2
7. Victory at Sea (Doc)	WCAU	NBC	Sat. 10:30-11:00	11.3	31.4	36.0	Ford Playhouse WFIL 15.2
9. Susie (Co)	WCAU	TPA	Mon.-Fri. 6:00-6:30	10.6	38.4	27.6	Star Theatre (Mon.) WFIL 10.4
							Fun House (Tues.-Fri.) WRCV 7.7
10. Highway Patrol (Adv)	WCAU	Ziv	Wed. 7:30-8:00	9.1	28.8	31.6	Disneyland WFIL 18.4
<b>DETROIT</b> <i>Approx. Set Count—1,610,000</i> <i>Stations—WJBK (2), WWJ (4), WXYZ (7), CKLW (9)</i>							
1. Highway Patrol (Adv)	WJBK	Ziv	Tues. 9:30-10:00	33.1	64.4	51.4	Federal Men WWJ 9.6
2. Waterfront (Adv)	WWJ	MCA	Mon. 9:30-10:00	24.1	48.4	49.9	Summer Theatre WJBK 11.8
3. Susie (Co)	WJBK	TPA	Thurs. 10:00-10:30	23.1	45.8	50.5	Michigan Outdoors WWJ 15.1
4. Amos 'n' Andy (Co)	WWJ	CBS	Wed. 10:00-10:30	20.3	45.4	45.4	Ellery Queen WJBK 19.8
5. Ellery Queen (Myst)	WJBK	TPA	Wed. 10:00-10:30	19.8	43.6	45.4	Amos 'n' Andy WWJ 20.3
6. Secret Journal (Dr)	WWJ	MCA	Mon. 10:00-10:30	18.9	46.6	40.6	Passport to Danger WJBK 12.7
7. I Led 3 Lives (Adv)	WJBK	Ziv	Fri. 9:30-10:00	18.5	42.7	43.4	Cavalcade of Sports WWJ 12.7
							Science Fiction Theatre WXYZ 10.2
7. Celebrity Playhouse (Dr)	WWJ	Screen Gems	Tues. 10:00-10:30	18.5	46.5	39.8	Man Called X WJBK 15.3
9. Badge 714 (Myst)	WWJ	NBC	Sun. 10:00-10:30	18.3	45.6	40.2	Studio 2 WJBK 15.1
10. Mr. District Attorney (Myst)	WJBK	Ziv	Wed. 10:30-11:00	16.7	54.6	34.9	Confidential File WWJ 9.0
<b>SAN FRANCISCO</b> <i>Approx. Set Count—1,350,000</i> <i>Stations—KRON (4), KPIX (5), KGO (7), KOVR (13)</i>							
1. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	27.4	45.9	59.6	Kraft TV Theatre KRON 18.6
2. Search for Adventure (Adv)	KPIX	Bagnall	Thurs. 7:30-8:00	25.9	55.6	46.5	Lone Ranger KGO 11.5
3. Highway Patrol (Adv)	KRON	Ziv	Tues. 6:30-7:00	21.5	61.5	35.0	Western Marshal KPIX 11.0
4. Crunch & Des (Adv)	KRON	NBC	Thurs. 7:00-7:30	17.8	45.8	38.9	Success Story KGO 9.8
5. Waterfront (Adv)	KPIX	MCA	Sat. 7:00-7:30	17.6	47.0	37.4	Science Fiction KRON 16.4
6. Superman (Adv)	KGO	Flamingo	Wed. 6:30-7:00	17.1	55.1	31.1	Name That Tune KPIX 9.5
7. Science Fiction Theatre (Adv)	KRON	Ziv	Sat. 7:00-7:30	16.4	43.9	37.4	Waterfront KPIX 17.6
8. Jungle Jim (Adv)	KGO	Screen Gems	Fri. 6:30-7:00	14.9	49.4	30.1	My Friend Flicka KPIX 8.6
9. Susie (Co)	KGO	TPA	Fri. 8:00-8:30	12.8	24.5	52.3	Truth or Consequences KRON 27.2
10. I Led 3 Lives (Adv)	KRON	Ziv	Mon. 10:30-11:00	12.4	43.1	28.8	Big Movie KPIX 12.2
<b>BALTIMORE</b> <i>Approx. Set Count—664,500</i> <i>Stations—WMAR (2), WBAL (11), WAAM (13)</i>							
1. Man Behind the Badge (Myst)	WBAL	MCA	Mon. 10:30-11:00	23.5	48.8	48.3	Summer Theatre WMAR 17.1
2. Man Called X (Myst)	WBAL	Ziv	Sat. 10:30-11:00	20.1	43.1	46.6	High Finance WMAR 14.0
3. Celebrity Playhouse (Dr)	WBAL	Screen Gems	Tues. 10:30-11:00	18.7	39.9	46.9	Studio 57 WAAM 12.0
4. Science Fiction Theatre (Adv)	WBAL	Ziv	Sun. 10:30-11:00	16.7	32.3	51.6	What's My Line WMAR 31.6
5. Annie Oakley (W)	WBAL	CBS	Sat. 5:30-6:00	15.6	80.0	19.5	Johnny Mack Brown WAAM 2.8
6. Waterfront (Adv)	WMAR	MCA	Thurs. 10:30-11:00	15.2	30.2	50.4	Lux Video Theatre WBAL 32.7
7. Ramar of the Jungle (Adv)	WBAL	TPA	Sat. 6:30-7:00	13.5	71.8	18.8	Mission at Midcentury WMAR 2.0
							News, Sports & Weather WAAM 2.0
							Film Funnies WAAM 2.5
8. Studio 57 (Dr)	WAAM	MCA	Fri. 10:00-10:30	12.4	21.7	57.3	Baseball WBAL 28.8
9. Studio 57 (Dr)	WAAM	MCA	Tues. 10:30-11:00	12.0	25.6	46.9	Celebrity Playhouse WBAL 18.7
10. Crunch & Des (Adv)	WBAL	NBC	Wed. 10:30-11:00	11.0	23.7	46.5	U.S. Steel Hour WMAR 27.4
<b>CINCINNATI</b> <i>Approx. Set Count—662,000</i> <i>Stations—WLW-T (5), WCPO (9), WKRC (12)</i>							
1. Death Valley Days (W)	WKRC	McCann-Erickson	Tues. 10:30-11:00	25.5	79.5	32.0	This Is Show Business WLW-T 2.7
2. Stories of the Century (W)	WKRC	H-TV	Tues. 9:30-10:00	21.6	50.1	43.1	Science Fiction WLW-T 13.7
3. Studio 57 (Dr)	WLW-T	MCA	Wed. 9:30-10:00	20.1	39.2	51.4	U.S. Steel Hour WKRC 20.2
4. Highway Patrol (Adv)	WLW-T	Ziv	Thurs. 8:00-8:30	19.7	50.7	38.9	Climax WKRC 13.7
5. Captured (Doc)	WKRC	NBC	Tues. 10:00-10:30	18.8	58.3	32.3	Dear Phoebe WLW-T 9.6
6. All-Star Theatre (Dr)	WKRC	Screen Gems	Wed. 10:30-11:00	16.6	46.4	35.8	Father Knows Best WLW-T 16.3
7. City Detective (Myst)	WKRC	MCA	Fri. 10:30-11:00	16.4	48.3	33.9	Life of Riley WLW-T 12.7
7. Annie Oakley (W)	WLW-T	CBS	Tues. 6:00-6:30	16.4	74.8	21.9	Theatre; Weather WKRC 4.1
							News-Daly WCPO 4.1
9. Wild Bill Hickok (W)	WLW-T	Flamingo	Wed. 6:00-6:30	15.6	69.5	22.5	Theatre; Weather WKRC 5.5
							News-Daly WCPO 2.7
10. The Falcon (Myst)	WKRC	NBC	Sat. 10:00-10:30	15.1	48.4	32.5	Midwestern Hayride WLW-T 9.9

## BBC-TV's 'We Wuz Robbed'

London, Oct. 2. BBC-TV challenged as "thoroughly misleading" a statement by Sir Robert Fraser, director-general of Independent Television Authority, in which he attributed an audience ratio of three to one in favor of commercial tv.

In a televised interview on the first birthday of commercial tv, Sir Robert said the increase had taken place over the past fortnight. But the BBC replied by stating that opposition tv audiences, at their highest, were only a fraction of their own nationwide total.

ITA then explained that "Sir Robert, was, of course, referring to the present total of nearly 2,000,000 homes able to choose their programs. These are now increasing at the rate of 80,000 a month—2,500 a day." The Authority later stated that 77% of viewers in the London area were claimed by commercial tv; the remainder went to BBC-TV.

## French, Being 'Downtown People' Who Go Out for Entertainment, Still Regard Television as a Fill-In

Paris, Oct. 2.

Television is now the main point here as pros and cons as to whether it has, or will, cut into other facets of show biz make up the brunt of predictions. Interviews and musings of moguls or the ordinary men in film, theatre, music halls, nightclubs, etc. Recently VARIETY carried two stories in the same issue which quoted film producers as fearing tv and contending that it has already cut into boxoffice, while the Centre National De La Cinematographie blandly said that tv had no effect on b.o. whatsoever this year or is likely to have for some time. A looksee at the development of video, its present and future, is now in order, as is an estimate as to whether it will eventually, or has already, become competition or a menace to other entertainment aspects here.

It is thought that set production will continue on a rising curve as it gains a definite foothold here. (There are now 400,000 sets in operation.) Tele Clubs in rural areas, with sets cooperatively owned, are also on the increase and statistics have most sets owned by specialized workers, followed by shopkeepers, industrial workers, liberal professions and ending with the various other types of the population.

Is tv a monster to be feared, an ogre that will eventually cut into b.o. of all facets of show biz? Thoughts are as different on this subject as they are on French politics. Film producers, ever sensitive, see any reversal the attack of tv, while distributors seem more complacent and feel that any setback is due only to film quality. Theatre has also begun to bemoan tv, but recently when a big variety program, which was supposed to cut into receipts, went off the air there was no appreciable effect on patronage.

Actually, in the Paris area, even though most sets are concentrated here, tv has still not cut drastically into going out time. The French are a downtown people. They like to go out for their entertainment and tv is still a fill-in. On outings or social gatherings gab is far more desirable than video ogling, and it is a rare bar or cafe that has a tv set. Programs are still uneven but many fairly new pix get airing which gets some audiences. However, a long way is still to be traveled before the program quality is sufficiently high to really become the menace expected of tv.

So it is here to stay. It is improving, and perhaps in a few years it will be necessary to really take on tv as the great challenge to the established spectacles. As is, a strip on tv does not bear the in-the-flesh charm, and filmgoing is still a habit that will be hard to replace by tv. Though many plays are given integrally on tv it has hardly made a dent in theatregoing, with lackluster material still the greatest b.o. enemy. Statistics are constantly appearing showing either gains or losses due to tv, but only when all of France is covered, and sets are tripled, should it become time for any real panic or painful reconsideration of the subject.

Greensboro, N.C.—Ted Kramer, native of Oklahoma, has been named as operations manager of WRAL-TV at Raleigh. Kramer has had radio and tv experience in Tulsa and Oklahoma City. WRAL-TV expects to go on the air Dec. 15 and will be affiliated with NBC-TV.

## British Exhibs Agree To Features on TV, But Not During the Peak Hours

Manchester, Oct. 2.

Exhibs here are more in favor of cooperation with the British Broadcasting Corp. over showing of films on tv.

Trevor Taylor, secretary of South & East Lancs branch, Cinematograph Exhibs' Assn, said: "If we do agree to cooperate with the BBC, the films should not be shown on television during the peak viewing periods."

The chairman, G. Gardner, said it would be better to have a controlled supply of films to the BBC rather than let them buy ad lib.

Various exhibs felt that cooperation and control of showings on tv would be better than "to risk allowing the BBC to present full-length features each week as in America."

Another exhib, S. Wild, warned that, if the trade refused to have any agreement, the BBC could bring as many films as they wanted from America, subject to dollars being available.

## 'Equal Time' a Major Rhubarb

Will 1956 mark the end of the "equal time" provisions of Sec. 315 of the Communications Act? There's increasing hope among broadcasters that it will, for a number of reasons:

1. The CBS-Community Chest situation, which in an extreme manner pointed out the inequities of the law and which will be used as a test case by CBS as well as NBC and ABC.

2. The spread of television to virtually all areas of the country, to the point where the law affects virtually every Congressional candidate. Four years ago and even in 1954, video hadn't reached the grassroots level and was concentrated in a few markets. Now, nearly every candidate for Congress, where the law can be changed, feels its brunt in terms of the absence of free time because of possible complications under the law.

3. This policy against free time for the major Presidential and Vice-Presidential candidates, which extends to the network, has hit the Democrats particularly hard. In view of their financial position vis a vis the GOP. If the Dems win, there's that much more chance the law may be changed.

The equal time provisions hit ludicrous heights last week with the FCC ruling that a three-minute film pitch by President Eisenhower for the Community Funds & Councils of America would fall under the provisions of the section. CBS-TV had requested the ruling and had decided to veto the use of the pitch on the Ed Sullivan show until Adlai E. Stevenson wired the web he would not ask for equal time. Network then went ahead and wired 13 other parties requesting they waive their right to the time.

Krajewski Says 'No'

Web received five o.k.s, did not hear from seven others by 'Sunday

## Masters' 500G Splurge

Masters Inc., discount appliance chain, is going to do a heavy radio-tv campaign to kick off two new metropolitan N. Y. stores. Of the \$500,000 chain reports it will spend in overall advertising-promotion in the 13-week period beginning Friday (5), \$100,000 will go to radio and \$50,000 to tv.

## Canada's 'Let's Get Rolling' on Color

Ottawa, Oct. 2.

Claiming the "Canadian Broadcasting Corp.'s delay in airing color television is holding up industrial development of color tv, the Canadian electronics industry is needing CBC for an early start on color video in Canada. Through a brief to the Royal Commission on Broadcasting, currently sitting in Ottawa, the Radio-Electronics-Television Assn. of Canada suggested a start be made by having CBC import U.S. color shows. The association claimed the microwave web now carrying non-color shows was already color-corrected and it would cost around \$40,000 for each station to convert to color airing.

J. D. Campbell, a Westinghouse executive who is president of RETAC, told the commission that, if Canadian production of color sets was delayed until CBC decided to originate color shows in Canada, the U.S. would be producing millions of low-price color receivers while Canadian manufacturers would still be producing a few high-priced ones. He added, if U.S. sets could be sold in Canada in spite of the 20% tariff duty, it might not be economically possible to make color sets here.

## Wells, Bradford Inked For Dinah TV Specs

Hollywood, Oct. 2.

Bob Wells and John Bradford have been inked to pen the books for the upcoming hour-long Dinah Shore NBC-TV "Chevy" specs with Wells slated to supply original song material in addition.

Pair wrote much of Miss Shore's Las Vegas act, and second of her last season Chevy specs.

## Brit. Com'l TV Goes Into 2d Year With Commanding Lead Over BBC; Biz Up to \$23,146,000 Annually

By HAROLD MYERS

London, Oct. 2.

As Britain's commercial tv network moved into its 'second year of operations last week two important factors stand out in a review of its achievements: (1) the new opposition web has captured a firm audience lead over BBC-TV; and (2) advertising revenues, which got off to a shaky start due to the national credit squeeze, are building impressively to an estimated 12-month net of over \$23,146,000.

The commercial web, which confined to the London area on its inauguration last September, spread to the Midlands last February and to Lancashire in May. In a month or so it will have extended to Yorkshire and by next summer will be embracing Scotland.

Within its limited 12-month span, the commercial network, known locally as ITV (Independent Television), has expanded its audience potential from a modest 500,000 or so viewers to its present level of about 5,700,000. In the same period the number of receivers capable of tuning in to the alternative program has grown from 200,000 to 1,700,000, and is still increasing at the rate of nearly 20,000 a week.

A breakdown of advertising income into two half-yearly periods tells its own story of gradual progress in gross revenues, while the support received from more than 800 advertisers is indicative of agency enthusiasm for the medium. From the time they went on the air in Sept. last until the following March, advertisers paid out around \$11,000,000 for time bookings; from April to the end of August, advertising income had mounted to over \$12,000,000. Volume of expenditure is expected to expand consistently, even apart from allowing for the new outlets in the expansion of the circuit.

Almost from the start, viewers capable of making the choice voted in favor of the new outlet and at the end of the first year there's been no change in taste. Even the BBC has admitted that in areas where they're in competition,

there's a 60-40 majority in favor of ITV. Independent ratings suggest the ratio is nearer 65-35.

'Palladium' Still Tops

While American imports have played an important role in giving commercial tv this majority audience, the top weekly program over the year has been of British origin. "Sunday Night at the London Palladium" has hit the jackpot pretty consistently, and it maintained its rating through the summer when it was transformed into "Sunday Night at Blackpool." Admittedly this program has used available U.S. talent from time to time, and includes the American "Beat the Clock" as an integral feature of the presentation; nevertheless it ranks as a home-made production, with the "Val Parnell Presents" tag as a strong selling factor.

Among the top U.S. imports featured during the first year, many of which are being continued in the new season's lineup, are "Dragnet," "I Love Lucy," "Liberace," "Gun Law," "Highway Patrol," "Roy Rogers," etc. In addition, the British web has been airing telepix originally made primarily for the American market, particularly the Douglas Fairbanks series.

Apart from a few noteworth exceptions, ITV has not challenged BBC-TV superiority in the drama field, but its light entertainment programs (which capture the mass audiences) have easily outstripped its competitor. The commercial web has a clear lead on panel games and giveaways, as well as in vaudeo. The big cash prizes offered in "Double Your Money" (\$3,000) and "The 64,000 Question" (\$9,000) are far ahead of the modest pickings available on the state web. Even the losers on "Beat the Clock," for example, fare better than the winners on BBC.

The new fall season, which began a week ahead of the first anni, is notable for the introduction of several new series filmed in Britain and due for immediate airing in the United States, among them being "The Adventures of Sir Lancelot" and "The Buccaneers," both of which are from the same stable as "The Adventures of Robin Hood," the Errol Flynn Theatre, and "The Adventures of Aggie," with Joan Shawlee starred. Among the new imports is the "Wyatt Earp" series, with the holdovers including Roy Rogers, Liberace, "I Love Lucy" and "Dragnet."

## British Com'l TV 4th Link to Bow

London, Oct. 2.

The fourth link in the expanding commercial tv chain will be forged on Nov. 3, when a new outlet will go on the air in the north of England, covering a population area of about 5,000,000 in Yorkshire, Lincolnshire, Nottinghamshire and Derbyshire. The station will be operated by Granada TV Network on weekdays and ABC-TV on weekends.

Both programmers are already operating another northern station in the Lancashire area and the combined transmitters will give them an audience potential of over 12,000,000, slightly ahead of the London station.

The next phase in the commercial tv expansion will be the inauguration of a Scottish outlet next August which is due to be on the air in time to cover the Edinburgh Festival. The Welsh transmitter is expected to be ready by the end of next year, by which time the commercial network will be within reach of 36,000,000 in the United Kingdom.

PAIGE IN SCHLITZ EXIT

Hollywood, Oct. 2.

With bow-on of new commercial policy on CBS-TV "Schlitz Playhouse of Stars," Robert Paige, current host, terminates his present contract Nov. 23.

New "Playhouse" format commences Nov. 30.



# "A good hard look..."

Frank Stanton, President of CBS, testified last week at the Congressional hearings concerning his network's involvement with BMI. He said that under certain conditions,

*"... I will take a good hard look at the question of our continued ownership of the stock."*

Robert W. Sarnoff, President of NBC, substantially repeated this offer in his testimony.

Why are the two major networks suddenly taking this good hard look at the possibility of divorcement from BMI?

We think it is because Congress has been doing some looking on its own. Here is some of the evidence Congressman Celler's Committee has placed in the record:

## "Ominous discrimination . . ."

BMI has licensed the catalogs of 2,000 music publishing firms. One of the largest, if not the largest, is Hill & Range. In 1949, BMI signed a contract with Hill & Range. Clause 17 permitted the owners of the firm, Jean, Julian, and Adolph Aberbach, to retain their interests in 3 ASCAP firms: Alamo, Shenandoah and Louisiana. However, there was a restrictive provision which stated that

*"... none of said three corporations shall engage in or perform any exploitation, song-plugging, or similar activities, or any other activities for the purpose of obtaining performances of musical compositions."*

Carl Haverlin, President of BMI, testified on September 24th that he signed this contract. Herbert N. Maletz, Chief Counsel for the Committee, asked Mr. Haverlin:

*"This specific clause provided, did it not, Mr. Haverlin, that these ASCAP firms would not exploit or plug ASCAP music, is that not what the contract provided?"*

Mr. Haverlin replied:

*"Within those three firms, that is what this thing says." (Page 1772, Official Transcript)*

A few minutes later, however, Mr. Haverlin admitted that he had sent telegrams to approximately 3,600 BMI radio and TV licensees, stating that in the testimony before the Committee,

*"there was not a single concrete fact showing discrimination . . ."*

Mr. Samuel R. Pierce, Jr., Co-Counsel for the Committee, asked Mr. Haverlin:

*"Is it not a fact that the Aberbach contract, about which you have just testified, shows the clearest kind of discrimination by BMI against ASCAP?"*

Mr. Haverlin:

*"I would not so interpret it."*

Congressman Keating, member of the Committee:

*"Mr. Haverlin, you do not interpret that clause . . . as carrying ominous discrimination against ASCAP?"*

Mr. Haverlin:

*"No."*

Mr. Keating:

*"Your testimony has been singularly free from frankness, Mr. Haverlin." (Pages 1792-1793)*

## "The public does not miss what it does not hear."

Stanley Adams, former President of ASCAP, introduced into evidence a document entitled "The ABC of BMI," published by BMI and distributed to all its affiliated broadcasters. Page 1 states that "BMI is backed by a united industry", and there follows a series of endorsements by Niles Trammell [former] President of NBC, William S. Paley, President [now board chairman] of CBS, and officers of other networks and affiliated stations.

Page 15 of "The ABC of BMI" contains a definitive statement of BMI's cynical philosophy:

*"The public selects its favorites from the music which it hears and does not miss what it does not hear." (Pages 867-868)*

## "Be careful . . . it is NOT a BMI tune . . ."

Mr. Adams further testified that BMI sends "Music Memos" to every station in the country, describing current phonograph records sent by BMI for plugging. His quote from Volume I follows:

*"This is a BMI number—meaning it is your own music. (Be careful of the other side of this disc, it is NOT a BMI tune!)" (Page 884)*

## "Not very subtle . . ."

Carl Haverlin acknowledged that a BMI "Newsletter" sent to all stations to plug BMI "Pin-Up Tunes" included the following language in the issue of January 1, 1950:

*"A reminder that BMI tunes should be played up every day, and the new numbers really ought to be heard twice a day. Perhaps not very subtle, but you get the idea."*

## "People can't like a song if they don't hear it . . ."

Mr. Haverlin acknowledged an article in "Broadcasting-Telecasting Magazine", November 29, 1948, which included a statement by Murray Arnold, Program Director WIP, Philadelphia, a station affiliated with the Mutual network. Stanley Adams testified that Murray Arnold has since been engaged by BMI as a speaker at "Clinics" throughout the country. Here is what he recommended stations should do:

*"For the next three months, let each station start programming 70% ASCAP and 30% BMI in the popular field. For the following six months, change the percentage to 60% ASCAP and 40% BMI. After that, 50% ASCAP and 50% BMI. By this means, the acceptance of the song hits America sings will veer over from ASCAP to BMI more equitably. Don't forget one important angle, people can't like a song if they don't hear it. They won't be able to know all ASCAP songs, because we won't be playing them." (Page 1068)*

Counsel Pierce to Mr. Haverlin:

*"Did you do anything to disclaim this article?"*

Mr. Haverlin:

*"No, sir."*

**"A&R Man shares profits . . ."**

Stanley Adams testified concerning recording companies:

"... the two largest networks own the two largest companies which record music and they employ the disc jockeys who work for the largest stations . . . CBS and NBC are the networks . . . NBC, Victor Recording Company; CBS, Columbia Recording Company." (Page 895)

Jack Lawrence, another song-writer, testified concerning publishing firms owned by recording companies:

"There is an item from BILLBOARD, July 10, 1954, which says: 'Columbia has activated two music publishing firms, April Music and Blackwood Music . . . A provision was made for Columbia's A&R man to share in the profits of the tunes that become hits.'

"Another excerpt from BILLBOARD: 'NBC's new publishing operation will include a BMI as well as an ASCAP firm. Henceforth NBC will put all types of material in the firm, including scores from TV Spectaculars.'"

(Pages 941-945)

**In Canada, "deliberate policy to exclude . . ."**

Mr. Haverlin is also President of BMI Canada, Limited, whose board of directors consists of seven members: himself, plus three members from the Canadian Broadcasting Association, plus three members from the Canadian Broadcasting Company.

Mr. Pierce introduced a statement by Mr. Samuel Rogers, counsel for the Canadian Association of Broadcasters. In 1952, the Chairman of a Canadian Copyright Appeals Board asked Mr. Rogers:

"Was there a deliberate policy for the stations to exclude the use of CAPAC's music?" (CAPAC is the counterpart of ASCAP in Canada.)

Mr. Rogers replied:

"Yes, there was definitely."

The Chairman continued:

"... the preponderant use of BMI music over CAPAC music was by reason of a concerted effort to restrict the use of CAPAC music?"

Mr. Rogers:

"Yes, that is right."

Returning to Mr. Haverlin, Mr. Pierce asked:

"Now, would you say that that was a concerted effort of one station or a number of stations?"

Mr. Haverlin:

"Sir, the record you have read from must speak for itself." (Page 1200)

**Prescription: "3 BMI records twice daily"**

The Committee questioned the ethics involved in BMI's subsidizing the publishing company of Martin Block, a disc jockey. Mr. Block was engaged simultaneously by BMI as a writer of a column called "Platter Chatter" in BMI "Music Memos". On March 20, 1944, Block wrote in his column:

"I think it is very important that all BMI affiliates know about the swell top tunes you own."

Having a financial interest in these tunes, it seems only sensible to me that we should do everything in our power to promote their success and get back of any new songs cleared through BMI." (Page 1182)

Mr. Pierce to Mr. Haverlin:

"In that same issue did he (Block) not state that three BMI records should be scheduled at least twice a day?"

Mr. Haverlin:

"This great personality, Mr. Block, was attempting to do something for a fading competitor." (Page 1183)

**Hit Parade: "BMI 74 %, ASCAP 26 %"**

Did this "fading competitor" of ASCAP actually fade? Is it fading today? Congress introduced a VARIETY advertisement of BMI, January 7, 1953, which stated that in the previous 50 weeks, BMI songs achieved No. 1 position 37 out of 50 weeks, or 74%; No. 2 position 31 out of 50 weeks, or 62%; No. 3 position 31 out of 50 weeks, or 62%.

As recently as September 22, 1956, Cash Box magazine reported that of the Top Ten tunes, seven were BMI and three ASCAP. One of the three ASCAP songs, MY PRAYER, was a revival of an earlier publication.

**"Suppression"**

John Crosby, critic of the New York Herald Tribune, commenting on the Congressional hearings, wrote in his syndicated column last Sunday, September 30th:

"There is plenty of evidence that there was great suppression of songs by ASCAP composers who comprise practically every song writer of note, coupled with a constant promotion of BMI songs . . . Richard Adler, composer of the songs for PAJAMA GAME and DAMN YANKEES, told about touring the country to plug his shows, and being told at station after station that they could not play his songs because they were ASCAP, not BMI. Steve Allen told of the great pressures in his disc jockey days to play BMI songs, not to play ASCAP songs."

**"Divest from electronic curtain . . ."**

Billy Rose in his testimony described the broadcasters' ownership of BMI and its 2,000 publishing firms, along with the two largest recording companies, as constituting "an electronic curtain, lowered against ASCAP music." Chairman Emanuel Celler, commenting on this description, said:

"I think the philosophy of the Federal Courts in divesting the motion picture theatres, the distributors, from the manufacture or production of motion-pictures, if applied to the situation would compel divestiture . . ."

Oscar Hammerstein II made a statement to the press on September 17th which summarizes the position of all writers of words and music:

"The broadcasting interests have a power that is unique and fearful . . . There must be freedom for music in America, not arbitrary control by a group which can dictate what the public is to hear."

## SONGWRITERS PROTECTIVE ASSOCIATION

As an association of writers, SPA accepts as members all writers of words and music without distinction between the organizations which may clear their performance rights.

# FCC Sets Hearing on TV Ownership By Vidpixers in Guild-WMBV Case

Washington, Oct. 2.

Question of public policy involved in permitting a film syndication firm to own a tv station will be the subject of an oral argument before the FCC next Monday (8) as a result of a protest against the acquisition by Guild Films Co., New York, of WMBV-TV in Green Bay, Wis.

Purchase of the station for approximately \$700,000 was approved by the Commission nearly three months ago when it denied a petition by WFRV-TV, a competing station, for a full evidentiary hearing to inquire into monopoly questions raised. Subsequently, WFRV-TV filed for reconsideration and the Commission stayed the grant pending final determination of the protest.

In an order issued Friday (21), the agency said it would hear arguments by WFRV-TV to support its claims that the grant should be set aside because Guild's plans for operating the station are too "vague" and are not designed to serve the community.

In apposing the WFRV-TV petition, Guild replied that it proposes to continue the present programming and policies of WMBV-TV "and, as conditions permit, to increase the high quality film and 'local programming' of the outlet."

Guild charged the petition with being a device to "harass, delay, and obstruct" the transfer to serve WFRV's "private competitive interest."

Guild said that it is "a small factor" in the total film syndication business, that it distributes 11 out of a total of 502 film series produced by syndicates and 536 out of a total of 17,400 individual programs or episodes. Company said that it is currently distributing approximately 100 of an estimated 3,500 feature films available for tv.

Guild contended that the Commission has no authority to deny the transfer "simply" because it is a national film syndicator. All of the networks are in the film syndication business, company noted, "yet never has a question been raised concerning that aspect of their operation."

## H'wood Reps to Push

### NABET Jurisdiction

#### On Vidpix at Can. Meet

Hollywood, Oct. 2. Departure last week of four Hollywood delegates to the National Assn. of Broadcast Employees and Technicians convention in Toronto, which started Sunday, highlights NABET's claims to jurisdiction over videofilming. At a meeting of the Hollywood local when delegates were elected, they were instructed to "promote and advance" NABET's jurisdiction over telefilming crews, now mainly controlled by IATSE.

Both NABET and the International Brotherhood of Electrical Workers have challenged IATSE in this field. NABET currently supplies crews for syndicated "Paul Coates Confidential File" and ABC-TV "You Asked for It" shows, while major IBEW series is Jack Douglas' "Kingdom of the Sea."

Hollywood delegates are Joe Williams (a candidate for union's national proxy post), Fred Shidel, George Hillas and Louis Boonshaft. Coast regional director Syd Rose is accompanying the delegation as an observer.

## Hitchcock's 3-Part

### 'Cliffhanger' Telepix

Hollywood, Oct. 2. Silent screen "cliffhanger" technique gets a revival in tv, in the hands of Alfred Hitchcock. According to the producer and director of the CBS-TV "Alfred Hitchcock Presents" teleseries, he plans an experiment in which one story will be cut into three segments, to be aired three consecutive weeks. Each weekly ending will leave the characters in desperate straits, reminiscent of the old "Perils of Pauline" serials.

Hitchcock, of course, will continue filming in his current format as well, to run in entirety in a half-hour.

## WATV to Tint Up

WATV, the Newark-N.Y. video indie, is the latest to gear for color in the metropolitan areas. Station has purchased two RCA film projection units, which it will use to air its 52 20th-Fox pix. New chains are able to carry multichrome, but the station has not fixed a date for the tiner's first appearance.

WATV features, it was disclosed by topger Lou Rosenhaus this week, will be shown in their entirety. Length of each of the twice-nightly exposures will be two hours or more in length. Station plans to show each of the 52 films twice nightly between Monday and Friday and three times on both Saturday and Sunday. Only 10 minutes will be allowed for commercials in each showing.

## WGN-TV Expands Feature Library

Chicago, Oct. 2. With WBBM-TV poised for its initial feature film splash using the Metro library and WBBK soon to unleash the RKO catalog, WGN-TV continues to upgrade and expand its first-run backlog for its nightly 10 o'clock theatre.

Indie WGN-TV last week ordered the 104 Columbia releases from Screen Gems and is finalizing a deal with Associated Artists Productions for 65 Warner Bros. pix a year over a three-year period.

Also purchased was approximately 100 "Bouncing Ball" novelty shorts from National Telefilm Associates.

## Asher, Skouras Will

### Continue Huddle in N. Y.

Irving Asher, production chief of T-F-TV Productions, 20th-Fox tv subsidiary, is due in N. Y. this week to continue huddles with 20th prexy Spyros Skouras anent new product being blueprinted for the videofilming.

Asher and Skouras confabbed last week on the future plans of the company, and a decision was reached to finalize their conversations, and decisions in N. Y. While east, Asher will also confer with tv execs on company biz.

## 7TH YEAR FOR NAM SERIES

On Friday (5), "Industry on Parade," distributed by the National Association of Manufacturers, will enter its seventh year of continuous telecasting.

## TPA Ups Wolfson

William A. Wolfson has been upped to treasurer of Television Programs of America, after five months with the company as controller. Wolfson moved over to TPA in April from NBC Television Films, where he was business manager.

TPA treasurer post had been vacant since Sy Malamed, whom Wolfson replaced as controller, moved to Screen Gems. Malamed had doubled as treasurer and controller.

## MacDonald Carey

### As Ziv Pitchman

#### On 'Christian' Series

Following the pattern set by national sponsors in using stars of their tv shows to sell products, a growing number of local and regional sponsors for Ziv's "Dr. Christian" have recruited the services of MacDonald Carey, the star of the show, for pitchman chores.

Recent sponsors who are using Carey to sell products of "Dr. Christian" include Hekman Biscuit Co., which is an alternate week sponsor in Detroit, Cleveland, Toledo, Youngstown, and other markets. Also, Mueller's Macaroni, alternate sponsors in New York, Philadelphia, Boston; Nehl Bottling Co., in Grand Rapids and Lansing; and Miller Brewing, Chicago.

In addition Carey commercials are being used by Lee Optical Co. and American Sleep Products in their respective sponsoring markets.

## ROSEMARY CLOONEY IN NEW SYNDICATION PACT

Hollywood, Oct. 2. Rosemary Clooney will resume filming her syndicated musical vidpix series on the California Studio lot Oct. 22, according to a contract inked between the studio and Miss Clooney's Maysville Productions last week.

Miss Clooney (Mrs. Jose Ferrer in private life), knocked off several months ago after completing 26 stanzas, to await the arrival of an heir. Present deal with the lot provides that she'll shoot 13 more stanzas with MCA-TV Film Syndication to have an option on another 39.

## 8 Screen Gems Segs

### Roll Simultaneously

Hollywood, Oct. 2. Year's high in vidpix production will be hit this week by Screen Gems, Columbia tv subsid, which rolls eight telefilms simultaneously. Lending are two stanzas of "77th Bengal Lancers" series; two "Circus Boy" telepix; two "Ford Theatre" segments; and one apiece of "Playhouse 90" and "Father Knows Best" series.

## Mestre's All-Film Cuban Station

Goar Mestre, Cuba's "Mr. Television" who has been in New York the past week negotiating deals for major studio feature backlogs, has practically set Havana on its collective ear with a unique and perhaps the most offbeat television operation to date.

Mestre, who owns the six-station CMQ network which blankets the entire island, is also operating a separate tv station in Havana which he calls CMFB-TV. It has an all-film "format" running from 1 p.m. to midnight on a continuous grind policy of two features a day punctuated with comedy-cartoon-documentary shorts. Although at the start it was rough going, it now enjoys a No. 2 status among Havana stations, with Mestre's own CMQ (which is 95% live) way out in the forefront. Midway in the grind run (6 to 8 p.m.) there's a "matinee" breather for the kids, when westerns become the fare.

With the click of the all-film station, Mestre finds himself in a somewhat peculiar position. He's also an exhibitor, operating five film houses. The success of CMFB-TV has made an unmistakable dent in the b.o., but, as Mestre explains it, "you can't hold back progress. Cubans, like viewers in the U.S., also want their features at home."

Mestre has been eyeing both the Warner Bros. and RKO backlogs for Cuban use, with Spanish titles ("dubbing costs too much.") However, the Cubans prefer Spanish and Mex-made features. He has access to 80% of the Mex product along with features made in Argentina and Spain.

With 260,000 Cuban homes boasting tv (sets costing \$200 in the U.S. cost about \$300 in Cuba), there is now a potential audience of 1,000,000 on the island, with the CMQ network getting the big play and with a virtual SRO status. Mestre recently completed a \$870,000 transmitter rising 715 feet (capable of transmitting color, when and if) and capable of supporting the antennas of all five Havana stations. Of the two existing rival operations, Television Nationale and Telemundo, only the former has agreed to share it. Channel 10, which was the fifth station (owned by George B. Storer), is now silent.

Mestre believes that in 1957 television will come into its own throughout Latin and South American countries.

## From the Production Centres

Continued from page 34

cer Allen, who checked out Friday (28) as WGN news director, has signed on with Lewis & Martin Films as a veepee. Lloyd Pettit has taken over Allen's 6:30 nightly newscasts on WGN-TV. . . . WNAM, Marinette, Wis., named Burnt-Smith as its national rep. . . . CBS' Charles Collingwood to lecture on the Univac next Tuesday (9) at an Armour Research Foundation symposium. . . . Charles Chan, WMAQ's Latin music specialist, making the inaugural VIP flight from Chicago to Rio on the Brazilian International Airways taking off tomorrow (Thurs.). . . . Ray Kaynor and Mimi Kold logged their third anni on WBBM-TV. . . . Saturday afternoon record-interview show. . . . Fox Head Brewing unleashing 180 minute spots on WMAQ over the next five weeks. . . . Leonard Ostrom and Philip von Ladau upped to account exec status in Nielson's radio-tv division. . . . Bob McKenna, ex-NBC-TV Films, added to the ABC-TV Film sales staff. . . . WGN public relations chief Jim Hanlon in New York on business.

## IN SAN FRANCISCO . . .

Seven new members just elected to the board of directors of the Frisco AFTRA local are Bob Bovard (KPX), Bob Colvig (KSF), Bill Dorals (KLX), Larry Doyle (KGO-TV), Parker Gayman (KFRC), Clarence Leisure (KNBC) and Phyllis Skelton (freelance). . . . Don Sherwood's "San Francisco Tonight" on KGO-TV will be pared 15 minutes and slipped into a new-time slot, 11:15 p.m. to midnight, come Nov. . . . New local tv character is Charlie Dugdale, ex-KOLN-TV, Lincoln, Neb., he's handling KPX's Western films. . . . KCBS added another half-hour, 8-8:30 a.m. Saturdays, to Guy Chorney's lead. . . . AFTRA's 1957 national convention dates have been set—they're July 25-28, and the convention will be held at the Sheraton-Palace Hotel. . . . Wanda Ramey, president of the Frisco local, figures on kicking off convention head, plans at the union's Oct. 17 membership meeting. . . . Mike Stephens has shifted to directing KGO-TV's "Hi Time" and Vince Roman has taken over the producer-director chores on "San Francisco Tonight."

## IN BOSTON . . .

Harold E. Fellows, prexy NARTB, due in from Washington Oct. 15 for first district meeting in Hub. . . . E. B. Rideout, WEEI's weatherman for 31 years, feted by sponsor H. P. Hood & Sons on 20th year of association at reception and fashion show in Hotel Somerset Wednesday (26). . . . Staging the event were Marie Houlihan, WEEI p.r. director, and Joe Cullinane, sales promosh mgr. . . . WORL unveiling a "What's My Name Contest" which trips to Europe, Mexico and Bermuda are being awarded for its sixth anni coming up Monday (8). . . . Ken Mayer, former Hub tv producer, joins the disk jock ranks with a program from his home in Newton over WBOS. First program, in which Mayer spins disks, chatted and discussed radio-tv critics, premiered last night, Monday (1). He becomes second Hub disk jockey on the home broadcast kick. Nelson Bragg started the trend on WIDA, Quincy, last week. . . . Fred Cole, WHDH, emceed the Boston Herald cooking show at Symphony Hall from Tuesday (25) through Friday (28) and Ken & Carolyn, Ray Dorey, Ken Wilson and Bill Green participated with Ken & Carolyn doing their "Yankee Kitchen" WHDH show and the disk jocks doing their "Stumpus" show.

## IN MINNEAPOLIS . . .

Bobbie Bauer, formerly with KEYD-TV, joined KSTP's promotion department, succeeding Sherry Hyde who resigned. . . . Charles Loufek, WISK announcer, and the wife celebrating arrival of a baby son. . . . In its big safety campaign engineered by executive producer Bill Wippel, WCCO Radio aired six on-the-spot highway reports on a "Saturday Session." Featured was a "safe driving safari" staged by the Minneapolis "Rod Buddies," a teenagers' organization that tempers its hot rodding with safe driving. "Safari" resulted in two of the teenagers being made Minneapolis Safety Council members. Considerable newspaper publicity has accrued to the audio station in connection with the campaign. . . . Mary Jo Tieney named KMGM-TV promotion director. . . . Mrs. Charles McCuen, wife of the WCCO-TV newsmen, recuperating after an emergency appendectomy. . . . KSTP-TV's personality Bob Ryan will have emceed 20 cooking shows this year. He's also busy lecturing on his recent Russian trip.

## IN PITTSBURGH . . .

John Davis, vet WWSW announcer-newscaster who would have been with the station 20 years in February, has resigned from the staff and plans to go into sales work. . . . Chuck Reichblum set to do the color from here on the ABC broadcasts of Pitt-Notre Dame and Pitt-Army football games in November. . . . Al Priore, assistant news editor at KDKA-TV, has resumed his studies at U. of Pittsburgh and will confine his tv work to the evenings now. . . . WISR in Butler celebrated 15th anniversary. Its president is now Joel Rosenblum, son of the late Mr. and Mrs. David Rosenblum, who founded the station in 1941. . . . Noel Mills, wife of WCAE deejay Tommy Riggs, cast for lead in Playhouse's second show of the season, "Anniversary Waltz." . . . Stephanie Diamond doing Restonic mattress commercials on "The Goldbergs" over Channel 2 until Florence Sando Manson, who recently had a baby, is ready to go back to work. She replaces Peg Sweeney, who took over when Mrs. Manson retired to await the stork and who is now awaiting the stork herself.

## IN DETROIT . . .

WXYZ-TV has "revitalized" its morning and early afternoon program structure to create a "new force" in Detroit daytime tv programming. . . . Ed Sullivan Show will originate at 2,600-seat, \$5,700,000 Henry and Edsel Ford Auditorium dedication Oct. 14. Entire seating capacity already has been allocated for ceremonies and show. . . . Charles W. MacKenzie, formerly sales supervisor for Curtis Publishing Co. in the Detroit area, has been appointed to the WWJ-TV sales staff. . . . WJR has six sponsored football programs on its schedule. . . . For the ninth consecutive year, WWJ-TV is offering "U. of Michigan Football" on Friday nights reviewing previous week's game and previewing next day's tilt with Bill Flemming as host and U. of M.'s athletic director Fritz Crysler as weekly guest. . . . WXYZ's football lineup includes nine Big Ten games plus Don Watrick's comments. . . . New WWJ-TV entries include "The Sheriff of Cochise," "The Rosemary Clooney Show," and "The Les Martins Show," a disk show featuring local jock.

## IN CLEVELAND . . .

WEWS news analyst Dorothy Fuldheim left on a 13,000-mile tour of Europe. . . . Don Ferris accompanies her to assist in photographic coverage. . . . Bob Miller, ex-WTAM-WNBK salesman, named to CBS Chicago radio sales. . . . Joe Mulvihill pacted for Sunday night five-minute sport stanza on KYW-TV. . . . WGAR cited by Ohio State Safety Council with "outstanding achievement." . . . Chris Miller on "roaming the town" nightly stint with WSR. . . . Louise Winslow and Walt Henrich staged sixth Pittsburgh Cinerama haul for WERE. . . . Ethel Boros named Cleveland News music critic. . . . Plain Dealer radio-tv editor George Condon into New York for two week writing trip. . . . Sam Elber named WERE promotion-advertising director. . . . Ann Fraykie appointed publicity director at WDOK. . . . Lynn Sheldon ends career as Uncle Leslie, clown, for commercial announcer for Wiedeman beer.





# tonight

YOU  
BELONG  
TO

TONIGHT has taken on a new Kharacter. He's Ernie Kovacs, the new m.c.—mad comic, and chairman—for Mondays and Tuesdays. With him is his entire Kast of Komic Kharacters, the music of Leroy Holmes, songs by Maureen Arthur and Peter Hanley, announcements by Bill Wendell.

The Kovacs formula was proven this past summer: Ernie's nighttime network show hit an 18.8 Nielson—delivered an average of six and a half million homes with each program. And from the critics came such tributes as "genuinely creative" (The New York Times) and "has no peer in the realm of zany, off-beat humor" (New York Herald Tribune). For the facts on the Kovacs contribution to TONIGHT call your NBC Television Network Sales Representative.

**THE ADVENTURES OF ROBIN HOOD**  
(A Village Wooling)  
With Richard Greene, Bernadette O'Farrell, Leslie Phillips, Betty Impey, Donald Pleasance  
Producer: Hannah Weinstein  
Director: Ralph Smart  
Writers: Various  
30 Mins., Mon., 7:30 p.m.  
**JOHNSON & JOHNSON, WILD-ROOT (alt.)**  
CBS-TV, (film)  
(Y & R; BBD & O)

That famed citizen of Sherwood Forest is back again in "The Adventures of Robin Hood" which premeed Monday (1) via CBS-TV. On the basis of the opening installment it appears that the Official Films release will have little difficulty in snaring the small fry viewers and even their elders.

For the kickoff episode, "A Village Wooling," was every bit a lusty piece of merry old England when widows frequently were in distress and Robin Hood conveniently roamed the land to aid and succor these poor unfortunates. Widow for this occasion was buxom Betty Impey who's wooed by bailiff Donald Pleasance (whom she dislikes) and outlaw Leslie Phillips (whom she loves). It goes without saying that Robin and his Sherwood Forest denizens step in to adjust the situation before the half-hour film is over.

Aside from plot development, this British-made series tosses in action-a-plenty—which should whet the interest of moppet audiences. Richard Greene is a dashing, forthright Robin Hood and Bernadette O'Farrell provides pulchritude as a female lieutenant. Phillips is believable as the winning suitor and Pleasance registers as the bumbling bailiff. Miss Impey portrays the widow with gusto.

Punchy performances, direction and writing ably capture the flavor of medieval England. Camerawork and production values are good.

Gibb.

**DENNY VAUGHAN SHOW**  
With Joan Fairfax, Don Wright Chorus, The Diamonds, Glenna Jones Dancers (4), Rudy Toth Orch.  
Producer: Loyd Brydon  
Writers: Mavor Moore, Don Baker  
Musical Director: Rudy Toth  
30 Mins., Mon., 9:30 p.m.  
**LEVER BROS.**  
CBC-TV, from Toronto  
(Young & Rubicam)

Denny Vaughan teeff shows a swift paced revamp on format, thanks to the production values of Loyd Brydon, plus a loosening of the purse strings that would make this the most costly 39 weeks musical series on the CBC trans-Dominion network. For the new season, three major changes will see a French-Canadian entertainer as guest; no American talent will be imported, as in the past; and many of the acts will be those never before seen on TV. In other words, Brydon and Vaughan are going after new faces and new material this season, a commendable departure for viewers who had tired of the hitherto CBC clique.

Denny Vaughan, star of the show, also exhibits a greater maturity and is less of "that nice boy next door." This is notable in his introductory, dinner-coated "This Love I Promise You," his animated singing of "I Love All of You" and the later piano composition of his own "Rhapsody to a Lost Love" with Vaughan at the grand for a moving mood and nice support from Rudy Toth's string section and a step-out solo, with camera treatment, of William Richards, violinist. This was a dramatic interlude and it's hoped that Vaughan will play more of his own piano compositions in future programs.

This is a sprightly musical series, though devoid of comedy routines, and excellent fare. Joan Fairfax, the only vocal star of last season, one number, "Whatever Will Be," and also sings this with a "big girl" understanding she didn't seem to have before. She's also backed off-camera by the Don Wright Chorus (five men, five girls), as is Vaughan periodically, this a happy choice whoever hired the singing ensemble. Producer Brydon has also wisely handed over the choreography to Joe Harris who has enlisted Glenna Jones (formerly buried in Jack Arthur's CNE dancers line), and her three boy partners in top hat and tails for clever ballet taps and waltz lifts, again with that choral background. Later, the next to closing, is an elaborate Egyptian ballet, complete with temple setting and a score of torch-bearing dancers but fitting into the screen with no semblance of crowding and none of that closeup mugging.

Also on the bill are The Dia-

**I LOVE LUCY**  
With Lucille Ball, Desi Arnaz, William Frawley, Vivian Vance, Richard Keith, Bob Hope, guest; Wilbur Hatch, music conductor  
Producer: Arnaz (Desilu)  
Director: James V. Kern  
Writers: Bob Carroll Jr., Madelyn Pugh, Bob Scheller, Bob Weiskopf  
30 Mins., Mon., 9 p.m.  
**GENERAL FOODS, PROCTER & GAMBLE**  
CBS-TV, (film)  
(Y & R, Gray)

Nine o'clock Monday, "I Love Lucy," CBS-TV, sixth term. That should just about cover the situation except that tradition dictates a bit of detail. For the 1956-57 semester the Lucille Ball-Desi Arnaz longrunner will regularly card guest stars. Monday's squarer-upper in that department was Bob Hope and upcoming is a long string typified by the likes of Orson Welles.

When Hope came upon the scene in a Yankee Stadium setting—in deference to the then upcoming World Series—it was inevitable that rapidfire gags and quips would be unleashed. The butt of the jokes and, indeed, the centerpiece of most of the shenanigans was, to nobody's surprise, Miss Ball. She appeared in the guise of a hotdog vendor aiming to get Hope's attention, as a rookie ballplayer doing jigs in the locker-room, and as an umpire doing a snappy "in one" ditty with Arnaz and Hope (also as men in blue) titled "Nobody Loves the Ump."

Hope also had a one-liner re his network, NBC, and a plug for his pic, "Iron Petticoat." Playing Ricky, the son of the Arnazes, is five-year-old Richard Keith, a cutie-boy with some of his front teeth missing. The ever reliable William Frawley and Vivian Vance as Fred & Ethel Mertz complete the cast of regulars. "Lucy" shouldn't have much trouble with its Nielsen even in its sixth season, though much is expected from "Most Beautiful Girl in the World," the upcoming Revlon largesse on NBC-TV.

Trau.

**FOOTBALL REVIEW**  
With Furman Bisher, Ed Danforth, Harry Mehre, Ed Miles, Larry Fox; announcer, Guy Sharpe  
Producer-Director: Taylor Lumpkin  
30 Mins., Sun. (22), 3 p.m.  
**ATLANTA NEWSPAPERS**  
WSB-TV, Atlanta

Football Review is a presentation sponsored by publishers of Atlanta Journal (p.m.) and Constitution (a.m.), which sheets really bear down on sports coverage when football season holds forth.

Furman Bisher is sports ed of Consti while Ed Danforth has similar post with Journal. Others on show are staffers of both sheets who cover games for combined Sunday issue of two papers. Harry Mehre, who played football under Knute Rockne at Notre Dame, is a former head coach at U. of Georgia and Ole Miss.

This show consists of postmortems involving games played the day before. Participants engage in panel-type discussions with informality ruling proceedings. Personnel will change from Sunday to Sunday on this program, providing new faces and information on various teams in Southeastern Conference, who provide major competitions for Georgia Tech Yellow Jackets and U. of Georgia Bulldogs, with whose fortunes Journal and Constitution are primarily concerned.

Lucc.

monds, a male vocal quartet, for their bouncy "Ding-Dong" in shout style but still in good taste delivery. The French-Canadian guest star (this initial of a talent lode that hasn't been tapped before in English-language tv in Canada) was Simone L'Allier, an intimate chanteuse from Montreal, who has sung in the leading night clubs of Europe and the Far East. L'Allier sang "Autumn Leaves" and "I Love Paris" and brought that professional Gallic nostalgia so seldom heard in English language tv in Canada but now to be corrected on the Denny Vaughan show in a country whose population is one-third French-Canadian.

Finale was a George Gershwin melody as tribute to the American composer, in the company round-up, with Rudy Toth's 23 musicians, lending solid background throughout. Whole program is an artistic credit to Vaughan and Brydon for variety and pace, plus the sponsors whose commercials were unobtrusive.

McStay.

**ARTHUR GODFREY SHOW**  
With McGuire Sisters, Pat Boone, Janette Davis, Carmel Quinn, Stan Noonan, Toppers, Tony Marvin  
Producer: Charlie Andrews  
Director: Mike Zeamer  
60 Mins.; Wed. 8 p.m.  
**PARTICIPATING**  
CBS-TV, from N.Y.

Arthur Godfrey resumed his hour-long Wednesday night CBS-TV show last week utilizing the same formula as in past seasons. That is the program was limited to gabbing and singing. It made for a slow-moving stanza.

It's the sameness of the routine, not the calibre of the talent involved, that hurts. The show needs more living up to offset the low key of Godfrey's informality and the steady stream of songs, of which there were 10 last Wednesday (26).

The songselling contingent handle their chores effectively. That takes in Janette Davis, Pat Boone, Stan Noonan, The Toppers and The McGuire Sisters. The last named group didn't perform on the opening show because one of the girls was out ill.

Godfrey conducted the proceedings in a quiet manner, devoting most of his enthusiasm to the various commercials. He's still one of the best salesmen around. His commercial splicing was augmented by a pitch to viewers to purchase products advertised on tv on the grounds that it's the sponsors who foot the high cost of video production.

The show is a color-tv entry, but that didn't seem to carry much weight with Godfrey. He started off the program by rapping the color angle in his reference to having personal difficulty in tuning in shows on the two color tv sets owned by him.

One of the more pleasant bits on the program was Godfrey's closing rendition of "Lost in the Stars."

Jess.

**JACKIE RAE SHOW**  
With Evelyn Gould, Inez and Devin, Gladys Forrester Dancers, Four Grads, Janie and Peggie Karsilis, Jack Kane Orch.  
Director: Norman Sedawie  
Writer: Frank Peppiatti  
30 Mins.; Thurs., 9:30 p.m.  
**NESCAFÉ, SUNBEAM**  
CBC-TV, from Toronto  
(Cockfield-Brown, Vickers & Benson)

With the same sponsors, "the Jackie Rae Show" has returned for another 39-week segment for the full coast-to-coast tv network treatment of the Canadian Broadcasting Corp. Jackie Rae was in fine fettle for his opening "Stepping Out With My Baby" and dominates the show throughout on his own personality, plus a new and speedy format that was only marred on pace by one episode, this the bringing on of two moppets, Janie and Peggie Karsilis (six and eight-year old) for a baby-voice "Tonight You Belong to Me." These youngsters don't even know the meaning of the lyrics and should come back in 15 years. Apart from alleged "cuteness" this was an insult to adult intelligence and the one flaw in an otherwise well-rounded program.

However, it's still Rae's show on name-draw and he has assembled plenty of talent. His hiring of Evelyn Gould, brunet in black sequin gown, for her ballad of "Something Wonderful" to the Gladys Forrester dancers for a couple of numbers, including an eccentric and a finale "Charleston," and the bringing on of The Four Grads (three boys and a girl) for their "I Could Have Danced All Night," complete with those universal, calisthenic and finger-snapping, showed that Jackie Rae touch for swift-paced showmanship.

Also interpolated was a brief, knife-throwing bit by Inez and Devin to "Sabre Song." Highlight, however, "That's Jazz," this for solo stunts on camera for Jack Kane's orch boys in a real jam session, with Rae doing the incidental warbling on top of the piano. The standard of the 30-min. program seemed to be set by the fact that it was over so shortly. Next week's (4) guest star is Burl Ives. McStay.

## Who Can Run an Abacus?

While everybody else in the industry will be using Univac machines or other electronic machines to compute election returns, WRCA-TV, N. Y., is going to compete with NBC, the parent network, by finding an abacus operator. The abacus is the oldest form of machine tabulation known to man. Orientals still use it, and WRCA claims it remains the fastest calculator devised.

Station is going to run a contest to find the speediest abacus operator.

**THE LINEUP**  
With Warner Anderson, Tom Tully, others  
Producer-Director: Jaime Del Valle  
30 Mins.; Fri., 10 p.m.  
**BROWN & WILLIAMSON, P&G**  
CBS-TV, (film)  
(Ted Bates, Y&R)

"The Lineup" has launched its third season, the best evidence that it thrives on the status quo. Nothing has changed. Warner Anderson as Lt. Guthrie and Tom Tully as Inspector Greb are the cops still chasing the robbers, et al. No matter what the law violation or who the culprits, the running stars play it passively as members of the San Francisco police dept. with yarns based on the latter's files. (The network has no writer credits in its file.)

It must give San Franciscans and others cause to wonder why an inspector and a lieutenant often burden themselves with chores more appropriate for lesser members of the town's constabulary or why, indeed, they must operate as a team in such lowcase sleuthing. Still, "The Lineup" is an innocuous celluloid series, rarely exciting and rarely dull, with the title squared by a weekly police lineup in a skein whose format is among the most rigid in the telepic firmament.

When rival NBC hasn't skedged a promising boxing bout, even fight fans might yawn toward tuning in "The Lineup," especially if motivated by the fact that it's back to back with Ed Murrow's "Person to Person." There is something to be said for such laziness in dialing.

Trau.

## BBD&O Study

Continued from page 34

warns, "Buying radio will be harder work."

Agency frowned disapproval on the total dependence of some stations on music-news formatting. "A small, but important, counter-trend is developing among the more enlightened station programmers," agency notes. "Local news coverage, civic discussions, local sports and personalities are in order, instead of dependence on a wire service and spinning platters. Next two or three seasons should show which stations manage to program, promote, merchandise with sincere effort at originality in serving their communities."

While the booklet speaks out in the agency's name about the upbeat future of local audio, it skirts being quoted on the matter of network radio as though it didn't want to be accused of downbeating network. It quotes instead a number of other trade sources. After discussing the various sales plans and program techniques of the four networks, here's what BBD&O non-committally says on its own:

"Use of any one of these network participation plans eliminates the flexibility of local buys and selectivity in reaching special groups. Whether or not this is important depends on the advertiser and the type of message he wants to get across. Here again, 'suitability' is the main factor in determining what form of radio to buy."

Most important change in radio today, according to BBD&O, is "while it is a universal medium, reaching almost everybody at some time during the day and in the course of the broadcast week, no more than a small percentage of these people is ever tuned in to a particular program at any one time (5%). This underlines the great need for frequency of commercial message, if an advertiser who needs to talk to many people is to achieve that in radio, it underlines the need for many advertisements broadcast over a great span of time . . . to reach a goodly percentage of the huge audience."

"A Discussion of Radio" is divided into three parts: First is a brief summary of radio's accomplishments until 1948; against television, from '48 to 1956, and, third, discussion of radio today and its future prospects. It will be released to all BBD&O clients.

## Ward Quaall's V.P. Stripes

Chicago, Oct. 2. Ward Quaall was awarded his veepee stripes by the board of directors of WGN, Inc., last week. Quaall took over as general manager of WGN and WGN-TV on Aug. 1 after a four-year hitch with the Crosley radio-tv properties, headquartered in Cincinnati.

Quaall, incidentally, started his radio career on the Chicago Tribune station in '41.

**MICKY MOUSE CLUB**  
With Jimmie Dodd, Mouseketeers, Tim Considine, Tommy Kirk, others  
Producer: Bill Walsh  
Directors: Sidney Miller, Charles Haas  
60 Mins., Mon.-thru-Fri., 5 p.m.  
Participating  
ABC-TV, (film)

Only thing unfamiliar about the new "Mickey Mouse Club" are the holes where sponsors used to be. Last season, when the show had a gross of \$15,000,000 in advance of the preem, it was SRO in all 20 of the 15-minute weekly segs. Only 12 were sold to begin this semester Monday (1), with another five available for co-op sale through the affiliates. (Judging by WABC-TV, which the show was viewed, local stations aren't moving too rapidly toward Disney strip enough time to show off the first ratings on the season and there's ample reason to believe that a lot of latecomers—national and local—will join the Mouseketeers.

First quarter-hour daily will be the "Mickey Mouse Newsreel," established in the 5 to 5:15 hole to lure some of those adults that ABC-TV has for the preceding "Afternoon Film Festival." Not especially a noteworthy portion of the show. It's kind of dragged out, and kids can only stay with something just so long if there's no excitement buildup.

Stronger portions are the "Fun With Music" seg at 5:15, the serialization at 5:30 and cartoon finale. "Mickey's first night featured two of the older Mouseketeers in a girl-boy routine in song and dance. No doubt about it—Walt Disney and his producer Bill Walsh know how to pick attractive, talented kids to act out regular roles. (Last season, some of the Disney folk thought that the Mouseketeers would be the weakest link in the chain, but it seems the dozen kids in mouse ears and white sweaters are the big attraction.)

At 5:30, Disney ran a long trailer to warm up the slot for forthcoming serialization of the Hardy Boys in "The Mystery of Applegate Treasure." Tim Considine and Tommy Kirk reeled off excerpts from the multi-parter, arranged to whet the appetite of the whodunit-hungry of all ages. In the closing cartoon, nothing other can be said than it's typical Disney in motion.

Art.

**RICKY TICKY PLAYHOUSE**  
With Herb Sheldon  
Producer: Jeremy Tarcher  
Director: Arnee Necks  
60 Mins.; Wed., 10 p.m.  
Participating  
WABD, N. Y.

With fresh theatricals, shorts as well as features, being unloaded on the tv market, it's hard to see how this show can meet the competition. An effort has been made at showcasing and emcee Herb Sheldon lends an assist, but the museum pieces of nickelodeon days, offered as the meat of this weekly stint, hardly stacks up as entertainment today.

The film fare utilized comes from the Screen Souvenirs package bought from Paramount Pictures by UM & M and sold to National Telefilm Associates.

As for the showcasing, Sheldon seated besides an ornate piano, dressed in minstrel garb, uses photos of film celebrities of old and plays songs to give the flavor of the period. The audience is invited to sing along, with the lyrics being flashed on the screen of such tunes as "Sheik of Araby" and "Baby Face." That's also bric-brac of yore for added atmosphere.

While there's some lazy nostalgia in the proceedings which has a certain appeal, it misses the qualities of vitality and freshness. Sheldon's patter is 't too exciting, although he does okay in offering a running dog of some of the shorts being shown, keeping his chatter pointed, yet unobtrusive. Using a split screen technique, Sheldon came through fine in a vaude takeoff, singing "Ricky Ticky Melody."

Films shown last Wed. (26) were "The Iron Worker," a 1922 release; Ben Turpin's starrer "When A Man's A Prince," and a Robert Benchley subject, titled "The Witness." Amazingly enough Benchley's short, concerning Congressional investigating committees and the feelings of a Walter Mitty character about business probes, was as topical today as when the vintage pix was made. Sheldon in his commentary passed up that factor completely.

The hour caught was cut nine minutes, the latter portion taken up by a pitching "screaming" film for the Dexter Hand Sewing Machine.

Horo.

1



# ROSEMARY CLOONEY SHOW

**YOU TOLD US SO!**... when you voted THE ROSEMARY CLOONEY SHOW television's "Best Syndicated Musical Series" . . . and when you snapped up regional sponsorships galore for **FOREMOST DAIRIES, INC., STERLING BREWERS, CLAIROL, BLATZ BEER, A. G. FOOD STORES, BRADING BREWERIES, BLUE CROSS, CHEVROLET DEALERS, CARLING BREWING, MICHIGAN BAKERIES, SAFEWAY STORES, ADMIRAL** . . . plus a host of top local advertisers and stations!

**NOW LOOK WHAT'S HAPPENED!** Rosie's NUMBER 1 of all TV film series (first rating!) with a 17.3 national average in the latest Videodex 284-market survey (August, 1956). "Top 10" local ARB ratings, too!

**the rosemary clooney show** presents 39 of TV's happiest, *highest-rated* half-hours with NELSON RIDDLE and his Orchestra, the HI LO's, and a dream roster of guest stars like JOSE FERRER, TENNESSEE ERNIE FORD, JANET LEIGH, JOHNNY MERCER, ROBERT CLARY, JULIE LONDON, TONY CURTIS and others. Be happy, go Clooney! . . .

TV's highest rated film series...call **MCA TV** today.



## Sarnoff Auditions 1976

Continued from page 33

cial field. "Surely," he added, "we have reason for collective pride."

Here's how Sarnoff's capsulized his prophecies:

1. Nuclear Energy: We will have learned to extract atomic fuel from relatively inexpensive materials, thus making this power both plentiful and economical. Nuclear energy will be brought to a practical state of peace-time usefulness, not only for industry but for planes, ships, trains and automobiles.

2. Solar Energy: The energy of sun rays will be effectively harnessed and in worldwide use.

Global Multichrome

3. Communications: Television, in full colors, will be completely global, so that man will be able not only to speak and hear all around this planet but to see the entire world in natural colors. Individuals will be able to hold private two-way conversations, and see each other as they talk, regardless of the distances separating them.

4. Transportation: Jet-propulsion and rocket-type vehicles, using nuclear fuels, will travel at speeds as high as 5,000 miles an hour with greater safety and comfort than today's aircraft. The world's leading cities will be only hours apart, many of them virtually within commuting distances.

5. Automation: Already well launched, automation will reach a crescendo under the impact of cheap and abundant power. It will increase production, decrease costs, and make more goods and services available to more people.

6. Materials: Chemistry will make spectacular strides in providing ever new materials tailored to meet almost any specifications man can imagine. A tremendous array of new plastics, ceramics, lubricants and categories of substances that as yet have no name will become available for personal and industrial uses.

7. Electronic Light: Electroluminescence or "cold light," now emerging from the research laboratories, will bring into being startling new types of illumination. It will change the appearance of our factories, streets, stores, highways and homes. It will also give us brighter and bigger TV pictures, and ultimately replace the tv tube altogether with a thin, flat-surface screen that will be hung like a picture on the wall.

Robots Move In  
8. Computers: The era of electronic computers, already begun, will reach fruition. Recording and accounting will be taken over by robots, freeing for other work the great majority of the 9,000,000 Americans now engaged in clerical tasks.

9. Food: Striking developments in irrigation and flood control, more efficient use of solar energy, the electronic acceleration of germination and growth, as well as new chemical and biological discoveries will greatly expand mankind's food resources.

10. Health: The close ties now developing between biology, chemistry and physics, applying the new tools of electronics and atomics, will bring an avalanche of improvements in preventive medicine, diagnosis and treatment of human ills.

11. The Home: The housewife's dream of an all-automatic home will be realized. The day's chores

in the home will be pre-scheduled, with each of the tasks performed electronically.

12. Climate: Not only will the prediction of weather for months and even years ahead be perfected, but major steps will have been taken to make and control weather as desired.

13. Communism: Within the next 20 years of Soviet Communism will collapse under the weight of its economic fallacies, its political follies, and the pressures of a restive, disoriented population. These pressures will increase with the rise and spread of education among their own people.

14. People's Capitalism: As Socialism is stripped of its popular appeals, the dynamics of a people's capitalism within a democratic framework will be intensified.

15. Living Standards: The equation of the technical developments already listed will usher in an era of relative economic abundance.

16. Education: As a by-product of economic progress and expanding leisure, man will enter upon a period of universal education. Not only will general levels of knowledge rise, but the intellectual climate will be favorable to development of special talents and individual genius.

Show Biz in the Home  
17. Entertainment: Every form of art and every type of entertainment will be readily accessible in the home. Talent—both live and recorded—will be available by television, radio, and phonograph and electronic photography. The opportunities for creative and interpretive talents will be greater than ever before. The range and variety of programs will embrace everything created by the human mind.

18. Government: Because of unprecedented access to information, public opinion will be a more decisive element in the political life of nations. Prevailing sentiment on any issue will be quickly and accurately registered by electronic means.

19. War: Universal communications and speedy transportation will shrink the world to a neighborhood. Technological developments in weapons of mass destruction will leave no doubt that the alternative is between survival or annihilation. All nations will find it imperative to develop and adopt practical means for disarmament based on effective inspection, control and enforcement. War as an instrument of international policy will be outlawed.

20. Science and Religion: As a reaction against current cynicism and materialism, there will be an upsurge of spiritual vitality. The gradual elimination of physical hunger will deepen the more elemental hunger for faith and salvation, for age-old values beyond the material and temporal that gnaws at the heart of man.

### RCA Tape

Continued from page 33

were clear, although their definition and contrast was not up to the level of "live" telecasting. Dr. Harry F. Olson, director of acoustical and electromechanical research laboratory, said at present

the recorded picture had a definition of 160 lines or two megacycles, comparable to other recorded pictures of today.

### 5 Years Yet For Home Tape

Gen. Sarnoff "guessed" that the home tv player, which also can be utilized for color, should be on the market in about five years. He placed a similar estimate on the commercial production of the other two electronic developments, explaining the long road to travel before an experimental model is ready to be marketed. As of today, however, the correctness of the various principles utilized for the developments have been demonstrated, he stressed.

The RCA board chairman, in response to a question, said that the problems posed by home tv recordings to the broadcasting industry, with different companies selling tv shows via tape, is similar to the problems now faced with motion pictures being telecast. He underscored his belief that the home tv recording tape will not supplant "live" tv broadcasting, just as vintage pix currently has not driven out the "live" format. There is and will be room for both in the tv entertainment spectrum, he added.

A recording attachment has been developed for the home tv tape player, in addition to small transistorized television cameras to be used in connection with the recorder. Programs can be picked up off the tv set and played back later.

The magnetic tape employed is only 1/4-inch of width, and techniques which are now developing will permit the use of two tracks arranged side-by-side on the tape so that the playing time will be doubled. The tape speed is 10 feet per second, and reels of various diameters may be used.

It was envisioned that pre-recorded tv tapes could be marketed in the same fashion as standard phonograph records and sound tapes.

Regarding the other developments, Gen. Sarnoff was given a gold key to enter the world's first electronically air conditioned room, the model built at the research center. In reference to the light amplifier, RCA scientists have developed a new amplifier capable of increasing 1,000 times the brightness of projected light, and have also devised a practical application for such a system in industrial X-ray functions.

Among those exets at the demonstrations were: Frank M. Folsom, RCA prez; Robert Sarnoff, NBC topper; Kenneth Bilby, NBC v.p.; Dr. E. W. Engstrom, senior v.p. of RCA; Dr. Douglas H. Ewing, v.p. RCA Laboratories; Dr. Irving Wolff, v.p., RCA research, and E. C. Anderson, exec v.p., RCA public relations.

### Faulk

Continued from page 35

AFTRA's national body are up in arms at the resolution in behalf of Faulk, who is a middle-roader himself. National has the right, it's said, to ignore the mandate of the local board in writing an anti-blacklist clause into the contracts. However, the issue seems more to be whether to also throw national's support behind Faulk in the AWARE legalities, since some feel such action to be "unwise."

## Official

Continued from page 43

Hawaii and Guam, as well U. S. and Canada.

In addition, Official's "This Is Your Music" series has been sold in six markets, Denmark, Belgium, Luxembourg, Saar Basin, Monaco and Sweden, with negotiations currently underway in Italy, Switzerland and West Germany.

Rush, commenting on the overseas situation, said that "the definite potential in the European market... is as yet relatively unscratched." Local sales personnel in various capitals will help Official realize more of the potential, he added.

Rush noted that Europe has approximately 7,317,600 tv sets in 112 cities throughout 17 countries. Almost all tv systems are government owned and operated, with the number of sets increasing.

"However, we see no rapid influx of sponsors to underwrite programming. In Europe, one finds tv sets are being taxed, with these monies going to support of local stations, and a great portion of current programming is now devoted to classical music, educational subjects and news events. Few series are being programmed as a whole, but rather individual films are being drawn from various series and are shown separately by the various stations. Hours of telecasting at the present time are few, generally from 7:30 to 10:30 p.m., with little or no daytime programming."

In the technical end, additional sound stages will be built at Netleford Studios in Britain due to the increasing Sapphire production load, which now encompasses color. First of the series to go color went before the cameras on Monday (1), when the 18th episode of "The Adventures of Sir Lancelot" went before the cameras. An NBC color expert, Stan Parlin, is currently in England viewing production of the series.

It also was agreed abroad that "Robin Hood," or the other two costume-action series, "Sir Lancelot" and "The Buccaneers," will not be translated into feature length films at present, in view of the competitive factor of tv. All three series are being networked.

## TV Film Code

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NARTB getting joint credits on a proposed seal.

Possible penalties, ranging from censure to ejection from the ATFP, remained in the new code draft after the Frisco conference. Morton remarked, "there will now be uniformity within the television industry on the level of production and exhibition."

One of the ATFP negotiators, Deane F. Johnson, emphasized that no complaints had been issued against the 18-member firms of the alliance.

Under the new agreement, tv film producers would remain affiliate members of the NARTB.

Representing the alliance here were Morton and ATFP lawyers Johnson and Richard R. St. John. Representing the NARTB were Shaffo, Edward H. Bronson, director of the Code Review Board; Mrs. Hugh McClung, president of KHSL-TV in Chico, Cal., and a review board member, and Robert Heald, the NARTB's chief lawyer.

## Metro

Continued from page 43

tion ownership. Miami, an intermixed U and V market, is one of the cities under negotiations. The three-phase Metro tv program calls for station ownership deals up to the maximum allowed by the FCC, that is, five V's and two U's. It already has made a 25% stock interest deal with KTTV, Los Angeles, and has taken a one-year option on a 25% stock interest in KTVR, Denver, both V operations.

In the remaining tv operation phase, that of the sale of its feature film library, Metro in its seven year licensing deals in 17 markets has grossed about \$24,000,000.

Albany-Joel Spivak, son of bandleader Charley Spivak, has joined WPTV as an announcer and deejay. An alumnus of U. of North Carolina, he was associated with its station, WUNC-TV.

## Quinn Sets Warners

### Entries for Lux Video

Hollywood, Oct. 2.

Stanley Quinn, exec producer of "Lux Video Theatre" series on NBC-TV, has obtained clearances on a trio of Warner Bros. pix and vidversions of them will be seen on Lux in the near future.

"Flamingo Road" will be telecast on Lux Oct. 18; "Jezebel," Nov. 8, and "The Gay Sisters" is on the sked, but no date has been set as yet. Lux finalized a deal with Elliott Hyman, reping the syndicate which bought "The Warner Bros. backlog, for WB product to be teletranslated on Lux, but until clearances have been made as to various rights of the properties involved, Lux cannot sked other WB vehicles.

## AFTRA Negotiations

Continued from page 35

AFTRA tenacity as further cause for dragging out negotiations. Only last week, the three networks temporarily escaped the critical scrutiny of the Celler committee, the third governmental unit to launch a network probe. Although the probe seems to have ended amicably, the networks estimate that a measure of public antagonism was certain to result. The networks, the principle employer groups in the negotiations, will have to move carefully to avoid giving the impression that no sooner do they finish with the Government on monopoly than they are having labor problems.

One of the major points of contention is AFTRA's proposed extension of the Pension & Welfare Fund to radio performers. Producers acknowledge that by paying 5% of all radio actor fees into the Fund they will be relinquishing additional millions annually that radio can hardly afford now.

Here are some of the network tv proposals that observers feel will be important in later negotiations:

AFTRA wants to cut the number of rehearsal hours on hour shows from 20 to 12 hours, thereby insuring members the same \$191 for less work. Moreover, "extra rehearsal" payments come under a proposed jump from \$5.60 to \$7.50 an hour.

"Multiple performance" clause in the proposed tv contract is another issue-in-the-making. AFTRA wants full one-time rate for every day a performer appears on a strip show. Under the current contract, expiring Nov. 15, a performer is paid three times the one-time rate for five appearances in a week.

Another thing is the AFTRA demand for solo fees to members of duos and trios, who currently work in tv under a lower group rate.



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Duncan Renaldo as "CISCO"



Hh-how d-d-did l-little D-d-david d-d-do i-i-it ?

— THE ORIGINAL AMATEUR HOUR

## Celler Hearing

Continued from page 32

tion markets, the affiliates themselves exercise a powerful bargaining power.

Again, on the UHF problem, the webs took the initiative, pointing out at the outset that they have all submitted plans and pleas to the FCC for a deintermixture plan of one type or another, all designed to get UHF off the hook and to open up the market to the point where four or more comparable services can exist in the top 100 markets at least. And after Celler had quizzed UHF operators themselves, and found the webs both sympathetic and helpful in their relations with the UHF'ers, he turned to the set-manufacturing affiliates of the networks only to find that they had been doing their utmost to sell UHF sets. He finally declared that "we certainly can't blame the chains" for this problem.

Impression to most observers is that Celler came into the hearings convinced of a huge, conscious conspiracy among the radio, tv, manufacturing, recording, and music licensing activities of the webs, in which each arm of a specific network was at all times aware of what the other was doing and that each activity of one phase was constantly influenced by the others. In spite of efforts on the part of network spokesmen to convince him that the various branches of what Celler termed these "huge, monolithic" operations act independently of each other, he ended the hearings with substantially the same view, although admitting in the case of CBS prez Frank Stanton that, "Stanton had 'corrected' a number of illusions that I had."

### Sarnoff Quizzing

In the final day's hearings, Celler got tough with NBC prez, Robert W. Sarnoff, and he scored in the matter of longterm talent contracts. Committee counsel drew out facts relating to young talent, showing that NBC has the right per contract to determine the non-broadcasting activities (vaude, niteries, films, legit) of the contractees. Sarnoff explained that this is essentially a veto power, so that the artist does not prematurely injure his rep via a try at the other activities.

But counsel asked whether NBC actually determines the specific

spots at which the artist will perform, and Sarnoff admitted he doesn't know. Counsel attempted to point out that such selection of specific niteries, etc., would constitute booking of the artist, in the manner of a talent agency, but Sarnoff pointed out the difference from the talent agency in that NBC pays the artist and an agency collects. Whereupon, the committee brought out the most damaging testimony of all, namely that NBC, under the terms of some of its contracts, collects and retains all non-broadcasting earnings of the talent concerned.

Backgrounding this area of questioning is the fact that the webs were forced to dissolve their old radio artist bureaus in 1941, with the committee's slant being that NBC at least may be engaging in similar activities through individual talent pacts. Sarnoff in several instances was unable to answer specific questions, and although promising to supply the information for the record, left a distinct area of doubt.

### Those Longterm Pacts

Questioning, incidentally, developed the fact that NBC has one performer, Milton Berle, tied to a pact of over 20 years. Four performers, Jimmy Durante, Eddie Fisher, Marlin Perkins ("Zoo Parade") and Martha Raye have pacts running between 15 and 19 years. Six artists are tied to 10-14 year pacts, Sid Caesar, Perry Como, Dave Garroway, Paul Gilbert, Dr. Frances Horwich and Jack Webb. In the 5-9 year category, there are 32, and the grand total of contract talent with pacts over one year is 53.

It was also brought out that NBC's 1955 profit before taxes reached \$14,602,816, while total expenditures in plant and broadcast properties by the NBC as of December, 1954, was \$18,283,383. The '55 profit was based on 3.4% of sales. Other facts & figures—Sarnoff estimated that NBC-RCA was facing an investment of \$80,000,000 to develop color tv. He also stated that NBC's losses on its commercial programs during 1955 totaled \$8,600,000 and that its total programming losses for last year, including sustainers, reached \$24,000,000.

Also revealed was an NBC 50% ownership of (Bob) Hope Enterprises, as well as an unspecified stake in Max Liebman Productions. As to the matter of "where do we go from here?" Celler stated that his committee may hold further hearings in Washington before writing and presenting its report to Congress, but this was by no means certain. One thing is for sure—that the biggest worry facing the broadcasters now stems not from Congressional committees but from the antitrust division of the Dept. of Justice.

## Webs Oppose UHF

Continued from page 32

suggesting that the program "should not be permitted to further postpone the immediate adoption of remedial measures which are now available, for to do so would perpetuate indefinitely the com-

petitive inequality inherent in the present allocation plan."

The NARTB came out flatly against any proposal to transfer all tv to UHF and expressed the belief that future development of the medium will require all 12 VHF channels as well as the 70 in UHF. The Assn. of Maximum Service Telecasters, whose membership comprises over 100 VHF and UHF stations, said that any consideration at this time to shift to UHF would be "superficial" and of little value. The immediate need, it asserted, is for research and development. The organization emphasized the seriousness of the proposal and the importance of maximum coverage of stations to bring program service to the public.

Joint Council on Educational TV said it is too early to tell whether the plan is feasible for some time to come. Both VHF and UHF will be needed but it urged the Commission to go ahead with deintermixture and not be concerned with its effect on VHF stations which have taken the air since the proceedings began.

## Mutual

Continued from page 33

take-on MBS programming, as part of their commitment to exploit upcoming product fully. Currently, the studio only has a few contract players.

Program director Brad Simpson is thinking in terms of kicking off the star programming with a variety show, worldwide in scope. In addition to slotting RKO talent in round of interviews and guest spots, personalities will be used to enhance Mutual's weekday night mystery-adventure block, which recently were listed among the top 10 by Neilson for weekday programming.

With all these plans afoot, the affiliate meeting decided to delay the effective date of the new contract which would "streamline" the net's programming hours.

Under the new contract, now postponed, chief changes include: total hours, subject to net's use, were reduced from 60 to 35 weekly; and station must pre-clear and waive dollar payment on two and three-quarter hours Monday-to-Friday, one hour Saturday and two hours Sunday. In exchange for pre-cleared periods, net would give the station, at no talent cost, a list of net programs.

## Pandora Box

Continued from page 32

want to become associated with other charges being leveled against the webs.

Nonetheless, Jones' report expresses the belief the "top executive echelon in the home offices of the network . . . have deliberately stifled Chicago as an origination center. In spite of the tremendous success of the great majority of network programs that have originated from Chicago—rating-wise, prestige-wise, critic-wise and public acceptance-wise—in spite of the talent on those programs—performers, directors, writers, etc.—the networks have moved these programs out, or refused to clear time for sponsors that wanted to buy the programs originating in New York or Los Angeles instead."

The union exec urged the networks to reappraise the situation. "We urge it in the interest of not just ourselves, but for the good of the industry as a whole. We urge the networks and the advertising agencies to take the initiative themselves and give our industry a broader base to make it more representative of all the country—to again make possible programs with the flavor and the approach of parts of the country other than Madison Ave. and Hollywood & Vine."

It's too early to tell just what the final strategy will be, and perhaps it'll never evolve into a formal project as such. But whether they go direct via missionary groups or are routed through Washington, the reminders of Chicago's ambitions for at least proportionate representation will be reaching the network chieftains before the Celler dust settles in all likelihood.

Montpelier, Vt.—Radio station WSKI here has dropped its affiliation with the ABC, according to Arthur Tucker, vice president and general manager of the outlet.

## ABC-TV

Continued from page 33

formatted and sponsored by separate bankrollers. "Conflict" began the round, bucking the CBS Phil Silver's initiator. In the first half-hour from 7:30 it beat "Name That Tune" 12.8 to 10.3 on Trendex. NBC ran a poor third, with 4.8 for Dinah Shore and "News Caravan." Silvers beat the ABC'er badly in the 8 p.m. slot, 27 to 12.7, but "Conflict" had enough and some left over to beat "Big Surprises" 9.4.

### Tuesday Success Story

A week later, on Sept. 25, "Cheyenne" carried the laurels back to ABC without question. The only real competitor was Silvers who got 18.7 against "Cheyenne's" second-half 18.7. Silvers was invariably the strongman last year.

Other Tuesday night preems, so far for ABC have won over both competing networks. On Sept. 25, "Wyatt Earp" licked the new "Noah's Ark" on NBC, 18.7 to 12.8. "Navy Log" (which is soon to move over to ABC on Wednesdays) got 11.5 for CBS. The week before, "Earp" won again—only this time "Log" ran second and "Ark" third. "Broken Arrow" follows "Earp," making it three adult westerns in a row the week "Cheyenne" plays. It was against regular competition, taking 18.8 to "Joe & Mabel's" 7.5 on CBS and "Fireside Theatre's" 15.2 on NBC.

Set back to the ABC premiere list was Monday's (1) Danny Thomas kickoff. As it started its second season, the 8 p.m. half-hour came in a close third (12.3) to "Sir Laurence" (15.4), Burns & Allen (13.8).

"Rin Tin Tin" beat its regular opponents when it launched on Sept. 14. The dog downed the Friday 7:30 "Flicka" on CBS, 16 to 8.6 and the NBC parlay "Coke Time"-news got 5.5.

New Friday night-at-8 "Jim Bowie" telefilm won against departing competitor in its first outing. This one actually was inconclusive since it edged "Summer Theatre" (CBS) 12.4 to 10.4, while "Truth Or Consequences" picked up 11.6.

"Lone Ranger" was second Thursday 7:30 to NBC's Sore-John Cameron Swayze combo. Latter had 12.0 to its 11.8. But "Ranger" and Silver "placed" against "Sgt. Preston" and wonderdog King, who got a trendex of 8.9 ("Rin Tin," "Bowie" and "Ranger" only took first week audience tallies.)

## Collingwood Drafted

### For 'Odyssey' Series

CBS commentator Charles Collingwood has been drafted by the tv end of the network to serve as host-narrator of its upcoming 60-minute Sunday afternoon "Odyssey" series. The public affairist thus rejoins Collingwood with Charles Romine and others who served as the production force on the ex-"Adventure" series, with producer Romine's pact, which had four years to run, renegotiated by CBS-TV.

"Odyssey" will get going mid-January as a co-op effort with the American Assn. of Museums.

Houston — Bond's, a nationally known clothing chain, is sponsoring a series of 22 programs per week here on KXXZ. Complete sports, news and weather coverage.

## Sponsor Scrams WSAI For WKRC on Cincy Reds, Cueing Stations Rhubarb

Cincinnati, Oct. 2.

Burger Brewery, exclusive radio sponsor of Cincy Reds' baseball games, has dropped WSAI after two seasons and goes back to the stronger-signalled WKRC in 1957 for three years. WKRC is a CBS affiliate. WSAI dropped its ABC affiliations Sunday (30).

Switch was announced over the weekend, regretfully by WSAI. Its president, Sherwood R. Gordon, pointed to a "tremendous job" by the station's handling of the ball-cas, "as hailed by listeners and critics alike." He noted that the ball club management had no part in the deal.

The Gordon statement brought a "sour grapes" retort from Hubert Taft Jr., head of WKRC stations.

Ken Church, WKRC exec, said "Burger wanted a better facility and signal" and returned to WKRC, which did the broadcasts from 1941 to 1945. He reminded that WKRC brought Waite Hoyt, ex hurling great, on from New York in 1942 to announce Reds' games and that Hoyt still fills the job, his contract with the brewery carrying for another five years.

## Dorothy Lewis to Europe

### For Int'l Radio Conclave

Mrs. Dorothy Lewis, co-president of the International Association of Radio Women, leaves today (3) for Europe. She will attend the annual meeting of the women's radio organization, slated to be held Oct. 11 to 16 in Britain. Women from 15 countries are expected to attend the conclave which will be held at the British Broadcasting Corp.

Mrs. Lewis, recently retired from the United Nations, will be the guest of Mme. Vijaya Lakshmi Pandit, High Commissioner for India, during part of her stay in England.

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SELL IT FOR A DOLLAR . . . . .  
AND IT'S HABIT FORMING . . . . .

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LUCILLE BALL & DESI ARNAZ

A DESILU PRODUCTION

CBS-TV—Monday 9:00 p.m.

General Foods and  
Procter & Gamble

## DANNY THOMAS SHOW

Starring  
DANNY THOMAS  
A Marlette Prod.  
FILMED BY DESILU  
ABC-TV—Monday 8:00 p.m.  
Dial Soap & Shampoo  
and Kleenex

## THE RED SKELTON SHOW

FILMED BY DESILU  
CBS-TV—Tuesday 9:30 p.m.  
Johnson's Wax & Pet Milk

## DECEMBER BRIDE

Starring  
SPRING BYINGTON  
A DESILU PRODUCTION  
CBS-TV—Monday 9:30 p.m.  
General Foods

## The Life & Legend of WYATT EARP

Starring  
HUGH O'BRIEN  
A 616 Production  
FILMED BY DESILU  
ABC-TV—Tuesday 8:30 p.m.  
Procter & Gamble and  
General Mills

## THE LINE-UP

FILMED BY DESILU  
CBS-TV—Friday 10:00 p.m.  
Viceroy Cigarettes and  
Procter & Gamble

## SHERIFF OF COCHISE

Starring  
JOHN BROMFIELD  
A DESILU PRODUCTION  
In Association with National  
Telefilm Associates  
National Syndication

## THE ADVENTURES OF JIM BOWIE

Starring  
SCOTT FORBES  
A Jim Bowie Ent., Inc. Prod.  
FILMED BY DESILU  
ABC-TV—Friday 8:00 p.m.  
American Chicle Gum Co.  
& Vaseline

## THE BROTHERS

A Dallard Production  
FILMED BY DESILU  
Starring  
GALE GORDON-BOB SWEENEY  
CBS-TV—Tuesday 8:30 p.m.  
Sheaffer Pens and  
Procter & Gamble

## WIRE SERVICE

A  
DON W. SHARPE WARREN LEWIS  
Production  
FILMED BY DESILU  
ABC-TV—Thursday 9:00 p.m.  
Camel Cigarettes

## CAVALCADE THEATRE

A  
DON W. SHARPE WARREN LEWIS  
Production  
FILMED BY DESILU  
ABC-TV—Tuesday 9:30 p.m.  
The Dupont Company

MONDAY: "Lucy" ..... ½ hr.  
"Bride" ..... ½ hr.  
"Thomas" ..... ½ hr.  
TUESDAY: "Earp" ..... ½ hr.  
"Skelton" ..... ½ hr.  
"Cavalcade" ..... ½ hr.  
"The Brothers" ½ hr.  
THURSDAY: "Wire Service" 1 hr.  
FRIDAY: "Lineup" ..... ½ hr.  
"Bowie" ..... ½ hr.  
Syndication "Cochise" ..... ½ hr.

6 HRS. per week

TOTAL PRODUCTION FOR  
THIS SEASON:

**189½ HOURS**

*Desilu Productions Inc.*

HOLLYWOOD, CALIFORNIA

## Steve Allen Blasts Sullivan

Continued from page 31

the facts and employ the same methods.

"This advice, however, I chose to ignore. The present case causes me to at least reevaluate my thinking. We had been working with Warner Bros. since July to set up coverage of the 'Giant' premiere for Oct. 21. I had made plane reservations to Hollywood to do filmed interviews at Grauman's Chinese Theatre and had just about completed our dealings with Hugh Benson of Warner Bros. publicity department to handle the opening. Just as we were about to place the newspaper ads we were shocked to learn that Warners had suddenly given the 'Giant' premiere to Mr. Sullivan for his show of Oct. 14. Mr. Benson apologized to us and said the change had been made by 'somebody' on the Coast. The following day in a tv reporter's column Mr. Sullivan stated that he had called George Stevens direct and that Stevens had made the deal with him.

"About six weeks ago I wrote and recorded for Coral Records an album called 'The James Dean Story.' At that time, I decided to build a spot on my Sunday program around the idea of the album, and to present to our viewers the fascinating and tragic story of Dean. We planned to use film clips from some of his tv shows. We discussed this segment with Mr. Benson; Warner Bros. was mulling over whether or not they wanted us to combine this idea with the coverage of the 'Giant' premiere, since George Stevens was on record as opposing the plan, and War-

ner Bros. would have to talk him into it.

"I naturally made no secret of our plan to do the Dean tribute as I have always been under the impression that television is an ethical business where about the only kind of thievery one had to worry about was perhaps one comedian borrowing a few jokes from another. Evidently my confidence was misplaced as we learned, to our great shock this morning. We decided to do the Dean tribute on Oct. 14, and had been in contact with Jimmy's uncle and aunt in Fairmount, Ind., as recently as this past Friday.

"This morning we learned that the Sullivan show had cancelled Vic Damone and Imogene Coca and had, evidently in the middle of the night, inserted a tribute to James Dean as part of their Oct. 14 program, and contacted Dean's aunt and uncle.

"As I say, I find it hard to believe that Ed himself could be responsible for such tactics. The public, of course, is entitled to know who is responsible, and, for that matter, I should like to know myself. I think Ed should reprimand those on his staff who are turning what had been, for my part, a very pleasant rivalry into a sort of two-faced operation where a smile is presented to the tv camera but it's cloak-and-dagger time during the week. Certainly the neuritic concentration on ratings does not justify this kind of activity. I have repeatedly said that as long as our show has a good rating (and it has—we're in the Top 10 in many cities) it doesn't bother me a bit that Ed has a higher rating. The main thing I want is to do a good program. The second thing I want is to be allowed to do a good program without having my ideas pirated."

## BBC, BRITISH EQUITY SET AM ACTOR FEES

London, Oct. 2.

A new agreement between the BBC and British Actors' Equity for performers' rates on sound radio, which came into effect last week, provides for a minimum performance rate of \$18, which includes rehearsal time on the day of the performance. Other rehearsals have to be paid for at the rate of \$6 a day.

For its repertory company the BBC has agreed a minimum scale of \$42 weekly and for artists engaged on daily radio serials the minimum has been upped to \$40. In both cases there are bonus payments for repeat performances.

In a comment on the new agreement Gordon Sandison, the Equity general secretary, applauds the interest taken by Sir Ian Jacob, the BBC's director-general, in the negotiations. There has, he says, been a belated awakening of the BBC's sense of responsibility in respect of sound radio fees.

Sandison, however, is still beefing at the BBC's attitude towards television. They still regard tv as an experimental service, he says, which ought not to be expected to provide any actor with a living.

## MORE YARBROUGH 'LOGS'

Hollywood, Oct. 2.

Dean Yarbrough, who directed 19 "Navy Log" telepix last season, has been inked by producer Sam Gallu to helm four more.

Series is aired on ABC-TV.

Dallas — WFAA-TV celebrated its seventh anniversary last Monday. It was in 1950 that the station first went on the air as KBTW operated by Tom Potter, local oil man. The A. H. Belo Corp., owner of the Dallas Morning News, purchased the station from Potter in January of 1950. On March 17, 1950 call letters were changed to WFAA-TV.

## Inside Stuff—Radio-TV

Giraud (Jerry) Chester, director of daytime programming for NBC-TV, and Garnet R. Garrison, ex-NBC and currently director of television for the U. of Michigan, have brought out a second and enlarged edition of their "Television and Radio" through Appleton-Century-Crofts. Volume, originally published in 1950, is revised to cover both the increased impact and the changes in the media since publication of the first edition. Tome is divided into two general sections, "Television and Radio in Society" and "Television and Radio in the Studio," the former covering general aspects of broadcasting, Government regulation, its use as an advertising medium and as entertainment and information and various types of broadcasting. Latter covers the industry from its technical and creative aspects. Also included are sample scripts and illustrations.

Interesting to note is that within 60 days after coming off the press the book has been adopted as a teaching text by 102 colleges and universities.

Fund for the Republic has opened nominations for its second annual Robert E. Sherwood awards for television programs dealing with freedom and justice. Winners in the competition, open to programs presented on television between now and May 31, get prizes of \$20,000 each for the best network drama and best network documentary, and \$15,000 for the best production in either class on an indie station.

Winners of last year's competition, from 125 nominees, were Reginald Rose's "Tragedy in a Temporary Town," out of the "Alcoa Hour" stable; Jerome Coopersmith's "I Was Accused" on "Armstrong Circle Theatre" and WAAM's "Desegregation: Baltimore Report" written by Mrs. Gray Johnson Poole. Jurors will be the same as last year, with one addition, James J. Rorimer, director of the Metropolitan Museum of Art. Others are CCNY president Dr. Buell Gallagher; Robert M. Purcell, prez of KEVE, Minneapolis; Mrs. Eleanor Roosevelt; Gilbert Seide; Robert Taft Jr. and Philip H. Wilkie.

The William Morris agency's George Woods is not kidding about Elvis Presley's next salary standards—he sights a \$250,000 to \$300,000 figure for one spec and two guest-shots. "Which is what WM is offering the networks, after the three-for-\$50,000 commitment to Ed Sullivan expires. There are two more to go on that CBS-TV stint, the next on Oct. 28.

A registration statement was filed last week with the Securities & Exchange Commission by Pyramid Productions, Inc., New York, for a public offering of 200,000 shares of its common stock at \$5 a share. Company was organized in 1952 under the name of Proctor Television Enterprises to produce, develop and package live and filmed shows primarily for tv but also for other branches of the entertainment industry. Leonard Loewinham is president of Pyramid and Everett Rosenthal is board chairman.

Net proceeds of the offering will be used to retire \$125,000 of outstanding 15% debentures and a \$173,000 indebtedness to Trans-Union Productions, Inc., an affiliate. Balance will be used for working capital.

A hundred N.Y. film directors decided unanimously to affiliate permanently with the Screen Directors Guild of America. Group has been examining an affiliation move for the last 10 months, since establishing an organizing committee to investigate unions.

Before choosing the SDGA affiliation, the N.Y. group looked into an affiliation with the Radio-TV Directors Guild and a charter offered by International Alliance of Theatrical Stage Employees.

Assn. of Better Business Bureaus, meeting this week in Atlanta, Ga., is not letting up on "bait and switch," two words that seem to have been forgotten in recent months. According to BBB, the problem still exists.

Today (Wed.) group is holding a panel at the General Oglethorpe Hotel to discuss "Can We Lick the Twin Shames of 'Advertising'?" There will also be a report on ABBB's "bait and switch" survey.

## 'Press Conference'

Continued from page 31

tinued to repeat the journalists-en masse politico vis-a-vis on a network radio hookup the same night, about an hour later. Mutual, airing the NBC repeats until last week, is expected to continue the audio portion. ABC, however, is not being discounted for the radio end. Whole deal is still subject to final sanction from the advertiser proper, it's understood.

While placement of the show will solve one problem for ABC it will create another. It's thought that "OmniBus" is more satisfied with "Conference" as a lead-in than "Polka Time," the live Chicago emanation that the network has offered as a co-operative program to stations. Some outlets are expected to object to lower network payments from Corn Products' network sponsorship because they may be able to grab more coin for themselves via direct local sale on "Polka."

Meanwhile, Miss Rountree is proceeding with program plans. When she speaks of getting her tv show on the road, it is more than just a figure of speech. The half-hour, begun last July, is becoming far more of a travelling press quiz than any others in the field.

Normally based in Washington, the program plans trips to both inside and outside the U.S. Miss Rountree and her husband, Oliver Presbrey, are currently working on a trip to Israel to film a press conference with one of the top government figures there, plus similar trips to several European countries.

## KOB & KSLA

Continued from page 32

ordered to vacate a May, 1955, grant awarded at the time to KSLA-TV in Shreveport. Court ruled that the death of KSLA's principal stockholder and general manager, Don George, last June, requires reconsideration of the grant, since George's qualifications figured largely in the selection of KSLA-TV as licensee. Court rejected the FCC argument that it had no jurisdiction in the matter because George died a year after the grant was made. Southland Television Co., one of the competing applicants, had brought the case to court before George's death, but introduced his death as one of its arguments. FCC hasn't decided whether to comply with the reconsideration order or to appeal to the U. S. Supreme Court.

## 'High Finance'

Continued from page 31

for the Money," with Sam Levenson as host. Although "Money" is off the air, CBS has refused to release the show and apparently has been holding it for such an emergency.

Mennen's Montgomery buy raises another of those interesting agency conflicts, in this case McCann-Erickson. Moreover, the conflict is one in the same program area, dramatic shows. McCann will be repping Mennen on Montgomery, while at the same time holding down "Studio One" for Westinghouse. Shows, of course, overlap. One way out of the conflict is possibility that CBS will come up with an alternate sponsor for Westinghouse, as the latter has requested, and the scheduling is such that Mennen and Westinghouse are slated on alternate weeks.

## AFTRA's Snag In Chi Negotiations

Chicago, Oct. 2.

Talks have commenced between the American Federation of Television & Radio Artists and the four Chi television stations, the four major radio stations, indie packagers and ad agency signatories, on the new two-year local talent contracts due to go into effect Nov. 16. As is the pattern elsewhere, AFTRA is seeking a 20% hike in video fees and an extension of its Pension & Welfare plan to cover staffers and freelancers.

Shaping up as a major stumbling block, is the union's demand that a new clause be written in the tele and staff announcer codes stipulating that when a sponsor or a member of his regular employ doubles as a tv performer or blurb speller, a staff or freelance gabber must also be assigned to the show and paid the standard fee. AFTRA is reportedly determined to go to the mat on this issue.

It's AFTRA's contention that when the bankroller works the program singlehandedly, as is the case on some of the feature films displays where the advertiser gives his own sales pitches, the talent fees he pays himself adds up to a meaningless bookkeeping formality. In the instances where he brings on his reglar help, the union feels it has no way of policing the possibility that such video casuals kick back part or all their fees to their fulltime employees.

No pay boosts are being sought in the local radio pacts with WBBM (CBS), WMAQ (NBC), WLS (ABC), and WGN (indie). Major emphasis here is on incorporating the P&W formula in the AM codes. Staff announcer weekly minimums will remain at \$150, but union is seeking a 15% hike in the gabbers' commercial tv fee structure.

WGN reps this year are sitting in on the joint negotiations after playing it solo two years ago. AFTRA exec secretary Raymond Jones and lawyer Sanford (Bud) Wolff rep the union.

## Walker

Continued from page 32

ple are listening to their radio at this time than are watching tv at the same time." Television is turned off at either 10:30 or 11, he said. He based this on Pulse ratings done in Philly last March. "The habits of people at night, in many instances, can even lengthen the amount of time they spend with their 'radios,'" said Walker, who blasted fulltime radio stations that are "not taking advantage of this tremendous late night audience." He said they program for minorities, or they are not even bothering to program. He said WTTM programs music—not music "to put them to sleep" but popular music on records and coupled with a live duo and singing emcee.

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## Politico TV Pie

Continued from page 35

owns one-third of WKNX-TV in Saginaw, Mich. Rep. Dean P. Taylor (R-N. Y.) holds an approximate 6% interest in WROW-TV in Albany, N. Y., and Rep. Leo W. O'Brien (D-N. Y.) is a director in this station.

Rep. William M. Tuck (D-Va.) has interests in WBTW in Charlotte, N. C., WBTW in Florence, S. C., and WPMY-TV in Greensboro, N. C. Rep. Porter Hardy Jr. (D-Va.) is a voting trustee of WAVY-TV, which is soon to start operations in Norfolk, Va. Rep. Richard W. Hoffman (R-Ill.) owns WHFC in Chicago, which has an ultra high tv permit.

One governor is in the tv business. He is Gov. Ernest W. McFarland of Arizona, who holds substantial stock in KTVK-TV in Phoenix.

Several other personalities active in politics have tv interests. Frank E. McKinney, former chairman of the Democratic National Committee, is 10% owner of WISH-TV in Indianapolis and WANE-TV in Fort Wayne, Ind. J. Leonard Reinsch, who was convention manager for the Democrats in Chicago, is managing director of the Cox radio and tv stations and has a financial interest in WCKT-TV (TV) in

Miami, Fla., and in WHIO-TV in Dayton.

Edward O. Lamb, owner of WICU (TV) in Erie, Pa., contributed substantially to Sen. Estes Kefauver's candidacy for the presidential nomination and is participating in the current campaign of the Democratic vice presidential nominee. Former Atty. Gen. J. Howard McGrath, who helped finance and manage Kefauver's primary campaign, is executive vicepres of the Lamb Enterprises.

Many former figures in public life have tv identifications. Mrs. Oveta Culp Hobby, former Secretary of Health and Welfare, is the wife of former Texas Gov. William P. Hobby, who owns KPRC-TV in Houston. Former Gov. Roy J. Turner of Oklahoma has a 12½% interest in KWTW in Oklahoma City. Former Gov. Horace Hildreth of Maine holds controlling stock in WABI-TV in Bangor, Me., and has substantial holdings in WMTW (TV) in Poland Spring, Me. Former Gov. James A. Knoe of Louisiana owns KNOW-TV in Monroe, La.

Two former commissioners of the FCC have tv interests. Former chairman Wayne Coy owns 50% of KBO-TV in Albuquerque, N. M., and is consultant for Time-Life which is his partner in KOB and which owns KTVT in Salt Lake City and KLZ-TV in Denver. Former commissioner Ewell K. Jett is vice president and director of WMAR-TV in Baltimore.

Former Denver Mayor Quigg Newton, now with the Ford Foundation, has a minority stock interest in KOA-TV in Denver.

Ownership of broadcast properties by members of Congress once came under attack. In 1947, Sen. Joseph McCarthy (R-Wis.) introduced a bill which would bar them or their wives from holding radio station licenses. The measure got nowhere.

## TVB

Continued from page 35

by what has taken place in the industry.

Machine can save agencies vast amounts of coin now expended in maintaining enormous staffs to research and collate data. And TVB says, it will save days and weeks of costly time that now go into developing necessary information on which to base video purchases.

Ramac is in the experimental stages. Next year it should be ready for extensive industrial use. It will take TVB several additional months to "program" the machine and to train operators, so that at least two to two and a half years will have passed before it's in general use.

The machine is capable of storing 5,000,000 units of information on electronic drums that take up only a few square feet. (The whole machine doesn't take up much more.) Research data, currently supplied to the industry, consumes innumerable feet when it comes from punch cards (which have to be filed). That's at very best under present conditions; in many places even bulkier paper files, which require massive staffs, are used.

IBM calculator will open the way to making some of the quickest advertising decisions tv has seen, according to Oliver Treyz, prexy of TVB.

## Rod Serling

Continued from page 35

situation in tv will be status quo." Serling's prominence as a name tv writer began three years ago with his "Patterns," and since that time he has cascaded his earnings into a total of about \$275,000—approximately \$200,000 from film sales and screenplays, and \$75,000 from tv.

He sold "Patterns" to United Artists for \$25,000 plus 15% of the net; "Rack" to Metro for \$75,000; "Incident in An Alley," later retitled "Line of Duty," to UA for \$20,000 plus a percentage of the profits; and UA is negotiating for his "Portrait in Celluloid." UA bought "The Strike" for \$25,000 plus a percentage.

UA turned "Duty" over to Mike

Myerberg for production, with Serling to screenplay his teleplay, but the writer walked off the project. He explained: "There were too many rewrites, and I didn't like it. I lost faith in my property, and wasn't sure it was being done my way." Subsequently UA shifted the property from Myerberg to the team of Russell Greene and Clarence Rouse.

In tv, mainly from hour-long shows, Serling has earned \$75,000 in the past three years.

He is also under contract to Metro on a two-year deal, to write one screenplay a year. He receives \$40,000 for his first screenplay, and \$50,000 for his second.

Although his film earnings are far more than those from tv, Serling said: "I'll stick to tv as my basic bread-and-butter. Live tv still has faults, but it's closest to the theatre, and the closest thing to fun, if any writing can be called fun. There's an excitement about it, and it gives the writer an identity he never had before."

## 'Lucy' a Smash In Aussie TV 'Sneak'; Mostly Yank Fare

Sydney, Oct. 2

The Frank Packer newspaper group, operating tv station TCN on Channel Nine headquartered in Sydney, stole a march on all commercial and non-commercial tv stations by hitting the sets here Sept. 16 over a four-hour continuous span, thus giving the Aussies their first real taste of this new (for here) medium. Actually, tv is not timed to commence officially until around Nov. 4.

Initial program viewed by an estimated crowd of 75,000 via radio stores opened for the memorable occasion stood goggle-eyed as they watched a load of Yankee fare, mixed with homebrew talent, hit the sets. "I Love Lucy" scored a smash hit with the viewers and should hit the no. 1 spot on regular playdates. "Patti Page Show" likewise had them gaping and looking for more after its 15-minute run. Best of the homebrew talent was the Johnny O'Connor Show featuring pop numbers. Star has been in vaude and nightclubs for a long span. This show should also hit the popularity jackpot on regular dating. A show highlight was a coverage of the Katherine Dunham Dancers, current at the Tivoli, here, on for a brief term and lensed from the Tivoli Theatre.

Reception was excellent, sound very good, with no backwash, quite a feather in the cap of TCN technicians operating on initial bid.

Shows presently listed here include "Father Knows Best," "Robin Hood," "Beyond Tomorrow," "Jungle Jim," "Lady in the Morgue," "Texas Rangers," "Jet Jackson," "Racket Squad," "Our British Heritage."

Set manufacturers, previously admitting that the sale of sets had been slow prior to the TCN debut now aver that business has lifted 100% and a continuous sales upbeat is predicted despite the high cost of equipment (about \$450).

Cinema loops have not been affected by the initial tv intro, but admit that the boxoffice will show a decided reaction when tv gets underway commercially and non-commercially in early November.

Balance of this year is tipped to see about 3,000 tv sets operating in private homes, with figure jumping to around 5,000 early in '57.

## Pay Hike Swells BBC Budget By \$1,960,000

London, Oct. 2. An extra \$1,960,000 has been added to the BBC's yearly wage bill with the announcement last week that 14,500 of its workers will get pay increases to bring their rates into line with other comparable organizations.

The changes, which backdate to the beginning of last month, will give 3,000 manual workers total wages of \$22.40 to \$36.40 a week, 5,000 office staff \$14 to \$36.40 a week, and 6,500 monthly paid salaried staff, \$2,100 to \$7,000 a year. The Corporation has also introduced a system of merit awards.

## '7 Lively Arts'

Continued from page 31

jazz ballet, several folk operas and classic drama on the order of "Oedipus Rex."

Also on the slate will be several remotes, which could embrace actual pickups of performances or else styled along specific themes. Herridge would also like to do one or two completely filmed shows. Series won't be "segmented," but each hour will comprise a single theme unto itself, with the entire series embracing all the lively arts. It's set for a fall start next season, probably Sundays from 5 to 6 or possibly 6 to 7 p.m.

Herridge, who hit the bigtime via his unique narrative style on "Camera Three," first a local N.Y. entry but later moved up to network status, has been on "Studio One" as producer since the beginning of this summer. Originally slated to alternate this season with Felix Jackson, he's been taken off the show effective Oct. 29 to devote full time to the new project. Duff, vet director and sometime producer on the erstwhile "Philco-Goodyear Playhouse," who was pacted to an exclusive producer-director deal by CBS-TV a few weeks ago, takes over the "Studio One" slot as alternate with Jackson, with his first show slated for Dec. 24. He's been working on the series for several weeks, however.

## Gleason

Continued from page 31

charm," comprising the premiering "Oh, Susanna" (Gale Storm) and "Hey Jeannie" (Jeannie Carson). Miss Williams scored a 90-minute Trendex of 26.8, compared with ABC's 13.0 and CBS' 11.9. The half-hour breakdowns showed the spec topping "Susannah" and Welk at 9, 26.2 to 9.7 (CBS) and 15.7 (ABC). At 9:30, Miss Williams scored again, 27.7 to "Jeannie's" 9.8 and Welk's 15.4. At 10, it was 26.5 for the water show, 16.2 for CBS' "Gunsmoke" and 7.9 for ABC's "Masquerade Party."

On Sunday (30), Ed Sullivan continued to stretch his margin over Steve Allen, with Sullivan pulling down a 34.1 for CBS-TV and Allen managing a 19.5. Shares were 57.4% for CBS-TV and 33.5% for Allen. ABC-TV's "Famous Film Festival," in its final week in the Sunday time (it switches to Saturdays and "Amateur Hour" takes over), pulled a 4.2 rating and 7.1 share.

"Person to Person," with the Duke & Duchess of Windsor as guests Friday night (28), pulled down its highest rating and share since last fall, running hard over NBC's "Cavalcade of Sports" by the lopsided score of 30.3 to 4.2. The Ed Murrow starrer's share hit 62.8%.

## WCAU-U. of P. Courses

Philadelphia, Oct. 2. The WCAU stations and the U. of Pennsylvania are conducting a full-credit course on the broadcast industry.

The sessions directed by Dr. Charles Lee, of the English dept., will include seminars on production, direction, scripting, promotion, publicity and public service. WCAU will be represented by members of the exec. production and technical staffs.

## KEAR GOES OFF AIR AS NABET STRIKES

San Francisco, Oct. 2.

NABET struck KEAR last week and the station's operator promptly retaliated by saying he'd keep the 10,000-watt air until a new operator takes over Oct. 7.

The longhair outlet has been plagued by financial troubles for several years and was finally leased last June by Dave Segal, who runs a successful Denver radio station. The FCC approved the lease early in September.

Sherman Bazell, president of Frisco's NABET local, said five technicians and engineers walked out, set up picket lines and threw the station off the air over job security and demands for back pay and vacation claims ranging from \$400 to \$900.

## Flannel Suits

Continued from page 31

resulted in Esty's "ultimatum" to the client to blow the whole works.)

Kudner's loss of the Texaco biz came out of the blue, with the agency execs more or less stunned by the sudden decision. About \$7,000,000 of the total amount is being channeled into radio-tv, including the Metropolitan Opera Saturday afternoon pickups on ABC Radio. Although client dropped the Jimmy Durante television show at the end of last season, considerable coin this season is going into regional and local pickups of football and other sports, accounting for a major portion of the tv billings.

Meanwhile Zenith has come out with an announcement that it is calling it quits with its BBD&O allegiance. Who gets the Chi account is still up in the air with L. C. Truesdell, vicepres of Zenith, stating that several agencies are under consideration. Final selection will be made in a few days. Look for BBD&O to lose the Ethyl billings, too, goes the word.

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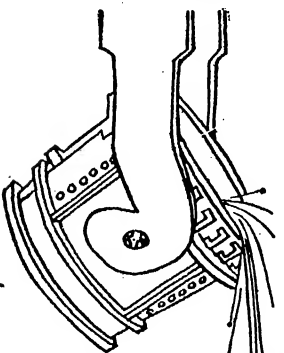
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—HARRISON, *Washington Evening Star*

“‘Bang the Drum Slowly’ was brilliantly acted, imaginatively staged and superbly directed.”

—MACKIN, *Newark-News*

“Charm, innocence, knowledgeable actors, superior direction, a fine story, terrific emotional wallop. The play had all of these!”

—FINK, *Chicago Tribune*

“One of the best dramas of this young television season.”

—PEARSON, *Desert News and Telegram, Salt Lake City*

“One of the more interesting teleplays of the young season. Magnificent portrayal by Newman.”

—Philadelphia Bulletin

“Paul Newman, one of the best young dramatic actors around... a nice flair for comedy. Albert Salmi, infinitely appealing.”

—REMINGTON, *Pittsburgh Press*

The United States Steel Hour thanks each and every member of the fine cast that made “Bang the Drum Slowly” such a topnotch production. Because of time shortage, we were unable to show the usual cast listing at the end of the show. Here it is now: Paul Newman starred in Arnold Schulman’s adaptation of the Mark Harris novel for television. It was produced by THE THEATRE GUILD.



Don't miss the **Steel Hour** on October 10, when Gypsy Rose Lee, Gig Young and Leora Dana star in the hilarious “Sauce for the Goose.”

**UNITED STATES STEEL HOUR**

produced by THE THEATRE GUILD

Alternate Wednesdays

**10** p.m.

CHANNEL **2**

**PAUL NEWMAN** . . . . Henry Wiggen  
**ALBERT SALMI** . . . . Bruce Pearson  
**GEORGANN JOHNSON** . . . . Holly  
**RUDY BOND** . . . . Dutch  
**ARCH JOHNSON** . . . . Goose  
**JOHN MC GOVERN** . . . . Mr. Moors  
**ANN THOMAS** . . . Telephone Operator  
**GEORGE PEPPARD** . . . Piney Woods  
**FRED STEWART** . . . Bradley Lord  
**TED BENIADES** . . . . Ugly  
**CLU GULAGER** . . . . Coker  
**JIM WYLER** . . . . Sid Goldman  
**BERT REMSEN** . . . . Horse  
**ALLEN LEAF** . . . . Mick

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**BEVERLY CASS** . . . . Miss New Jersey  
**SANDRA SIMPSON** . . . . Miss Vermont  
**LORNA RINGLER** . . . . Miss Pennsylvania  
**JEWEL SMERAGE** . . . . Miss Massachusetts  
**JOY CORRADO** . . . . Miss Connecticut

#### Production Staff

Scenic Designer CARL KENT	Technical Director ROBERT DAILEY	Costume Designer GENE COFFIN
Set Dressing KEN KRAUSGIL	Associate Director BRUCE MINNIX	Musical Director RALPH NORMAN WILKINSON
Lighting GREG HARNEY	Editor DOROTHY HECHTLINGER	Associate Producer JOHN HAGGOTT

Directed by DANIEL PETRIE

Executive Producer MARSHALL JAMISON

# Jocks, Jukes and Disks

By HERM SCHOENFELD

Elvis Presley: "Love Me Tender," "Any Way You Want Me" (RCA Victor). Like his previous disks, this Elvis Presley platter is an automatic hit. But "Love Me Tender," the title song from the 20th-Fox pic in which Presley is making his film bow, is a change-of-pace material for this singer. Instead of the frantic, note-breaking style which has characterized Presley's other vocals, he makes an effort to sing in a legit ballad style. The result is not too striking, but the Presley fans will undoubtedly go for it. On the flip, Presley reverts back to his normal style, and this side could be the one to step out as the top side.

Cab Calloway: "The Music Goes Round and Round," "I'll Be Worthy of You" (ABC-Paramount). The 1935 flash hit, "Music Goes Round and Round," has come back with a rock

of the w.k. fairy tale and it could develop into a popular juve number. Joe Leahy's orch and chorus give it a crisp, lucid rendition which is even appealing to adults. Leahy's version of "Prenez Garde" is an okay side, with a vocal by Lois Winters.

Guy Lombardo Orch: "Cannon Ball," "Love Me Sweet and Love Me Long" (Capitol). Two typical, highly listenable sides by the perennial Guy Lombardo organization. "Cannon Ball" spotlights the twin pianos in a tempo that's about as jazzy as Lombardo ever gets. Flip is a bouncy ballad easily vocalized by Kenny Gardner.

Guy Mitchell: "Crazy With Love," "Singing The Blues" (Columbia). Guy Mitchell emerges on this coupling with a new style-for himself—but, unfortunately, it's a style that is more widely known as



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tract spins, but it will take more time.

Dave Barry: "Do It Yourself Psychiatry" (Key). This extended-play comedy monolog by Dave Barry contains several chuckles, but it should have been more tightly edited for a disk production. The gab routine has too many soft spots over the 11-minute run and some of the gags are obviously straining. Audience laughter on the disks helps cue the punchlines. The subject matter is fully defined in the title.

Eddie Lawrence: "The New Philosopher," "Loco Baseball" (Coral). "The New Philosopher" picks up where "The Old Philosopher" left off and it should do as well. Eddie Lawrence has devised a funny philosophical format for this wax character and it stands up in sequel. This side could even go farther than the kickoff since the character is so well established. His chile version of baseball on the bottom deck is also good for extra spinners.

Vin Caplette & The Vanguards: "Don't Forget," "Play Me Some Music for Crying" (Harper). This indie Boston disk should spread out of the New England territory on the strength of the "Don't Forget" side. It's a standup ballad that gets a slick harmony treatment pegged for jock and juke spinning. Flip side is just par for the course and won't get to mean too much.

Bobby Darin: "The Greatest Builder," "Hear Them Bells" (Decca). Latest entry in the current wave or religiousos. "The Greatest Builder" tries a new approach to the familiar theme and Bobby Darin gives an all-out reading. "Hear Them Bells" is an utempto religiouso in a get-happy tempo and Darin also belts this one neatly.

## Album Reviews

Gordon Jenkins' "Manhattan Tower," a solid album hit for Decca over the past 10 years, has now been dressed up in a new, expanded package version by the composer-conductor for Capitol Records. The original 16-minute work has been enlarged to a set that tunes some 45 minutes with the addition of new songs and atmospheric bits, a dramatic framework and some new characters. There's due to be some debate whether the new work is superior to the original. Jenkins has added some fine songs, but the overall impact of the original tight musical narrative has been somewhat diluted in the expansion process. Jenkins' inclination towards the verbal cliché also becomes accentuated in the longer work. It's still, however, an over-lyrically attractive work which contains the excellent "New York's My Home," already a top standard in the pop repertoire. Elliott Lewis plays the central character with Beverly Mahr as his girl friend, Julie. Ralph Brewster Singers handle the choral assignments ably.

Pedro Garcia & His Del Prado Orch: "Cha Cha Cha" (Audio Fidelity). This set, recorded in Mexico City, is noteworthy not only for the authentic Latin rhythms, but for its superlative sound. All of the rhythm instruments' nuances are captured in this platter and give a real added dimension to the listening. This is legit hi-fi by an indie label which has been specializing in getting all of the sound into the groove.

"Perry Como Sings Christmas Music" (RCA Victor). Victor has opened its holiday campaign early this year with a package by Perry Como that's bound to be a best-

seller. It's an appealing compilation of holiday songs ranging from the "Rudolph the Red-Nosed Reindeer" to the traditional "The 12 Days of Christmas." In all, 16 numbers are included, all sung in Como's usual relaxed style with backing by the Mitchell Ayres and Russ Case orchs.

"The Genius of Art Tatum" (Clef). Under the aegis of jazz impresario and diskery-owner Norman Granz, Art Tatum has been given the chance to spread out on LP. This is No. 11 in a series of 12-inch platters devoted to the superb pianist and this set contains Tatum's interpretations of such standards as "There's a Small Hotel," "The Way You Look To Night," "Dancin' in the Dark," "These Foolish Things," "Sophisticated Lady" and a few other similar great oldies. As usual, Tatum plays with taste and flawless technique. Herm.

## ASCAP's Coast Conclave

ASCAP's general meeting on the Coast has been set for Oct. 15 at the Beverly Hills Hotel. L. Wolfe Gilbert, board member and head of the Coast writers committee, will preside. ASCAP prexy Paul Cunningham, who's due to return from Europe this week, will attend the Coast conclave along with comptroller George Hoffman and general counsel Herman Finkestein.

The annual gathering of the ASCAPers in N.Y. will follow the Coast meet by a few weeks.

## Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. \*Legit musical. †Film. ‡TV.

Survey Week of Sept. 21-27, 1956

Allegheny Moon	Oxford
Bus Stop Song—†"Bus Stop"	Miller
By The Fountains of Rome—*†"My Fair Lady"	Chappell
Canadian Sunset	Meridian
Cindy, Oh, Cindy	Marks-B
Friendly Persuasion—†"Friendly Persuasion"	Felst
Giant—†"Giant"	Witmark
Happiness Street	Planetary
How Little We Know	Morris
I Could Have Danced All Night—*†"My Fair Lady"	Chappell
If I Had My Druthers—*†"Li'l Abner"	Commander
Lay Down Your Arms	Ludlow
Mr. Wonderful—*†"Mr. Wonderful"	Laurel
My Prayer	Shapiro-B
Namely You—*†"Li'l Abner"	Commander
On The Street Where You Live—*†"My Fair Lady"	Chappell
One Finger Piano	Marks
Petticoats Of Portugal	Christopher
Test Of Time	Paramount
That's All There Is To That	Meridian
Tonight You Belong To Me	BVC
True Love—†"High Society"	Buxton Hill
Walk Hand In Hand	Republic
War and Peace—†"War and Peace"	Famous
Whatever Will Be, Will Be—†"Man Who Knew"	Artists
When The White Lilacs Bloom Again	Harms
Where In The World	Broadcast
With A Little Bit Of Luck—*†"My Fair Lady"	Chappell
You Can't Run Away From It	Col. Pic.
You're Sensational—†"High Society"	Buxton Hill

## Top 30 Songs on TV

(More In Case of Ties)

A Heart Without A Sweetheart	United
Allegheny Moon	Oxford
Bigelow 6-2000	Copar
Canadian Sunset	Meridian
Don't Be Cruel	P&S
Fabulous Character	Valando
Friendly Persuasion—†"Friendly Persuasion"	Felst
Give Us This Day	Valando
Green Door	Trinity
Happiness Street	Planetary
Hound Dog	P&L
I Almost Lost My Mind	St. Louis
I Could Have Danced All Night—*†"My Fair Lady"	Chappell
I Love Mickey	Willow
In The Middle Of The House	Shapiro-B
I've Grown Accustomed—*†"My Fair Lady"	Chappell
Keep Your Cotton Pickin' Patties Off My Heart	Duet
My Prayer	Shapiro-B
On The Street Where You Live—*†"My Fair Lady"	Chappell
Pardners—†"Pardners"	Paramount
Poor People Of Paris	Connelly
Song For A Summer Night	Cromwell
Speak, My Love	Harvard
Test Of Time	Paramount
Tonight You Belong To Me	BVC
True Love—†"High Society"	Buxton Hill
Whatever Will Be, Will Be—†"Man Who Knew"	Artists
Who Wants To Be A Millionaire—†"High Society"	Buxton Hill
With A Little Bit Of Luck—*†"My Fair Lady"	Chappell
You Don't Know Me	H&R

## VARIETY 10 Best Sellers on Coin-Machines

1. DON'T BE CRUEL (7)	Elvis Presley	Victor
2. CANADIAN SUNSET (8)	Hugo Winterhalter	Victor
	Andy Williams	Cadence
3. WHATEVER WILL BE, WILL BE (11)	Doris Day	Columbia
4. WALKING IN THE RAIN (2)	Johnnie Ray	Columbia
5. HOUND DOG (9)	Elvis Presley	Victor
	Helmut Zacharias	Decca
	Billy Vaughn	Dot
	LeRoy Holmes	MGM
	Florian Zabach	Mercury
	Patterson	Mercury
	Bill Doggett	King
	Patti Page	Mercury
	Patience & Prudence	Liberty

## Second Group

YOU DON'T KNOW ME	Jerry Vale	Columbia
AFTER THE LIGHTS GO DOWN LOW	Al Hibbler	Decca
IN THE MIDDLE OF THE HOUSE	Rusty Draper	Mercury
	Vaughn Monroe	Victor
MIRACLE OF LOVE	Ginny Gibson	ABC-PAR
	Eileen Rodgers	Columbia
GIVE US THIS DAY	Joni James	MGM
FRIENDLY PERSUASION	Pat Boone	Dot
	Four Aces	Decca
HAPPINESS STREET	Georgia Gibbs	Mercury
	Tony Bennett	Columbia
THE GREEN DOOR	Jim Love	Dot
LAY DOWN THE ARMS	Chordettes	Cadence
HEARTACHES	Some'thin' Smith	Epic

(Figures in parentheses indicate number of weeks song has been in the Top 10)



# MEASURING XMAS FOR TAPE

## Strange 'Panel' Show

Without going into the merits of the recent subcommittee probe of the House Judiciary Committee into radio and television, of which Rep. Emanuel Celler (D., Brooklyn) is chairman, that "Between The Lines" discussion show on DuMont Sunday (30) noon was a strange variation of the theme, so far as "panel" shows are concerned. Invariably anything calling for a moderator implies a pro-and-con approach. This was a one-way street.

Not only did Rep. Celler reiterate his charges against the alleged control by the networks "over talent, programming and advertising in violation of the antitrust laws" and restated his concern as to "the public interest," which is still an issue which the networks are legally contesting, but he had a 100% team to further accentuate the negative.

[Supplementarily, Ted Yates, director of news and special events for DuMont, avers that a representative of "the other side" was invited to appear on the station and declined. That, however, was not announced on the show to minimize its partisanship.]

Understandably, top songsmiths Oscar Hammerstein 2d and Arthur Schwartz, latter being among the 33 co-plaintiffs in a \$150,000,000 damage claim against Broadcast Music Inc., the networks and their affiliated recording companies, were enthusiastic allies of Rep. Celler. Even the wisdom of a supposedly impartial radio-TV columnist, John Crosby (N.Y. Herald Tribune) taking sides might be overlooked. But when the moderator of "Between The Lines," Lester L. Wolff, also got into the act and proffered the information that disk jockeys allegedly can't pick their own tunes—"the programs their broadcast are picked for them"—it accentuates the one-way slanting.

Wolff has had deejay shows on WMCA, WMGM and WHLI, he stated, and indicated that the records to be broadcast were picked for him. He wasn't sure by whom, whether the station manager or the program manager, excepting that since the platters are culled from the top 40 tunes and since BMI is potentially represented in this bracket, he supported the allegations of the others about "an iron curtain on good music" and "a blackout on ASCAP tunes" etc.

The show opened with congratulatory wires from Ira Gershwin and Richard Adler. Rep. Celler accented the "tremendous power of communication and education" via television, citing that in one Sunday afternoon more people were exposed to Shakespeare than in 100 years of plays, books and film productions the world over. He also stressed the network's "blackout of news" on his probe into broadcasting and felt that tv just was remiss in keeping the television audience "not fully informed" of this inquiry.

The show was backgrounded by a curtain which featured the musical scale, in keeping with the accent on ASCAP vs. BMI, rather than the overall broadcasting picture. Hammerstein cogently detailed the "effect of too much power when the stations can exploit what they please from its own publishing companies and via its own record companies."

There was also a reprise of the hearing testimony that "the majority of the directors of BMI are from the two networks," and charts, trade ads (including VARIETY), brochures, etc. were placed before the image orthicon to point up that the dominant percentages in the Hit Parade and among the Top Ten are and/or were BMI-controlled. The accent was that "what the public does not hear it doesn't miss; and it selects the hits from what it hears."

Now for the show biz footnote. For one thing, since this is for the record, it must be stated as a matter of fact rather than any journalistic boast that VARIETY was among the first, if not the first, to spotlight the rock 'n' roll trend. Its editorial campaign against the "leeries" in some of the "beat" numbers was widely picked up. From that, in fact, came the allegation that VARIETY was even pro-ASCAP which, again for the record, it must be stated that whenever VARIETY is for or against anything there is no subtlety about it—it's said in proper Editorial Position display, with a forthright approach. News stories are not utilized for coloration; if the context of a story imparts a "leerie" or a negative approach to the rock 'n' roll behaviorism, this is because it is a statement of news report. By the same token, more than once there have been Page 1 stories on the socko boxoffice impact of rock 'n' roll.

And with that established, this "panel" or "discussion" show was strangely off-base in more than one respect. It's debatable whether RCA Victor and Columbia control the majority of the pop hits, because there has been many a month where the indie labels have dominated.

As for Rep. Celler's opinion that the networks are "the end-all and be-all over the airwaves" and his opinion that Elvis Presley and rock 'n' roll represent "the lowest denominator of bad taste," that is a viewpoint that might be subject to some rebuttal from an opposite viewpoint.

This was too much of a one-way street. There was no panel discussion. Rep. Celler's expression of "gratitude" to DuMont for the facilities might be a reverse attitude if, perhaps, the same channel were to have been open to a 100% diametrically opposite point of view.

The evidence was loaded against BMI. Alleged BMI directives included "play at least three BMI songs at least twice daily"; that in 1953 BMI dominated 74% of the No. 1 tunes; 62% each of No. 2 and No. 3 position.

Quoting from VARIETY, the week of Sept. 22, 1956 tunes saw BMI in the 1-2-4-7-8-9-10 positions, i.e. seven out of 10, and that "My Prayer" (The Platters), No. 3, was a revival.

So far as the "panel" was concerned, the exposition accented (1) the Hill & Range deal; (2), the alleged "electronic curtain" drawn against ASCAP; (3), "the air is in trust" via FCC licensing; (4), BMI subsidized Martin Block and 1,300 publishers, etc.

It's a question whether CBS and NBC will care to open their facilities to a panel of its own choosing, but there is a question also about the New York DuMont outlet permitting itself to go 100% the one-way route, its denial of "responsibility for the statements" notwithstanding.

A pro-and-con discussion of BMI versus ASCAP, the so-called "electronic curtain" on ASCAP music; a debate on Elvis Presley, rock 'n' roll, etc., would be interesting—if the "naye" side had its opportunities. But a moderator who gets into the act where his guest conversationalists—you can't say panelists, because that implies a two-way debate—are all of the same mind, and footnotes the unanimity with his personal opinion, instead of officiating as the impartial umpire, has created something of a first in tv programming. If the intent was to create an irritation technique, Channel 5 (N.Y.) achieved it—the webs are probably besaucupped. Whether they will want to try their cause over the airwaves, as a footnote to the Foley Square (N.Y.) Federal Court-house hearings, is their decision. —Abel.

## DIPPING PRICES FOR MASS PUSH

This year's Christmas season will see a big push to develop a mass market for tape machines and pre-recorded tapes. New playback machines at reduced prices will be spotlighted by various manufacturers while, for the first time, a move will be made to get wide showcasing for the prerecorded tapes in the disk retail stores.

The main focus of tape industry is still on the problem of stepping up machine sales. The big hype in this field is stereophonic sound, which is relatively easy to get on tape and very complicated to reproduce on disks. Hence, the manufacturers are hard-selling stereophonic sound via tape to the high-fidelity market this year as the latest advance in sound reproduction.

It's hoped that the sharp drop in prices for stereophonic playback equipment will open the door to the mass market. RCA Victor, for example, is now merchandising a stereo machine for under \$300 while the Ampex Co. is now selling a stereo line ranging from \$380. A short time ago, prices for stereo equipment, which requires a two-channel amplifying and speaker system, were strictly in the luxury class.

While RCA Victor and a flock of independent companies have been marketing prerecorded tapes, the distribution of such music has been extremely limited. Few retailers have been willing to carry the tapes in view of the limited sales potential. Victor is expected to take steps shortly to sell dealers on carrying a tape line.

Victor, at the present time, is the sole major active in the tape market. The other top disk companies, however, have been experimenting in this field for the past few years and are now ready to jump into the market at short notice if and when the demand develops sufficiently. Victor execs have been "surprised" by their tape sales to the point where they are issuing the tapes on a regular basis.

## Lester Sims Exits Miller Music In Big Three Reorg

Lester Sims, professional manager of Miller Music, one of the Big Three companies, exited that spot last week as part of a reorganization of the whole firm. One of highest priced music men in the business, Sims had been with the Big Three since 1942, when he joined it as a playlist-arranger and songplugger. He became top man in the Miller firm about seven years ago in the reshuffle of personnel that followed the late Harry Link's exit as head of Felst Music.

Under the new setup, Ted Black moves up from the Big Three pop staff to take over as associate professional manager of the Miller catalog. Murray Baker, manager of the Robbins firm, will supervise Black's operation while Norman (Continued on page 70)

## RED FOLEY RELIGIOSO GOES OVER 1,000,000

Red Foley's disk for Decca, "Peace In The Valley," has gone over the 1,000,000 sales marker. It's the first time a country & western religious tune has hit the golden circle for Decca. The tune was originally released five years ago and has been a consistent seller since.

Leonard W. Schneider, Decca's exec v.p., is presenting Foley with a golden platter of the song on the ABC-TV show, "Ozark Jubilee," tomorrow (Thurs.).

## Cleffers Nix Hanging on Webs' Bid To 'Divest' If Suit Is Withdrawn

### Have Issue, Will Travel

Some of the songwriters would like to roadshow the verbal slugging match over BMI's role in the music biz that took place last week during the House Antitrust Subcommittee hearings at Foley Square, N. Y. Arthur Schwartz, lead name songwriter in the cleffer suit against BMI, has challenged BMI proxy Carl Haverlin, or any other designated BMI rep, to debate on video the issue of: "Is there freedom for music over radio and television in America today?" BMI execs declined the invitation, having previously indicated that they would prefer to try their case in the courts.

Schwartz asked Haverlin to debate after the latter said that Congressman Emanuel Celler, chairman of the hearings, had "been misled by false accusations," referring to Celler's appearance on the WABD (N.Y.) television panel show Sunday (30) which rapped the broadcasters and BMI. Schwartz denied Haverlin's comment that the panel show discussion concerned a lawsuit. "It concerned," Schwartz said, "the trusteeship of the air, a matter of vital public interest."

Haverlin also declined an invitation to appear on WABD to answer the allegations made on the Sunday panel show. Ted Yates, WABD director of news and special events, extended the invitation to Haverlin last Thursday (27).

## Hammerstein On 'Undue Plugging' By Web Owners

New York, Sept. 27.

Editor, VARIETY:

I did not understand the word "backfire" on the first page of VARIETY last week. (Refers to the Frank Sinatra versus Mitch Miller blast, and vice versa, which was a side-bar to the Rep. Emanuel Celler probe into the broadcasting business, and which incidentally touched on the ASCAP songwriters' suit versus BMI and the networks—Ed.) Without challenging the figures for the moment, I submit to you that the figures make no difference.

The principle involved is, should the companies which own and control the principal media of exploiting songs be in a position to exploit their own songs at the expense of others?

It is a simple matter of unfair competition.

If only 5% of the performances on the air were BMI, and that 5% was the result of undue plugging by the owners of the songs, who also own the airwaves, it would still in my opinion be an outrage.

There is no reason why ASCAP should not have competition. Unfair competition is what the songwriters are talking about. And when I say songwriters I don't mean ASCAP at all. I mean all songwriters outside the orbit, and the employment of the broadcaster-owned publishing companies.

Oscar Hammerstein 2d.

### 'Opry' Grand \$4,300, S.A.

San Antonio, Oct. 2. Sol Wolf, manager of the Municipal Auditorium, had to open the balcony to accommodate the crowd at the "Grand Ole Opry" show Friday (28) night.

Gross receipts reached around \$4,300, big here for a western show of its type.

Although Frank Stanton and Robert Sarnoff, heads of the CBS and NBC, opened the door to a possible settlement of the ASCAP songwriters' \$150,000,000 antitrust suit, the cleffers are not walking through. Both Stanton and Sarnoff, testifying before the House Antitrust subcommittee hearings in N.Y. last week, said they would be willing to examine their stock interest in Broadcast Music Inc. if the songwriters agreed to withdraw their court action, which has now been pending for three years.

A spokesman for the songwriters stated that it sounded like the type of "proposal that the Russians would make in the United Nations." "The networks," he said, "want us to terminate our suit only on the promise that they will take a good hard look at BMI. They give us no further assurances." The cleffer spokesman denied that any talks whatsoever had taken place between the plaintiffs and representatives of the broadcasters and BMI as a result of the Congressional hearings.

The songwriters, who have renewed offensive on their charges that the broadcasters have lowered "an electronic curtain" against ASCAP in favor of BMI, are still adamant on their demands for complete divorcement of the broadcasting industry from the music business. That covers not only the broadcasters' ownership of BMI, but the webs' control of disk affiliates and music publishing companies. This, essentially, is what the songwriters are asking for in their Federal Court action.

The recent Congressional hearings, before a committee avowedly sympathetic to the ASCAP cause, has given the plaintiffs a big shot in the arm. While much of the evidence before the House committee had been adduced in pre-trial examinations, it only received wide publicity when the House committee put it into the public record.

Trade observers believe that the House hearings could well be the catalyst in bringing the two conflicting parties together at some future date. It's highly doubtful whether NBC and CBS would ever agree to sever relations with their disk affiliates, RCA Victor and Columbia, but a proposal to divest their stock ownership in BMI is seen as a likely talking basis for give-and-take on both sides.

## Marvin Cane Quits Bourne; Back to Paxton

In line with the George Paxton music firms' expansion program, Marvin Cane rejoined the operation last week in a stock acquisition deal. Cane exited the general manager's berth at Bourne to tie up with Paxton.

Cane had been general manager at Bourne for the past 16 months. Before that he had been associated with Paxton as general professional manager. Wally Schuster stays on (Continued on page 70)

## CONTINENT-HOPPING MANTOVANI IN U. S.

Fresh from a South African concert tour, Mantovani arrived from Europe Saturday (29) with his orchestra to kick off an 80-city trek of the U.S. and Canada under direction of Columbia Artists Management. Swing, which will mark the British conductor's second U.S. visit and his initial coast-to-coast tour, got underway Monday (1) in Worcester, Mass.

Before winding up the junket in New York's Carnegie Hall, Dec. 9, Mantovani will touch such keys as Boston, Hartford, Chicago, Minneapolis, Vancouver, New Orleans and Washington.

# Presley & Praxiteles

## Boston Post Ribs Greek Prof's Comparing Wiggler To Statue of Hermes

**Boston, Oct. 2.**

The revived Boston Post, operating now under three court appointed trustees and which has been taking an interest in show business editorially of later, came up with some advice for Elvis Presley's pressagent in an editorial, "Who's Hermes, Professor?" Saturday (29).

"Now we have heard everything!" said the editorial. A professor named Wood, head of the art department of Arizona State College, says that Elvis Presley and "Praxiteles' statue of Hermes, are look-alikes. Also Theseus on the Parthenon at Athens. Same nose. same lips. same sideburns.

"He went further, further. Presley's bumps and grinds are typical of the twitch and twist of Greek sculpture," says the professor. "Come, come, professor, lecture courses on gay art can't be that hard." Elvis Presley has about as much resemblance to Praxiteles' Hermes as you have to a Martian.

"One of these days, soon, we feel sure, Elvis Presley will be laughing his way to the bank with a wheelbarrow load of money, and all of a sudden his vogue will come to an abrupt end. Either that or he will be torn up for souvenirs by a horde of teenagers. And you are going to feel awful foolish when some teenager asks you, 'Hey, pop, who's this Praxiteles?'"

"Of course, if the bone-shaking singer's pressagent is even half awake he will haul his client off to some museum, pose him beside a plaster cast of Praxiteles' Hermes, while Presley sings to the statue, 'You Ain't Nothing But a Houn' dog,'

"Ah, this culture bit! Even the squares get into the act."

## LAUDS SAMMY DAVIS JR. VIS-A-VIS ROCK 'N' ROLL

North Tonawanda, N. Y.  
**Editor, VARIETY:**  
 As a reader of **VARIETY** and the parent of three children I felt compelled to comment on Sammy Davis Jr.'s letter to you on Juvenile Delinquency.

My children are in the age bracket of rock 'n' roll fans. We feel rock 'n' roll can and does contribute to delinquency so we try, rather successfully, to see they have little exposure to same. However, this becomes increasingly difficult when they reach the years where they are often away from home for entertainment. I thought Mr. Davis' views were sound and action in this direction is sadly needed. Suggestive lyrics and "gyrations" are becoming increasingly hard to avoid or ignore.

Certainly your quoting Presley, "If the kids don't sit down I won't sing (?) for you anymore!", was absolutely ridiculous. As long as he is there to excite them they can be expected to react as they do. Rather like spanking a naughty child and then telling it not to cry.

I grew up in the "geep" and "shag" era and while much of the music was not too melodious or sweet to listen to it wasn't suggestive or obscene in performance, or in view

I read in VARIETY not too long ago that certain record stars had already devoted time and effort to record special material along the line of the Davis letter. I have never heard these efforts, only an

(Continued on page 68)

## DJ Backs Performers' Juve Delinquency Pitch

**Editor, VARIETY:**  
Sammy Davis Jr.'s idea in regard to juvenile delinquency is an excellent one and typical of his constant fight in this direction. As a disk jockey constantly dealing with teenagers there is no question in my mind of the influence exerted by the Presleys, Hales, Platters etc. These idols can certainly lead the youngsters in the right direction through their concentrated efforts.

I for one would pick up this cause and give it my complete cooperation on the air as I feel most every disk jockey will.

**Barry Kaye**

(F: 1 D: 1)

The Narcotics Squad of the New York City Police Dept. got a symbolic songfest at its annual shindig at the Hotel Van Rensselaer.

Medley selected for the dope dicks by the Mitchell-Ruff Duo, doubling from Greenwich Village's Cafe Bohemia, included "Tea for Two," "Tumbling Tumbleweeds" and "Flying Home."

## Darnel B/W Exec Duties In Jubilee's Expansion; Plan Promo. Sales Units

Singer Bill Darnel goes to the other side of the record in his new tieup with Jubilee Records. As part of the label's buildup program, Darnel moves in to the front office to handle sales, promotion, publicity assists in the artists & repertoire division.

He'll work with a&r chief Morty Palitz, who kicked off Jubilee's stepped-up program when he bought into the firm last May.

The move is the first in an expansion process which will see the addition of promotion and sales branches in the south in the near future.

## Mitch Miller, His Eye Is on the 'Sparrow' In Behalf of His Starlings

It pays to have an a&r man for a father. Margie (age 9) and Mikey (age 11) Miller, children of Columbia Records pop a&r chief Mitch Miller, have set a tv-disk tandem on their tune, "Song of the Sparrow."

The song got a double-faced etching (one side vocal and the other instrumental) by their father on the Col label as well as a tele showcasing on CBS-TV's "Studio One" presentation of "A Man's World" Monday (1) night. The song was originally presented on Ed Murrow's "Person to Person" on the same web several months ago with the moppets on the piano and "daddy" on the oboe.

Recently Miller was approached for a tune for "A Man's World" and submitted his kiddies' opus along with some other tunes. The "Studio One" execs latched on to "Sparrow" and Miller rushed a diskling into the market to tie in with the show. Col shipped close to 100,000' platters into market so that it could be in retailers hands on the day following the telecast.

Miller has tied in with "Studio One" successfully on such previous clickos as "Let Me Go Lover" and "Song For A Summer Night."

## DGG HQ Moving To Hamburg by '57

Hanover, Sept. 25.

The entire administration of Deutsche Grammophon Gesellschaft, headquartered in Hannover (northern Germany), is shifting HQ to Hamburg, the move to be completed by April, 1957. Only the production plants will remain in Hanover.

Diskery, country's biggest and reputedly the oldest on the Continent, currently has 1,500 on its payroll. Besides pressing records for its own (Deutsche Grammophon for classical, Polydor for pop, and Archive for pre-classical music), its daughter company Heliodor (in Germany distributed by Nora-Radio) and its American affiliates, Decca, Brunswick and Coral, it also does the pressing job for Philips in this country.

DGG's attempts to exploit the international market are evidenced by the fact that there is hardly a European country in which it is not operating. It has Polydor S.A., Paris (With Paul Durand acting as artists & repertoire man) since last April; then Polydor Wien (Vienna), launched

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(Continued on page 70)

## RETAIL DISK AND ALBUM BEST SELLERS

## VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk.		Artist, Label, Title	New York	Long Island	Washington	Boston	Albany	Philadelphia	Pittsburgh	Birmingham	Miami	St. Louis	Chicago	Indianapolis	Minneapolis	Kansas City	St. Louis	Cleveland	Los Angeles	San Francisco	Denver	Seattle	Oakland	
1	1	ELVIS PRESLEY (Victor) "Don't Be Cruel" .....	2	..	1	1	3	1	4	1	2	1	1	1	3	1	1	6	..	1	1	6	161	
2	2	HUGO WINTERHALTER (Victor) "Canadian Sunset" .....	1	1	3	3	4	2	..	3	2	..	3	3	4	..	6	6	4	6	2	2	..	130
3	5	BILL DOGGETT (King) "Honky Tonk" .....	3	2	2	5	..	5	2	4	..	4	2	10	2	..	..	2	2	5	..	4	111	
4	3	ELVIS PRESLEY (Victor) "Hound Dog" .....	5	..	1	7	2	..	2	..	3	..	2	1	3	..	..	7	1	1	6	..	..	102
5	4	PLATTERS (Mercury) "My Prayer" .....	2	..	5	..	..	7	3	..	6	4	5	..	2	..	..	7	5	3	..	7	76	
6	6	PATIENCE & PRUDENCE (Liberty) "Tonight You Belong to Me" .....	10	8	6	..	..	5	4	..	5	7	6	..	6	..	10	2	..	3	4	..	3	75
7	7	DORIS DAY (Columbia) "Whatever Will Be, Will Be" .....	3	10	10	..	3	1	10	..	7	..	8	..	7	..	..	9	3	7	8	..	2	66
8	8	JOHNNIE RAY (Columbia) "Just Walking in the Rain" .....	7	4	..	6	..	..	..	8	..	7	..	..	1	8	..	..	..	..	3	..	44	
9	9	EDDIE HEYWOOD (Mercury) "Soft, Summer Breeze" .....	..	7	..	..	9	..	..	10	..	9	4	9	6	..	5	..	..	7	5	..	39	
10	16	CROSBY & KELLY (Capitol) "True Love" .....	9	8	6	..	..	6	6	..	3	..	..	..	..	..	..	..	..	..	..	..	28	
11	18	JIM LOWE (Dot) "The Green Door" .....	..	..	..	..	..	4	..	1	..	10	..	7	..	..	..	..	..	..	1	27		
12	..	JANE POWELL (Verve) "True Love" .....	..	..	..	..	..	..	..	..	..	..	5	..	..	..	3	8	..	..	..	24		
13	13	PATTI PAGE (Mercury) "Allegheny Moon" .....	6	..	..	..	6	..	5	..	..	..	5	..	..	..	..	..	10	..	..	23		
14	12	MITCH MILLER (Columbia) "Song for a Summer Night" .....	..	..	9	9	..	7	..	..	..	8	..	3	..	..	..	..	10	..	20			
15	20	PAT BOONE (Dot) "Friendly Persuasion" .....	..	..	..	..	7	9	..	1	..	8	..	..	..	..	..	..	..	..	19			
16A	10	SANFORD CLARK (Dot) "The Fool" .....	..	..	..	..	..	10	9	..	10	9	..	5	..	..	..	..	..	5	18			
16B	11	ANDY WILLIAMS (Cadence) "Canadian Sunset" .....	..	..	..	..	..	..	8	..	3	..	..	..	..	..	4	..	..	..	18			
18	14	JERRY VALE (Columbia) "You Don't Know Me" .....	..	7	..	..	..	..	..	..	2	..	9	..	9	..	..	..	..	..	17			
19	..	EILEEN RODGERS (Columbia) "Miracle of Love" .....	..	..	..	..	..	..	4	4	..	..	..	..	..	..	..	..	..	..	14			
20	18	RUSTY DRAPER (Mercury) "In the Middle of the House" .....	..	..	7	..	5	..	..	..	..	8	..	..	..	..	..	..	..	8	..	13		
21	24	AL HIBBLER (Decca) "After the Lights Go Down Low" .....	..	8	..	..	8	..	..	..	..	..	7	..	5	..	..	..	..	..	12			
22A	..	VAUGHN MONROE (Victor) "In the Middle of the House" .....	5	..	..	10	..	..	..	..	..	..	8	..	..	..	..	..	..	..	10			
22B	..	SAMMY DAVIS JR. (Decca) "Earthbound" .....	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	10			
22C	..	WARD & DOMINOS (Decca) "St. Theresa of the Roses" .....	..	4	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10			
25	22	NAT (KING) COLE (Capitol) "That's All There Is to That" .....	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	7	..	7		
1		2	3	4	5	6	7	8	9	10														
EDDY DUCHIN STORY Film Soundtrack		MY FAIR LADY Broadway Cast	CALYPSO Harry Belafonte	KING AND I Film Soundtrack	ELVIS PRESLEY Elvis Presley	HIGH SOCIETY Film Soundtrack	OKLAHOMA! Film Soundtrack	CAROUSEL Film Soundtrack	THE PLATTERS Platters	SONGS FOR SWINGING LOVERS														
Decca		Columbia	Victor	Capitol	Victor	Capitol	Capitol	Capitol	Mercury	Frank Sinatra														
DL 8289		OL 5090	LPM 1248 EPA 1248	W 740 EAP 740	LPM 1254 EPB 1254	W 750	SAO 595 SDM 595	W 694 EDM 694	MG 20146	W 653 EAP 653														

# N.Y. Hi-Fi Fair's 'Eye and Ear' Appeal; Sock B. O. With Buffs Paying to Get In

By HERM SCHOENFELD

The high fidelity market has now been converted to gloss and chrome packaging as evidenced by the N.Y. High Fidelity Show at the N.Y. Trade Show Building which ended Sunday (30) after a four-day run. While many of the exhibit rooms at previous hi-fi fairs looked like the backroom of a radio repair shop, this year's exhibits were aimed at both eye and ear.

For the first time this year, the show, which formerly was held at the neighboring Hotel New Yorker, had an accurate h.o. barometer to measure the hi-fi fever. While past shows were cuff, this one had an admission price of 50c and 75c for afternoons and evenings. Over 40,000 attended the show during the four-day stand.

Aside from the slick packaging of the hi-fi products, little new was shown at the fair this year. A new type of electrostatic speaker was shown at one of the 100-odd exhibits, but this development is still in the experimental stage. Other new devices were a new pickup arm mechanism that automatically tracked with the record and wall enclosure speakers that looked like picture frames.

The minor disk companies, which participated in past hi-fi shows, were not prominently represented. RCA had a small exhibit for its line of speakers and technical equipment that contrasted with its big layout last year. Indie disk companies, like Audio Fidelity and Urania, had space with Audio Fidelity disk getting a big play at virtually all the other exhibits which were using the platters as demonstrators.

As usual, the various exhibitors poured on the decibels in trying to attract and impress the potential customers who paid to get in. The effective soundproofing of each exhibit room, however, kept the overall din at a tolerable level on all four floors of the Trade Show Bldg.

The hi-fi show this year was sponsored by a trade organization of equipment companies called the Institute of High Fidelity. Previously it was run by a private promoter who sold exhibit space to the various companies.

The association already is talking of another show for next year. It's expected that more floor space will be needed, and the show may be held earlier in the month. (This year's dating was planned to avoid conflict with Jewish holidays.) Hi-fi traders also are running February shows in Los Angeles and San Francisco. Boston and Philadelphia are also on the agenda, but every other year, instead of annually.

## 65 MFRS. COME IN ON BOSTON'S HI-FI SHOW

Boston, Oct. 2.

Boston's Hi-Fi Show, which last year drew more than 50,000 enthusiasts, opens a "million dollar" exhibit in Hotel Touraine Oct. 4, running through Sunday (7).

Exhibits by 65 manufacturers coast-to-coast will feature this year's show with WBZ, WCRB and WXHR playing host by presenting live broadcasts and demonstrations.

At a session on final arrangements for the third annual High Fidelity Music Show this week, John Thornton, show prexy, presented checks of \$500 each to winners of the Arthur Fiedler Scholarship Fund. The fund was established last year at show time for deserving music students.

Officers of the show are: John Thornton, president; Richard L. Kay and Norman Seifert, vice presidents; Edwin Sanger, secretary, and Theodore Jones, treasurer. Directors are: Arthur Fiedler, Gardiner G. Greene, Cyrus Durgin, Michael Scott and Hermon H. Scott. Arthur T. Johnson is manager and Peg McCarthy assistant manager.

## Morty Wax to Marks

Morty Wax, who has been handling disk jockey promotion in the ABC-Paramount Records in the New York area, has switched to a similar job at E. B. Marks Music, working under v.p. Arnold Shaw.

No replacement has been set as yet for Wax at ABC-Par.

## Ode to Elvis

A pop "ode" to "My Boy Elvis" has just been recorded by Janis Martin for RCA Victor. It's published by Hill & Range; authors are Virginia Fitting and Doc Rockingham.

PS—H&R is the freres Aberbach's company which set up a music pub subside known as Elvis Presley Songs Inc. Since Victor records Presley exclusively, it's not likely any other waxeries will license this tune.

## DECCA BUILDING NEW PRESSING PLANT IN ILL.

Decca Records is expanding its manufacturing facilities with the building of a new plant in Pinckneyville, Ill. Decca prexy Milton R. Rackmil inked the deal with the town's Chamber of Commerce last week. The diskery has two other plants now in operation, at Gloversville, N. Y., and Richmond, Ind.

Pressure of expanding sales and the potential of still higher grosses in the future for the disk industry cued the construction plans for a new factory.

## Albert Von Tilzer Dies At 78; Vet Composer and Kin Made Pop Music History

Albert Von Tilzer, 78, veteran composer, died Mon. (1) in Los Angeles after a long illness. He had been living on the Coast since 1930. One of his biggest hits was "Take Me Out to the Ball Game," written in collaboration with Jack Norworth. Although the song is regarded as baseball's theme song, Von Tilzer reportedly didn't see a game until 20 years after the song was written.

He and his brother Harry made pop music history at the turn of the century. Four other brothers also were associated with the music biz. The brothers' family name was Gumm, but when Harry, the eldest, left their Indianapolis home to join the Cole Bros. Circus, he adopted his mother's name of Tilzer and added Von for a touch of class. All the other brothers, except for Harold, adopted the Von Tilzer handle. Harold is the only brother now living. The other brothers, Harry, Jules, Will and Jack died previously.

Harold is a 50% owner of Broadway Music with the widow of Will Von Tilzer, who has since remarried. Latter had two children, Stanley and Marian, who are the only Von Tilzer progeny now living. There's an action now pending in N. Y. Surrogate Court on the determination of the estate and (Continued on page 68)

## Form 2 Pubberies to Cull Tunes From 'Hellinger Stories' Telepix

### Phi Beta Jive

A national college fraternity, Nafajra, has been set up for the advancement of jazz on the campus. The square handle for the new organization is National Jazz Fraternity and chapters are being organized in various colleges by school musicians and jazz buffs.

Directors of the frat include Dave Brubeck, Nat Hentoff, Cozy Cole, Leonard Feather, Billy Taylor and Bill Coss. David J. Martindell is prexy of the outfit.

The first major tie-in between the music publishing biz and tv was made last week with the formation of two new firms by Murray and Irving Deutch, for Peer International and Quality Films. The new publishing setup will handle all the music that goes into the upcoming "Mark Hellinger Stories" series slated for telepix production by Quality.

Deal was set by the Deutch brother and Charles Weintraub, Quality prexy. (Jack Entratter, boniface of the Sands Hotel, Las Vegas, is partnered with Weintraub on the Hellinger telepix series.) The two firms set up for the telepix series' music are Quality Music (ASCAP) and Chaumer Music (BMI). The Deutches, who head up Peer's professional department, have turned over 50% of the world rights, excluding the U.S., to Peer.

Musical blueprint for the tele series includes pop tunes as well as background music. All the music will automatically go into either Quality or Chaumer and virtually assures an important disk plug since top names are being utilized for the series. For example, already lined up for the first four editions are Nat King Cole, Julie London, Frank Sinatra and Frances Faye.

The Deutches see the coup as a new outlet for songwriters because they'll also build scripts around tunes submitted as well as slot songs into other stories ready for shooting. There are 5,400 stories in the Hellinger package.

Named on the board of directors for Quality Music are: Charles Weintraub, prez; Irving Deutch, v.p.; and Maurice Janov, secretary-treasurer. Board directors of Chaumer are: Maurice Janov, prez; Murray Deutch, v.p.; and Charles Weintraub, secretary-treasurer.

Heading up the production for the telepix series is Charles R. Rogers, with Lou Forbes as musical director. Series is already committed to NBC-TV but no time slotting has yet been set.

## CLEFFERS SUE 3 PUBS ON 'NO MAN AN ISLAND'

Songwriters Joan Whitney and Alex Kramer slapped an infringement suit against Ross Junnickel, Theodore Presser and Bourne (all music firms) in N. Y. Federal Court last week. Presser originally published the tune and R-J subsequently took it over by assignment to give it pop exploitation.

Action involves alleged infringement of plaintiffs' tune, "No Man Is An Island" (title is derived from a sermon by John Donne), which includes the words "No man stands alone." Complaint charges that the defendants, R-J and Presser, with full knowledge of the plaintiffs' prior copyright in 1951, unlawfully infringed and exploited a similarly titled tune called "No Man Is An Island" (No Man Can Stand Alone), which was copied from the plaintiffs' tune.

The complaint also states that Bourne was named as defendant for refusing to bring the action. The team wrote the tune in 1950 and assigned the rights to Bourne the following year. Action seeks damages sustained of not less than \$950 in addition to an accounting of the profits derived from the alleged infringement.

## Long Way to Moscow

The Soviet Army Chorus & Band, which recently made an eight-week tour of England, cut some sides in Britain which will be packaged in an album release in the U. S. by Angel Records next month.

Repertory will contain Russian folk songs and "It's A Long Way To Tipperary" in English.

## Bill Jordan's Label

Bill Jordan, classical pianist at Miami Beach's Bar of Music, is stepping into the disk biz via his own label. He's etched an LP package tagged "Bill Jordan and his Twin Piano Album" under the Jordan Records banner.

The pianist was in New York last week lining up distribution for a November release.

## VARIETY Scoreboard OF

# TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

## TALENT

POSITIONS This Last Week Week		ARTIST AND LABEL	TUNE
1	1	ELVIS PRESLEY (Victor) .....	(Don't Be Cruel Hound Dog I Want You, I Need You
2	3	HUGO WINTERHALTER (Victor) .....	Canadian Sunset
3	4	BILL DOGGETT (King) .....	Honky Tonk
4	5	DORIS DAY (Columbia) .....	Whatever Will Be, Will Be
5	2	PLATTERS (Mercury) .....	(My Prayer It Isn't Right Heaven On Earth.
6	6	PATIENCE & PRUDENCE (Liberty) .....	Tonight You Belong To Me
7	7	JOHNNIE RAY (Columbia) .....	Just Walking In The Rain
8	8	PATTI PAGE (Mercury) .....	Allegheny Moon
9	9	EDDIE HEYWOOD (Mercury) .....	Soft, Summer Breeze
10		JIM LOWE (Dot) .....	The Green Door

## TUNES

(\*ASCAP. †BMI)

POSITIONS This Last Week Week		TUNE	PUBLISHER
1	1	†CANADIAN SUNSET .....	Meridian
2	2	†DON'T BE CRUEL .....	Shalimar-P
3	3	*WHATEVER WILL BE, WILL BE .....	Artists
4	4	*MY PRAYER .....	Shapiro-B
5	5	*TONIGHT YOU BELONG TO ME .....	BVC
6	6	†HOUND DOG .....	Presley-L
7	7	*ALLEGHENY MOON .....	Oxford
8	8	†HONKY TONK .....	Billace
9	10	†JUST WALKING IN THE RAIN .....	Golden West
10	9	†SOFT, SUMMER BREEZE .....	Regent



# Top Record Talent and Tunes

# VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in the competition as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less than those of some cases than those which receive only one mention. Cities and blockys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP + BMI

\* ASCAP + BMI

[illegible]

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**ROBERT CARLTON**  
WMBD, Peoria, Ill.



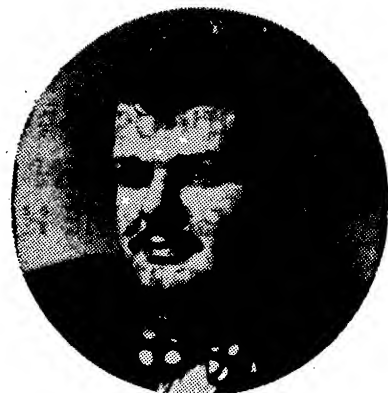
**TOM DUNN**  
WSIV, Pekin, Ill.



**HARRY HARRISON**  
WPEO, Peoria, Ill.



**DICK VANCE**  
WEEK, Peoria, Ill.



**ROBYN WEAVER**  
WIRL, Peoria, Ill.

**...they'll help you sell more in Illinois' 2nd largest market\*!**

These popular radio personalities are in the business of building business for advertisers. As Peoria's leading deejays they bring the tops in pops to more than 84 thousand radio homes. As salesmen they deliver convincing product messages to Peoria's men, women and teen-agers. If you want to boost *your* business in this important \$335 million retail market...these gentlemen will be happy to help you.

\*population rank in Sales Management "Survey of Buying Power", 1964.



**RCA VICTOR**

**spotlights hometown broadcasting**

# ABC-Par Wants 'First Look' So It May Open Pub. Co.

Tendency of the music publishers to give the smaller record companies a "lastlook" at their material may force the ABC-Paramount label into its own publishing venture. The diskery execs are currently huddling on the pros and cons of stepping into publishing on its own.

The huddles stem from the

label's squawks that it's not getting top material from the publishers. The label's execs claim that the publishers make the rounds of the major companies before they hit the ABC-Paramount artists & repertoire desk.

With its own firm, says ABC-Par prexy Sam Clark, the writers will start submitting their material to the diskery and its a&r men and artists will be able to get first crack at the new material.

## Lorry Raine's BMI Firm

Thrush Lorry Raine is reactivating her BMI music firm, formerly known as Metropolitan Music and now to be called Hi-Fi Songs. The firm will be run by Tim Gayle, Miss Raine's manager-husband.

## JATP' Big \$11,450, Mpls.

Minneapolis, Oct. 2.

Playing annual one-nighter at 5,000-seat auditorium bowl, "Jazz at the Philharmonic" grossed a big \$11,450.

House was scaled to \$4.75.

## Low \$8,000 in Hartford

Hartford, Oct. 2.

The Norman Granz "Jazz At The Philharmonic" grossed a so-so \$8,000 in one-niter at Bushnell Memorial last week. It was the weakest draw for the aggregation in seven years.

It was also the first time the unit failed to open its tour in Hartford.

# Inside Stuff—Music

It's been a common intra-industry bane that whoever has best audience identification frequently gets credit on songs beyond their true worth. It works both ways although George Jessel, as a lyric writing member of ASCAP, has made it a sort of pro-wordsmith campaign to further the cause of the authoring half of a song collaboration. He has even written parodies on "Ol' Man River" to show how Jerome Kern's classic would emerge as a doggerel were it not for the perfect mating of Oscar Hammerstein's 2d's words.

But more recently two things have come to attention. One has to do with Billy Rose's identification with the revival of "Tonight You Belong To Me," a 1925 copyright, for which Lee David set the tune but who somehow has continued more or less anonymous. Actually both are now partnered in the Double-A Music Corp., and Bregman-Vocco-Conn is the sales agent for the revived tune. Rose also got credit for "Yes, We Have No Bananas" and on another occasion Lew Brown was given publicized billing for the doggerel which is actually the work of Frank Silver and Irving Cohn and which catapulted the musicians into prominence in 1923 when it first enjoyed freak publicity. True, Silver and Cohn have been the subjects of publicity that they are one of a whole line of "one-hit" phenomena—the one-hit book writer, the one-hit playwright, songsmith, et al. Anyway, after the double-barreled pitch to Rose on one occasion and Brown on another, Silver wrote VARIETY, "I finally was forced to dig up an old title-page just to make sure maybe I've been dreaming for over 30 years that I'm the author."

"The Music Goes Round and Round," the 1935 flash hit by Farley & Riley on Decca, is coming back for a new ride with a rock 'n' roll beat. Cab Calloway, for ABC-Paramount, and Paul Gayton, for the Argon label, have had their versions released and other covers are already in the works. The tune, which hit the market originally during the Christmas season of 1935, zoomed to the top and was probably the fastest selling sheet music seller of all time.

The publishers, Santly-Joy (now known as Joy Music), sold 100,000 copies a day while the song was hot. The tune lasted about one month and the total sheet sales came to around 3,000,000 copies. The Mike Riley-Edward Farley disk for Decca also was that season's smash. Riley and Farley wrote the music while Red Hodgson is credited with the lyrics.

The Carnegie Corp., in cooperation with the N.Y. Public Library, has selected a book written by a Frenchman to represent American jazz in a collection of titles intended to show a well-balanced picture of American life. The book selected is "Jazz: Its evolution and essence," by Andre Hodeir, published by Grove Press, English translation by David Noakes. The book will be one of some 400 to be brought together in an "American Shelf," which will be donated to 250 public libraries and universities in the British Colonies throughout the world.

Though Hodeir is French, he is regarded as one of the most expert critics of American jazz. A practising musician himself, he has edited the internationally renowned magazine Jazz-Hot.

## Sammy Davis Jr.

Continued from page 64

increasing number of records like "Teen-Ager's Mother" by Bill Haley—a typical example of the unintelligent lyrics of rock 'n' roll.

There are many fine young entertainers today who are admired and appreciated by many. They are, however, being pushed farther and farther in the background record-wise by far less admirable record makers. Much of the blame must go to the radio and tv stations who feel they need the kind of teenage following of the Presley enthusiasts.

As an admirer of Ed Sullivan's show I was thoroughly disgusted with his use of Presley. Sullivan has helped many young entertainers to fame and fortune, but my respect for him took a serious drop when he foisted the Presley vulgar mannerisms on the good taste of his regular viewers. In my opinion his regular use of this current "hit" will eventually alienate the fine following he developed over the years with his previous knowledge of showmanship; within the limits of decency and respect for viewers.

My compliments to Mr. Davis and his ideas. I'm sure he will get cooperation from VARIETY and the people he already mentioned. And I'm sure other fine entertainers such as Julius LaRosa and Dinah Shore would add considerable value to this plan.

Mrs. James Siegfried

## Albert Von Tilzer

Continued from page 63

the ownership of the Harry Von Tilzer music firm.

After Harry had made his mark in New York as a cleefer, Albert followed him there and started writing. His first published song was "The Absent-Minded Beggar Waltz" in 1900. Three years later he went to Chicago to head up Harry's publishing firm but stayed only a couple of years. After a short stint with Harms, back in New York, Albert formed York Music with brother Jack. "Teasin'" was the firm's first smash.

He pioneered in the formation of ASCAP with Victor Herbert and was a charter member of the Society.

After establishing himself as a composer, Von Tilzer toured the old Orpheum vaude circuit for sey-

eral seasons. He then turned to music comedy penning such clicks as "Gingham Girl," "Honey Girl," "Adrienne," "Bye Bye Bonnie" and "Somewhere."

Among his other song clicks were "Put Your Arms Around Me Honey," "I'll Be With You In Apple Blossom Time," "O By Jingo," "Roll Along Prairie Moon," "Heart of My Heart" and "Oh How She Could Yacki Hacki Wacki Woo."

In addition to Norworth, Von Tilzer teamed with such lyricists as Arthur J. Lamb, J. Keirn Brennan, Neville Flesoon, Junie McCree, Lew Brown and Cecil Mack.

5 BIG RECORDS

**"WHEN THE WHITE LILACS BLOOM AGAIN"**

HELMUT ZACHARIAS—Decca  
FLORIAN ZABACH—Mercury  
LEROY HOLMES—MGM  
LAWRENCE WELK—Capitol  
BILLY VAUGHN—Decca

HARMS INC.

Styne and Cahn's

**"THE THINGS WE DID LAST SUMMER"**

THE PERFECT  
After-Vacation SONG

Styne and Cahn Music Co., Inc.

**TEEN AGE GOODNIGHT**

THE CHORDETTES  
Cadence  
THE AMERICANS  
Crest

AMERICAN MUSIC INC.

## From the Forthcoming Broadway Production



with a GREAT SCORE by

**JOHNNY MERCER and GENE de PAUL**

Including

# NAMELY YOU

Recorded by

**DON CHERRY—Columbia**  
**JULIUS LaROSA—RCA Victor**  
**CARMEN McRAE—Decca**  
**GEORDIE HORMEL—Zephyr**

# LOVE IN A HOME

Recorded by

**DORIS DAY—Columbia**  
**MARIO LANZA—RCA Victor**  
**THE CREWCUTS—Mercury**

# IF I HAD MY DRUTHERS

Recorded by

**DON CHERRY—Columbia**  
**WALTER SCHUMAN—RCA Victor**  
**JONES BOYS—Kapp**

\*Currently **SHUBERT THEATRE, Boston**

Oct. 23 **ERLANGER THEATRE, Philadelphia, and**

Nov. 15—Opening at the **ST. JAMES THEATRE, New York**

## COMMANDER PUBLICATIONS

Marshall Robbins, Gen. Mgr.  
1610 No. Argyle Ave.  
Hollywood 28, Calif.

Bert Haber, N.Y. Prof. Mgr.  
Suite 407  
1650 Broadway,  
New York, N. Y.

Dick La Palm  
35 East Wacker Drive  
Chicago, Ill.

Jerry Johnson  
6223 Selma Ave.  
Hollywood 28, Calif.



## On The Upbeat

### New York

Charles C. Hasin, MGM's distribution topper, touring the label's distrib setup in the east and midwest... Playboy mag is conducting a jazz popularity poll in its October issue... First in a series of jazz concerts at NYU is set for Oct. 26 with clarinetist Tony Parenti's quintet. Arthur Davis is booking and producing Morty Wax, E. B. Marks staffer, to marry Sandy Frank Nov. 18... Eddie Lawrence, Coral Records comedian, into the legituner, "Bells Are Ringing"... Moose Charlop has written special ballet music for the upcoming "Shoe-string Revue"... RCA Victor is teaming Jaye P. Morgan with Eddy Arnold. First session is slated for tomorrow (Thurs.).

Joni James engaged to her manager Tony Acquafredda... Singer-pianist Larry Carr, currently at the Beau Brummel, eastside club... Cecile Carman, handling the midnight vocals at her Louis Petite eatery... Les Baxter composing the scores for two UA pix, "War Drums" and "The Girl in Black Stockings"... Billy Albert & The Ardrey Sisters put the Matt Dubey-Harold Karr tune, "What Does That Dream Mean," from "New Faces," into the groove for MGM... Pianist Carroll Boyd began a run at Le Vovvur yesterday (Tues.).

Stanley Green has a piece on Richard Rodgers' film-music in the October issue of Films in Review... Seventeen is latest mag to cover the Elvis Presley phenom via a profile by Edwin Miller... The Lecuona Boys set for Rose-land Oct. 16... Mitchell-Ruff Duo held over at Cafe Bohemia through Oct. 11 with the Max Roach Quintet opening for 10 days Oct. 5... Singer-harpist Sue Evans begins a four-week stay at Chicago's Black Orchid tomorrow (Thurs.). Her next Cadillac coupling, "Michigan Bankroll" and "Hey Shorty," is set for Oct. 10... Bobby Scott opens at the Boulevard, Friday (5) for a weekend stand... Bill Heyer into the Hawaiian Cottage, Philly, for two frames beginning Oct. 16.

### Hollywood

Toni Carroll winds up deejay tour here Oct. 12 and will cut two more sides for MGM Records... Rod McKuen and Hank Mancini penning title tune for UI's "The Living End," for which McKuen previously had clefted three songs. Composer-actor McKuen also set to write 10 tunes for "The Rockers," pic which Harlow Produ-

tions rolls Oct. 15... Bill Olofson and Dennis Farnon turned out a new jingle, "A Bigger Yes To Your Community Chest," and Bill Thompson and The Notables cut it for Capitol as part of the Community Chest campaign... Ned Washington has written lyrics to two songs with music by Dimitri Tiomkin for "Night Passage" at UI... Stanley Wilson has completed composing the score for Collier Young's "The Holiday Brand"... Roy Webb has been signed to compose the score for Warners' "The Girl He Left Behind"... Ray Anthony band signed for a featured spot in 20th-Fox's "The Girl Can't Help It"... Marlin Skiles signed by producer Ben Schwab to score "Bringing Up Joey," Bowery Boys pic for Allied Artists.

### Chicago

Tex Beneke opens Chi's newest ballroom, the Capri, Saturday (6)... Gene Esposito Trio opened the Jazz Scene last week... Max Miller Duo current at the Mardi Gras... The Five Jacks, Willard Alexander midwest rep Freddie Dale's newest pates, auditioned for the Blue Note's Frank Holzfeind last week... Count Basie set for the Blue Note Oct. 30 for two frames... Ray McKinley baid with the Glenn Miller book one, niting it in the midwest this month. Dinah Washington opens at the Orchid, Kaycee, next Wednesday (10)... Haddah Brooks back to the Black Orchid Junior Room, Chi, Oct. 25... Eddie Heywood Trio set to open at the London House, Chicago, next Sunday (7) for four.

### Pittsburgh

Morry Allen's band at Vogue Terrace has a new themesong, "Let's Have No Goodbye," written by Sam Hood, reporter and sometimes film critic of the Pittsburgh Press... Four Winds come into Vogue week of Oct. 15, followed by Freddy Bell & Bell Boys... Local tootler Eddie Safranski musical director of the new Jonathan Winters tv show... Joe Negri was paged by Andy Williams to accompany latter on guitar during singer's engagement downtown at Copa... Vince Borelli, pianist, back in town after seven-year absence and he's leading the house band at Casino, burlesque house... Chikl Kinde, veteran bassist with Artie Arnell band, has rejoined the outfit after recovering from a foot operation... Del Monaco Quartet, alternating with Luke Riley orch at Holiday House, had its option picked up... Wild Bill Davis combo comes back to Hotel Flamingo Oct. 22 for a stay... Frances Gill, organist, into Fox's Music Bar for a run. Spot is operated by Col. Harry Fox, who used to have old Mercur's Music Bar downtown.

### San Francisco

Louis Armstrong and his band played U. of California men's gym, in Berkeley, Sunday (30)... The Village closed down, but only for 12 days, reopening Oct. 13, probably with Ginny Simms... Rusty Draper said he'd signed as vocalist on Ray Bolger's tv show... Dave Brubeck Quartet, Anita O'Day played U. of San Francisco Friday (28), together with John Marabuto Trio... The Lancers open tomorrow (Thurs.) at Bimbo's 365 Club.

### Kansas City

Bons-Bons return to New York for tv audition series, following their fortnight in the Terrace Grill of Hotel Muehlebach which ended Sept. 27... Bob Hannon and Rowena Rollins at the Muehlebach here through Oct. 11, then they open at the Alpine Village Oct. 15, their third stand in the room... Engagement of Carmen Cavallaro at Eddy's Restaurant in mid-September set for record for the two weeks... Jackie Miller hies to New York when he winds at Eddy's tomorrow (Thurs.) and preps for a date on the Perry Como show in mid-October... Tony Martin and the Tex Beneke orch due in Oct. 13 for a one-nighter in the Municipal Auditorium, brought in by the John Antonello Agency.

### Texas

Ralph Marterie orch has been booked for a one-nighter at Sevenoaks Country Club, San Antonio, Oct. 11. Guy Lombardo who's been "on again, off again," is now scheduled for Sevenoaks Oct. 25... The date of Victor Borge's one-man show at Auditorium, San Antonio, has been set as Oct. 30... Bobby Clark, Dallas sideman, has organized the Clark Quintet, current at

Club Marquis, Clark on sax and clarinet, accordionist Eddie Gray, Nat Cohen at piano, Phil Gard on drums and Lou Cook playing bass... Riverlake Country Club, Dallas, will have its formal opening Oct. 19 with Shep Field orch. Other bands signed for a 10-day opening include Jan Garber; Ralph Marterie, Johnny Long, Sam Donahue, Ted Weems, Joe Selchman and Sammy Kaye.

### Scotland

Ames Bros. set for Empire, Glasgow, Nov. 26... Trumpeter Eddie Calvert taking roadshows to Edinburgh Empire Nov. 5 week... Betty Driver, English chirper, pacted for date at Edinburgh... Anne Shelton's waxing of "Lay Down Your Arms," on Philips label, topping best-selling disks, with Doris Day's "Whatever Will Be," also on Philips, in second slotting... Lonnie Donegan, at Glasgow as vaude headliner, skedded for two weeks' stint at Prince of Wales Theatre, London.

### Hampton Pacts Hairpins

Lionel Hampton apparently digs girls. In addition to femme vocalist Mamie Watts, the jazz maestro has added saxist Elsie Smith and harpist Dorothy Ashby to his band. The new orch, with the distaff touch, will bow at Basin Street, N.Y. jazz nitery, tomorrow (Thurs.) before taking off on its first tour of England.

### Col's Earphone Kit

In a push for its HF-1 phonograph, Columbia player especially designed for use in schools and libraries, the diskery is putting an Earphone Attachment Kit on the market.

Kit is an outlet box with six sets of earphone plugs to permit private hearing of the disk turntable on the HF-1. Col's suggested list price for the kit is \$39.95.

## 'Greater Seattle' Tootler Push On

Seattle, Oct. 2. Musicians Local 76 here is dickering with Renton-Auburn Local 360 to join it in an expanded Greater Seattle union, according to Seattle president Leslie "Tiny" Martin. If Renton-Auburn goes along it will mean an amalgamated local of nearly 2,600 members. Local 76 also is continuing discussions on merger with Seattle Local 493, which numbers many colored musicians among its 150 members. Pay minimums have been increased in Seattle—the first boost in six years. New minimums are \$12 for first two hours, \$16 for first three hours, \$20 for first four hours and \$4 an hour for more than four hours.

# M-G-M Records

## TOP HITS

### OF THE WEEK

### JONI JAMES

## GIVE US THIS DAY

B/W

HOW LUCKY YOU ARE

MGM 12288

K 12288

### ART MOONEY AND HIS ORCH

## GIANT

and

ROCK AND ROLL  
TUMBLEWEED

MGM 12320

K 12320

### DICK HYMAN AND

Sam (The Man) Taylor

## CHLO-E

AND

BLUES IN THE NIGHT

MGM 12325

K 12325

### DAVID ROSE AND HIS ORCH

## FRIENDLY PERSUASION

AND

THERE'S NEVER BEEN  
ANYONE ELSE BUT YOU

MGM 12336

K 12336

Plugged on Rin Tin Tin TV Show

### JAMES BROWN

AS

LT. RIP MASTERS

SINGS

## FORWARD HO!

(ON A SPECIAL SLEEVE)

MGM 12350

K 12350

### CONNIE FRANCIS

## EVERYONE NEEDS SOMEONE

AND

MY SAILOR BOY

MGM 12335

K 12335

# M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

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THE TIES  
THAT BIND  
COLUMBIA  
AMERICAN MUSIC, INC.

PROGRAM TO-DAY  
YESTERDAY'S  
FLAPPERETTE  
Music by  
JESSE GREER  
Published by MILLS MUSIC  
1619 Broadway, N. Y. 19

4 Solid Hit  
From the M-G-M Composite Production  
THE OPPOSITE SEX  
A  
PERFECT  
LOVE

## Fired as Biz Agent, Local 47's Augustine Hired By AFM as Eastern Field Rep

Hollywood, Oct. 2.

Vincent (Auge) Augustine, ousted as a business agent of Local 47 of American Federation of Musicians after becoming a controversial figure in the expulsion of "rebel" leaders, has been hired by the Federation as a traveling representative in the East. Offer, it is understood, was tendered personally by AFM prexy James C. Petrillo.

Augustine had been a Local 47 rep handling "casuals" for a considerable period. He was replaced under a newly-passed Local 47 regulation giving the board of directors authority over business agents who have heretofore been appointed solely by the president.

Augustine aroused the ire of "rebel" members of the local last February when a "caucus" preceding the monthly meeting was secretly "bugged." Tape recordings of the proceedings figured prominently in the subsequent expulsion of Local 47 veepee Cecil F. Read as leader of

the dissidents and the expulsion of 10 other members for participating in the suspension and removal of prexy John te Groen. The "bugging" allegedly was carried out at Augustine's direction.

Former business agent was out of town on a fishing trip over the weekend and could not be reached for comment. However, it was reliably reported that he had accepted the post, which pays around \$7,500 annually plus expenses. As a Local 47 business agent, he received \$6,500 annually and expenses.

## Kaye's 'Sunday Serenade' To Be Col-Cut in Church

Radio's perennial "Sunday Serenade" will be given the wax-treatment by Sammy Kaye for Columbia Records. The bandleader's poetry readings have already been put into the groove and the musical backing (organ and violins) will be cut at a later date in a New Rochelle (N. Y.) church.

Kaye also publishes the "Sunday Serenade Book of Poetry." It's packaged in two volumes at a \$3 tab. More than 350,000 copies already have been sold.

## RETAIL SHEET BEST SELLERS

### VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

\* ASCAP † BMI

National  
Rating  
This Last  
wk. wk.

Title and Publisher

			New York—(WDS)	Boston—(Moshier Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music Co.)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	2	*Whatever Will Be (Artists)...	1	1	2	2	2	3	6	1	1	3	1	1	1	118
2	1	†Canadian Sunset (Meridian)...	3	..	1	1	3	4	4	2	2	2	3	2	2	103
3	3	*Allegheny Moon (Oxford)...	2	6	..	4	1	1	7	5	3	5	2	3	3	90
4	4	†Soft, Summer Breeze (Regent)...	5	..	3	3	9	5	..	7	8	6	6	7	8	54
5	5	*You Belong to Me (BVC)...	4	..	7	5	..	2	3	..	7	8	4	..	7	52
6	6	†Don't Be Cruel (Shalimar-P)...	7	..	4	6	5	..	..	6	5	1	..	10	6	49
7	7	*My Prayer (Shapiro-B)...	10	..	9	7	8	7	..	4	4	4	9	4	9	46
8	8	*Song for Summer Night (April)...	9	..	..	8	10	10	..	3	9	..	8	6	..	25
9	12	*True Love (Buxton Hill)...	6	3	10	..	4	..	..	10	..	10	..	..	..	23
10A	10	†You Don't Know Me (H&R)...	7	5	9	..	9	..	..	..	..	..	5	..	20	20
10B	11	*On Street You Live (Chappell)...	4	6	..	..	6	..	..	..	..	..	8	..	..	20
12	8	†Wayward Wind (Warman)...	..	..	10	..	..	..	..	8	..	..	5	9	4	19
13	..	*Friendly Persuasion (Feist)...	..	..	..	6	..	1	..	..	..	..	..	..	..	15
14A	..	†Walking in the Rain (Golden)...	9	..	..	..	..	2	10	..	..	..	..	..	..	13
14B	15	†Hound Dog (Presley-L)...	..	..	..	..	..	..	6	9	..	..	5	13	..	13

## BMI Check List

OF NEW RECORD RATINGS  
BY THE TRADE PRESS

### CASH ON THE BARREL HEAD

(Acuff-Rose)

THE LOUVIN BROTHERS (Capitol)

### CINDY, OH CINDY

(E. B. Marks-Bryden)

EDDIE FISHER (Victor)

VINCE MARTIN (Glory)

### COOL IT BABY

(Weiss & Barry)

DOROTHY COLLINS (Coral)

### FROM THE BOTTOM OF

MY HEART

(Rush)

THE CLOVERS (Atlantic)

DON CORNELL (Coral)

### GARDEN OF EDEN

(Republic)

JOE VALINO (Vik)

### THE GREATEST GIFT

(Monument)

RONNIE GAYLORD (Kapp)

### HIS NAME WAS DEAN

(Scope)

DON SARGENT (Mecca)

NATHAN RUSSELL (Forest)

JIMMY WAKELY (Coral)

### IT ISN'T RIGHT

(Mellin)

THE PLATTERS (Mercury)

### MISSISSIPPI DREAMBOAT

(Simon House)

DEAN MARTIN (Capitol)

### MOM-O-MOM

(Progressive)

NICK NOBLE (Mercury)

RUTH BROWN (Atlantic)

### ONLY IF YOU PRAISE THE LORD

(Bryden)

VINCE MARTIN (Glory)

### OUT OF SIGHT, OUT OF MIND

(Kahl)

THE FIVE KEYS (Capitol)

### RED TOP

(Cherio)

THE TEEN QUEENS (RPM)

### THAT'S MY HEART STRINGS

(That's My Boy)

(Brookdale)

BURL IVES (Decca)

### THIS MAN

(Ludlow)

KAY CARSON (Capitol)

### WHAT IS A DAD

(Coliseum)

TOMMY RITTIG (Coral)

### YOU'LL NEVER NEVER KNOW

(Personality)

THE PLATTERS (Mercury)

Billboard	Cash Box	Variety
C&W	C&W	
Best Buy	Best Buy	
Spotlight	Disk of the Week	Best Bet
84 (Excellent)	Sure Shot	
78 (Good)	Disk of the Week	
Spotlight	R&B Award	
Spotlight	Sleeper of the Week	
Spotlight	Best Bet	
79 (Good)	Best Bet	
70 (Good)	Best Bet	
Spotlight	B+ (Excellent)	Good
76 (Good)		
Best Buy	Sure Shot	Best Bet
84 (Excellent)	C+ (Good)	Good
75 (Good)	B (Very Good)	
84 (Excellent)	R&B Award	
78 (Good)	C+ (Good)	
Best Buy	Sure Shot	Excellent
R&B Best Buy	R&B B (Very Good)	
Spotlight	C+ (Good)	Best Bet
77 (Good)	C+ (Good)	Good
77 (Good)	B (Very Good)	
Best Buy	Sure Shot	Very Good

## DGG

Continued from page 64

March 1, and Helldor London, inaugurated in 1954. In most other countries DGG's disks are handled by Siemens, the big German electronic which owns DGG.

According to Kurt Kinkel, DGG's a&r man for the international market, company's best foreign outlets are the Benelux (Belgium, Netherlands and Luxembourg) at present, followed by Switzerland and France. DGG's intention to intensify connections will all parts of the globe is seen by the forthcoming trip to the Far East (Singapore, Hong Kong, Tokyo, etc.) by Guenther Hellgardt, diskery's promotion manager. Also the invitation of 40 disk retailers from Sweden is along this line.

DGG's position within its home-grounds is extremely strong. As to Kurt Kinkel, the strength of DGG disks on the local market has been between 47% and 52% within the past months. Within his own company, Kinkel pointed out, the percentage of 78 rpm (shellac) disk sales is now about 40%, followed by the 45 rpm's (30%), LP's (20%) and EP's (10%) as runners-up. The shellac disks face a strong decline and he gives them only two or three years to go. The strong upbeat of LP's, now on sale under considerably reduced prices, is also noteworthy. Polydor has in "Heimweh" (the German version of "Memories Are Made of This"), sung by Freddy (no surname), its biggest hit at present. Roughly 900,000 copies sold make this a postwar record. Caterina Valente's "Dreamboat of Love" is currently second.

Polydor's top names are now, as before, Miss Valente, Werner Mueller orch (also known as Ricardo Santos outside Germany), and Helmut Zacharias, whose version of "White Lilacs Bloom Again," also clicked in the U.S. In the classical field, David Oistrakh, Ferenc Friscay and Igor Markevitch rate top attention.

## Marvin Cane

Continued from page 63

as Paxtons current professional manager. To assist in the plugging and disk promotion, Schuster has added Norman Rubin to the staff. Immediate promotions coming up for the Paxton firms are Nat King Cole's Capitol waxing, "To The Ends of the Earth" (Winneton Music) and Billy Eckstine's RCA Victor disk, "The Chosen Few" (Paxton Music). Other firms under the Paxton banner also in the push are Whiting Music, Chatsworth Music and Andrew Music.

The Paxton operation will also branch out with some personal management and indie recording

under the newly formed Podium label.

No replacement for Cane has yet been set at Bourne. It's reported, however, that Dick Grey will be brought in from the Coast as professional manager at Bourne and that Jerry Lewin will head up ABC Music, Bourne subsid. Both will report to Sol Bourne, firm's topper.

## Lester Sims

Continued from page 63

Foley will continue to head the Feist wing. Foley will now also handle the reactivated operation of Pine Ridge Music, a firm set up several years ago in the country & western field.

The exploitation staff for the standard department, under Oscar Robbins, is due to be expanded shortly. The Big Three plans to conduct a search for unpublished and unrecorded material in its catalog and accentuate exploitation of its w.k. standards. New goals have been set in light of the stress being placed on albums in the disk field.

Mickey Scopp, Big Three v.p. and chief, laid the groundwork for the present reorganization. It was his first major move since taking over the reins from Abe Olman, who exited the company early this year. Ed Slattery, the professional department coordinator, will continue to schedule material for the respective firms as well as handle the flow of songs from the Big Three's foreign bases.

## Anglo-U.S. Orch Exchange

London, Sept. 25.

A reciprocal Anglo-American band exchange is in negotiation between Britain's Ted Heath orch and America's Billy May.

Exchange would take place next April and May and impresario Harold Davison, who flew to the States last weekend, is to undertake negotiations on Heath's behalf.

## Laine to Tour-Britain

London, Sept. 25.

Frankie Laine is to return to Britain for a four weeks' concert tour next May.

He may play the London Palladium for two weeks during his month here, but that is dependent on whether variety is operating at that venue then. Laine was last here in the fall of 1954.

A cute novelty with a lilting beat!

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LITTLE  
DARLING  
Recorded by  
KAY CEE JONES  
on Decca

MILLS MUSIC, INC.

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and His Orchestra

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## Making a Production Out of a Singer, Or How to Haunt Cafe Ops & %'ers

The tendency of singers to go in heavily for surrounding production is giving talent agencies headaches. In the first place, it takes the performer out of circulation for several weeks and after the act has had a few break-in dates, the percentages are forced to get such high sums to defray the production and addition of background singers and/or dancers that the turn becomes difficult to sell.

The advantage for the singer is that it provides a fresh facade and he is able to come into the top spots with a different type act. Sometimes the heavy production is used to help a singer over the rough spots in the turn. There have been instances where singers made the transition from legit to cafes with the aid of a vocal quartet or a set of dancers. In many cases they've been discarded after they learned the misery end of the game. Biggest impetus to surrounding production came with Kay Thompson & the Williams Bros. Clicko of that turn caused a lot of singers to invest heavily in surrounding trappings. Miss Thompson ultimately dropped the boys and is now back in business for herself.

However, equally as cumbersome and expensive for many singers is the newest trend to invest in fancy production without going into addition personnel. Of course, some of the male chirps have long insisted upon a quota of violinists or extra tympanists and percussionists, which added to the cost of the act, whether it was included in the salary paid to the singer or supplied by the niter owner. But solo singers lately have been going in for changes of gowns on stage, pseudo-stripping, or such complicated arrangements and production that the turn is overgimmicked.

Ultimately, it's argued, all the overproduced turns will simmer down to normalcy. However, the niter owners and agencies claim that the overproduction has become a gimmick for raising prices more than that which comes normally during the passage of time. When a performer shelves the production gimmicks, attempts are made to maintain the same price that was asked during the period when there were added singers or dancers.

At the same time, the cost of producing acts for singers is constantly rising. With costs of material (production singers need a lot of special arrangements and lyrics) and a surrounding cast, choreographers and overall producers, a singer has to be prepared to shell out as much as \$25,000 to get into shape. Obviously that sum must be made up, and thus the price rise. However, once around is usually the limit for the same set of production, and then the whole process starts over again, sometimes even before the original act is amortized.

The spiral is disturbing to bonifaces and agencies. Pricewise, they feel the situation is becoming impossible. There is a boomerang, too, they claim in the ultimate loss of the native ability of a chanter to sock across a number on his own because the surrounding production does it for him.

## LAMOUR VAUDFILMER FOR ODEON, TORONTO

Toronto, Oct. 2.

With Dorothy Lamour and the Four Lads, plus two other acts to be signed and Danny Crystal in as comedian-emcee, the Odeon Theatre, flagship (2,518-seater) of the J. Arthur Rank 160-house chain across Canada, will embark on a new stage and screen policy, commencing Sunday (7). Package was set by General Artists Corp. British film is "Who Done It," starring Benny Hill, new English comedian.

If new policy is successful at the b.o., stagelights and films will be henceforth available to the customers.

## Schnoz's 1st M.B. Hotel

Jimmy Durante has been signed for the Fontainebleau Hotel, Miami Beach, starting Jan. 31. It's his first hotel date in that town.

Deal was set by the William Morris Agency.

## Name Autry in 100G Suit

Des Moines, Oct. 2.

Gene Autry is listed among defendants in a \$100,000 damage suit filed by three Galesburg, Ill., residents in Federal district court, Davenport, Ia. Plaintiffs allege they were severely and permanently injured when a Brahma bull threw its rider and crashed into the grandstand at a rodeo in Fort Madison, Ia., last year.

The defendants are listed as Autry, the Fort Madison Rodeo Corp., the World Championship Rodeo and several individuals.

## L'Aiglon Pard Cite Felix Young In Fla. Folderoo

Miami Beach, Oct. 2.

Padlocking of L'Aiglon supper club last week by Internal Revenue agents, based on tax claims amounting to \$24,442, has led to a legal hassle among operators of the plushery with filing of complaint by the group against one of its former members, Felix Young, claiming theft of \$12,616 in cabaret tax money involved in the Government action.

Young, who departed L'Aiglon last winter and is currently building a new spot, was accused of the theft in an affidavit by Seymour Gelber, Beach attorney who is also a vice president of the operating firm under Federal scrutiny. According to Gelber, Young failed to mail a check to the Government agency from a special account in a local bank where tax monies were deposited. Instead, Gelber claims, "Young drew a check to cash which he endorsed and cashed, never mailing the tax check."

The liens filed by Internal Revenue against Young, Gelber, Al Schwartz, Saul Radler and Louis Chessler are for \$8,400, and for \$4,174 against the L'Aiglon. Additional lien is for \$11,868 against Chessler and Murray Weinger for taxes claimed due from the closed Copa City. Chessler is the real property owner of both locations.

## Faith Bacon, No. 1 Strip Of the Gaudy-Bawdy Era, A Suicide in Chicago at 47

Faith Bacon, a holdover from the era when the body beautiful emerged from the burlesque parlors of America to become a high-priced attraction at World's Fairs, Broadway shows and cafes, apparently in her later years couldn't exploit the angles that some of her sisters-in-the-skin did. Miss Bacon committed suicide in Chicago last week by leaping out of a hotel window. She had been penniless and subsisted only on an allowance from her family in Erie, Pa. She was about 47.

Sally Rand, of roughly the same period, found refuge in fans, and is still waving them—periodically no longer on the prime fair and niter time, but as a sideline. She's married and living in California securely. Gypsy Rose Lee used the art of the strip as an entry into films, plus cafes, bigtime carnies and literature. Ann Corio made the shift into dramatics.

America is not like France, for example, which maintained Mistinguette as a national institution until her recent death in her late 80s. In the U.S. there's no such "reverence," and as most of the ecadysiasts of that and subsequent eras have found, "you've gotta change your act while the changing is still good." Geraldine Garner (Sequin) for example, who made good coin on the strip scene, retired a few weeks ago from the Minsky marts to work in niteries at a tremendous cut.

Miss Bacon, once a top showgirl in Earl Carroll's Vanities, had been

## 'Two-a-Day' on Wax

One of the by-products of Judy Garland's opening at the Palace Theatre, N. Y., last week was the pressing by Mercury of a Benny Fields & Blossom Seeley album called "Two-a-Day at the Palace."

Album comprises a series of 10 tunes of the era when the theatre represented the top of the bigtime.

## Felds' R'n'R Hits 86 G'm 3 1-Niters Sans Incidents

First three dates of the Super Attractions (Feld Bros.) rock 'n' roller has resulted in near SRO business, with a total of \$86,000. Troupe opened in Hershey, Pa., Friday (28) to \$16,000; Maple Leaf Gardens, Toronto, Saturday, \$30,000, and two shows on Sunday at the Forum, Montreal, \$40,000.

Tim Gale, head of the Gale Agency, which is booking the show, declared that in all these dates there was no disorder. Only semblance of rioting came in Toronto when a newspaper photographer got a couple of kids to start dancing in the aisle, but that was stopped immediately.

Gale stated that the Montreal police department sent two men to Toronto to case the proceedings, and it's probable that had there been any disorder or any indication that the behavior of the youngsters could get out of hand, they would have forced cancellation of the Montreal date. However, Gale stated that there were no incidents of that sort. He feels that all the rock 'n' rollers can be run off without incident if normal precautions are taken.

Following the Montreal date, unit suspended for 10 days and will resume Oct. 11 and run to Dec. 2. Unit comprises Billy Haley & The Comets, The Blatters, Teen Agers, Clyde McPhatter, Clovers, Chuck Berry, Shirley & Lee and the Buddy Johnson orch.

## El Rey's El Freeway Foldo; Solo Burley in S.F. Area

Oakland, Calif., Oct. 2.

The El Rey, one of Frisco area's last two burlesque houses, will fold shortly to make way for a new freeway.

The 750-seat theatre was started in 1926 as a stock company house, finished by the Golden State chain as a film house. It had an undistinguished history as a nabe theatre until Harry Farros bought it in 1949 and in 1950 leased it to Peter A. De Cenzie, who turned it into burlesque and brought in such strippers as Lili St. Cyr, Evelyn West and Tempest Storm.

Business was good until this summer, when a raid by Oakland cops trimmed operations considerably. The police were considering setting up a censorship board—with special watch on El Rey—until the state moved in and began negotiating with Farros and De Cenzie for land.

Demise of El Rey will leave the President, in Frisco, the only burlesque in Northern California.

## Kaye Extended 2 Weeks In Chi; 116G So Far

Chicago, Sept. 25.

Danny Kaye's "All Star International Show" is being held over at the Shubert until Oct. 20, making a six-week run instead of the four planned.

Kaye's gross, at \$5.50 top, was \$52,100 for the eight performances last week, added to \$64,400 for the first 11 shows of previous semester of nine days, or better than \$116,000.

## Jan Marshall's Quick Shift

Jay Marshall wound up a stand at the Palace Theatre, N.Y., Sunday (21) night and started the next morning at the nearby Radio City Music Hall.

He's subbed for Elliot Reid who was taken ill.

## No Ban on Cuffo Xmas Shows O'seas But Gotta Watch 'Conditions': AGVA

### Borge's Boff 24G, D.C.

Washington, Oct. 2.

Two-night stand of Victor Borge at 3,800-seat Constitution Hall last week drew a tremendous \$24,000. Figure bettered by \$2,000 his two performances of last February.

The Borge business indicates a lively longhair market for Washington this season. The Berlin Philharmonic, which opens its national tour here next Sunday (7), looks like a sellout. It returns the following Thursday, with a very strong sale also indicated.

## 400G Buys Pier In Galveston, A Flop Since 1944

Galveston, Tex., Oct. 2.

Galveston's Pleasure Pier, with its fish facilities, air-conditioned ballroom, exhibit hall and outdoor theatre, is up for sale.

The \$2,000,000 pier can be purchased for \$400,000, but no one has been able to make it pay since it was opened in 1944.

With an eye toward duplicating Atlantic City's Steel Pier, city fathers entered into an agreement with the now defunct Reconstruction Finance Corp. to finance the pier. Galveston put up \$300,000, then issued \$1,100,000 in 4% revenue bonds, all of which the RFC bought, securing a lien on the pier's net revenues.

Beginning in 1944, Galveston was to make annual payments ranging from \$30,000 the first year to \$68,000 in 1965. Only one thing was wrong—the pier was not making enough money to cover overhead and bond payments. So the city leased the spot to Al T. Wayne, official of the Moody Enterprises, who formed and now heads the Galveston Pier Corp.

The corporation spent about \$300,000 on airconditioning. It brought in concessionaires, conventions and name orchs. Still there wasn't enough to pay the city's obligations.

Wayne offered to buy the pier for a reported \$150,000. The Government wasn't interested. The corporation's lease expires next May, said Wayne, "and we have no intention of renewing it."

Moody Enterprises is building a new convention hall and civic center three blocks away.

## Ohio Court OK's Cedar Pt. Control for 300G by Group Planning Housing Project

Columbus, Oct. 2.

Common Pleas Judge James L. McCrystal ruled in Sandusky that a Toledo syndicate could buy controlling interest in Cedar Point, a Lake Erie amusement park, for development as a housing project.

Acting on a petition from the Central National Bank of Cleveland, as trustee for the G. A. Boeckling estate, Judge McCrystal ruled that the bank followed the proper procedure in the transaction.

Opposition to the move, contending the offer was not good enough, was raised by three beneficiaries of the Boeckling estate. A hearing on the petition was concluded early in September.

The judge said that the court was not concerned with the terms of the proposed sale but only with the question of proper compliance by the bank trustee with terms of the trust established by Boeckling before his death.

George A. Boeckling is heading the syndicate which has offered over \$300,000 for slightly over 50% of the shares of the G. A. Boeckling Co., which owns the resort and the surrounding area.

An option on the 6,260 shares held by the estate was offered by the bank at \$50 a share.

The American Guild of Variety Artists will not ban free appearances of performers for the annual Christmas shows in Europe. Both Jackie Bright, national administrative secretary of the union, and Lawrence Phillips, executive vice president of USO-Camp Shows, denied reports that the cuffo holiday shows were out.

It was reported in Weisbaden, Germany where the European Armed Forces Professional Entertainment Division is headquartered, that AGVA had banned all cuffo appearances by top stars. Report was apparently started because the appearance of Hollywood disk jockey Johnny Grant with a starlet show, including Barbara Rush, had been refused clearance by the union.

At Camp Shows' offices, Lawrence explained that the union some time ago put through a directive that performers could do volunteer shows for three weeks and then either return home immediately or travel for a week or so without any dates. However, the 90-day delay en route was out of line as performers took that time to work many of the officers, non-commissioned officers and enlisted men's clubs under substandard conditions. At one time, Bright stated, the acts did auditions before the full membership of a specific club without getting paid. Desire to eliminate that kind of date has apparently been misconstrued as a ban on cuffo performances in Europe. A performer could remain abroad only if he had written and approved contracts in advance.

Bright pointed out that a while back he had given Lt. Col. Jerome B. Coray, chief of the Armed Services Professional Entertainment Branch, permission to play two units in the Pacific. At that time, there had been no request for cuffo talent in Europe from the Defense Dept. There had been no intention by the union to ban Christmas entertainment.

Meanwhile USO-Camp Shows is sending out units to various parts of the world. Within the past month or so, four shows have been dispatched.

## STATE BAGS 22% HIKE FROM SARATOGA NAGS

Albany, Oct. 2.

Official confirmation of Saratoga's improved racing season in August came last week from the State Tax Commission. That body reported the state's take from the 24-day meeting was \$2,335,578, a 22% gain in pari-mutuel tax revenue over the 1955 total.

Twelve percent of that was represented by the increase under the law, which allows the state to absorb the last 1% of the levy that formerly went to local government. The remainder was due to a jump in attendance and in betting handle.

Attendance this year climbed 7.2%, from 331,055 to 352,727. Wagering hiked from \$20,540,522 last year to \$22,680,696 this year. Average daily crowd was 14,780; average handle, \$945,029.

## Beatty Circus in Again Under AGVA Settlement

Hollywood, Oct. 2.

Clyde Beatty Circus has resumed operation, under new management, following an agreement by Beatty to begin making payments to the American Guild of Variety Artists to settle outstanding salary claims which caused the union to shutter the circus while it was in Burbank last May. New corporation headed by Frank McClosky has taken over the show and will operate it under Beatty's name with the latter working on a salary and percentage deal.

James L. Kelly, assistant to Irwin P. Mazzei, AGVA Coast chief, said Beatty has agreed to pay 25% of his net weekly salary to the union to settle claims. Circus is headquartered in New Mexico.

Pearl Bailey will play two dates in Negro vaude houses. She's been set for the Howard, Washington, Nov. 9, and the Apollo, N.Y., Nov. 26.



# Rin Tin Tin IV & Co. Side-By-Side With Bull-Dogging at N.Y. Rodeo

By GEORGE GILBERT

Minus Roy Rogers or Gene Autry, its perennial stars of the past, the 31st Annual World's Championship Rodeo stomped into Madison Sq. Garden last Wednesday (26) for a 28-performance roundup to last through Oct. 14. While there's ample spectator interest in watching some 200 cowpokes compete for a \$100,000 prize pot, top billing goes to tv's Rin Tin Tin & Co. as well as the Collins Kids (Larry & Lorrie), a couple of guitar-playing youngsters with a tv background.

Now in its third season on ABC-TV, the filmed "Adventures of Rin Tin Tin" show has a top rating, and the rodeo management is gambling that moppet viewers will bring mom 'n' pop all a-ridin' down to the Garden to see the famed canine in person. In a 20-minute arena stunt, troupe does a potpour-

riance about the tanbark and later vocals "White Buffalo" in a campfire setting. But top reaction as far as the kids are concerned goes to Rinty IV. Directed by his trainer, dog does guardhouse duty on "prisoner" Lee Aaker, feigns an injury and crawls up on an Indian encampment, among other capers.

Unit also tosses in a "scene" from one of its Screen Gems telepix in which young Aaker is saved by the alert Rinty from a predatory Indian. Elsewhere some minor comedy relief is provided by Joe Sawyer and Rand Brooks. Plugs, it seems, were the order of the evening since Brown reminded the audience his tunes could be bought on the MGM label . . . and don't forget, folks, we're on ABC-TV Fridays at 7:30 for Nabisco. Latter, incidentally, is also in the act with a Nabisco Cereal Contest giving away 3,000 rodeo tinix in the course of its Gotham stay.

In keeping with the rustic atmosphere are the Collins Kids—11-year-old Larry and 14-year-old sister Lorrie. They've done tv guests in the past. An animated duo who work from an improved platform in the arena's center, the youngsters frantically beat out a quartet of numbers accented by bass and drum. Although the country & western idiom is their forte, the kids score heaviest with the rock 'n' roll "See You Later, Alligator." Pair is a sock turn in the "Grand Ol' Opry" groove, but they're not sufficiently known in the east to mean much at the rodeo b.o.

As for the rodeo proper, the 14-event roundup ranges from cowboys' bareback bronc riding and bulldogging to a wild hoss race for the finale. Sandwiched in the session are neat exhibitions of trick riding by Virginia Hadley, Rex Rossi and Buff Brady. Latter duo also turn in a sterling demonstration of

trick roping. Buffonery is well handled by Ken Boen in an amusing horse-and-buggy bit tagged "The Arkansas Travelers." Further levity is supplied by Buck LeGrand and "The Kajun Kid" (D. J. Gaudin), who ply the hazardous occupation of baiting Brahma bulls. James Cimmeron's Cowboy band backs the show nicely.

## Faith Bacon

Continued from page 71

seeking work in show business, and couldn't get it. She'd been rooming with a friend, Ruth Bishop, who said, "She wanted the spotlight again. She would have taken any kind of work in show business." In 1931, Earl Carroll, Florenz Ziegfeld and George White voted her to be the "most beautiful" showgirl on Broadway, a billing that she exploited commercially for many years afterward. As a solo dancer, she played prime time at top coin, but as the years went by, the class of spots open to her gradually diminished both in quality and quantity.

At one time she sued Miss Rand for \$300,000, claiming that Miss Rand lifted the fan dance that she originated. She related that she performed in the nude, while Miss Rand used flesh-colored garments over her skin. Her last major legal brush came in 1948 when she sued a carnival operator for back pay. She had been trying to get work in the Calumet City spots and occasionally landed a job in places of that sort, no longer as a fan dancer but as a straight strip.

The American Guild of Variety Artists took care of the funeral arrangements. Only known survivor is her estranged husband.

In the review of Blinstrub's, Boston, issue of Sept. 26, dances by Augie & Margo were erroneously credited to Dalton & Bailey.

# Olympiad's Hotel Rooms at \$2.25-\$3.50

Where Is Hazard of 'Gyp'—Olympics Arrangements Organized and Checked, Says Information Head

New York.

Editor, VARIETY:

Your story dated Sept. 18 on "gypts" at the forthcoming Olympic Games at Melbourne—Nov. 22 to Dec. 8—provides an unfortunately distorted picture of the accommodation situation during the games. There may be "householders out in the suburbs with a cash price of \$25 for a single room," but we have not heard of them or of any takers. The actual rate for a paying guest in the home of a Melbourne resident has been established by the Olympic Civic Committee at one pound to one pound ten shilling daily including breakfast, and at the present exchange rate this is \$2.25 to \$3.50. Some 15,000 householders have acceptable accommodation registered with the Committee. Many have listed "American guests preferred." The Committee—an agency of the City Council—strictly controls prices and standards of accommodation; and has even gone to the trouble of listing the Melbourne residents' professions or business, general and sports interests; applicants may volunteer the

same information if they wish to stay with people of similar interests.

The committee is rather proud that a bank accountant from New York who was a bomber pilot during World War II and is a yachtsman will stay in a Melbourne seaside suburb with an Australian ditto.

Several thousand rooms are still available—all inspected.

Greater Melbourne, "just a pinpoint on the atlas," according to your correspondent, is a city of 1,595,300 population covering 310 square miles. Naturally, its hotel accommodation is geared to normal requirements: No city, where the modern Olympics have been held, has had nearly enough hotel rooms for the large influx of short term visitors. So Melbourne is no exception.

On the entertainment side there will be arts and music festival and a number of variety acts will be brought from London.

As to the "gypping," of which your correspondent says "visitors will love every minute of it," I question there will be any more of it than goes around any big event, such as a World's Fair. There is always a small percentage in any community prepared to take down the unwary visitor, but it would be a gross misrepresentation of Australian hospitality and friendliness, particularly towards Americans, to infer that Melburnians generally are waiting to pounce. Those caught selling "sly grog" etc. will get their come-uppance in the courts.

There are two parties to a "gyp" and it would seem to me that the readers of VARIETY are well able to recognize such things.

S. S. Brown, Director  
Australian News &  
Information Bureau

## Indict Ex-Singer

In Sale of Stock

Al Shayne, a former singer, was indicted Monday (1) in New York by a Federal grand jury charging fraud in the sale of more than 800,000 shares of stock of the Bostana Mines of Montana. Indicted along with Shayne were Harry B. Simon, a registered broker, and David Stettner, an attorney.

Trio were alleged to have acquired the stock for as little as three cents and peddling the shares through "fraudulent promotion" at sums ranging from 30 to 35 cents a share.

## Saranac Lake

Saranac Lake, N. Y., Oct. 2. Thanks to Thurman (RKO) Sims of Proctor's Theatre, Yonkers, N. Y., for his timely gift that made it possible for us to put on a party for the strictly-in-bed gang here. He graduated here in class of '53.

Arthur Slattery, advertising agent, who made the grade here in 1948, in from Gotham and registered for the general o.o. and rest routine, his setback resulting from pneumonia.

Thomas (Metro) Scotti, into the general hospital for major surgery, took the ordeal like a veteran and is now back at the Will Rogers recuperating in comfort.

Harry Meyer, formerly connected with the Capitol Theatre, N. Y., ended his three-month rest period by rating a greenlight to resume work.

Among those who rate special mention for keeping "We The Patients" in mind from time to time: Danny Graham, Chicago agent; T. Dwight Pepple, general manager Polack Bros. Circus; Joseph Vaughney, Denver author and playwright; Al Munroe, Detroit Times Staffer; Jimmy Lee, Worcester (Mass.) Gazette columnist, and P. J. McMullen, Miami and Detroit businessman.

Johnny Lake, former speller with Amos & Andy, rated a leave of absence, and left for the west coast to ogle the situation out there in his first trip out of the hospital in five years.

The Saranac Lake Concert Society announced the following artists will appear here during the season of 1956-57: Joseph Sziget, violinist; Lillian Kallir, pianist; Robert McFerrin, Metropolitan Opera soloist, and the Fine Arts Quartet.

Write to those who are ill.

**31st Annual Rodeo**  
(MADISON SQ. GARDEN, N. Y.)  
Features Rin Tin Tin and his tv costars, James Brown, Lee Aaker, Joe Sawyer, Rand Brooks, Larry & Lorrie Collins, Buff Brady, Rex Rossi, Virginia Hadley, Ken Boen, Buck LeGrand, The Kajun Kid (D. J. Gaudin), James Cimmeron's Cowboy Band, opened Sept. 26, '56; \$1.50-\$6 scale.

ri of songs, comedy and dog tricks that add up to so-so adult entertainment but terrific stuff for any seatholder under 15.

Garbed in its familiar U. S. Cavalry uniforms, Rin Tin Tin cast is headed by James Brown as Lieut. Rip Masters. He croons an okay "Ride Out, You Men of Ft. Apache" whilst six cavalymen

# MARGE CAMERON

THE STAGE COACH INN

SOUTH HACKENSACK, N. J.

Sept. 21, 1956



Variety said . . .

"Gathers yocks, guffaws and heavy miffing."

Earl Wilson said . . .

"Bravo, Bravo."

Nick Kenny said . . .

"A sure fire gal for TV. The power of a Jean Carroll with the warmth of a Garland."

Phil Strassberg, N.Y. Mirror said . . .

"A devastatingly funny girl."

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WE REGRET THAT DUE TO YOUR PREVIOUS COMMITMENTS YOU WILL NOT BE ABLE TO REMAIN WITH US FOR THE NEXT TWO WEEKS TO APPEAR WITH JONI JAMES. WE KNOW THAT YOU WILL CONTINUE TO STOP THE SHOW AT THE EL MOROCCO IN MONTREAL.

WE FEEL THAT YOU ARE THE BIG COMEDY FIND OF THE YEAR AND KNOW THAT YOU ARE KNOCKING AT STARDOM'S DOOR. PLEASE BE ASSURED THAT WE ARE LOOKING FORWARD TO YOUR EARLY AND OFTEN RETURN TO THE STAGECOACH INN. WE ARE THRILLED TO HAVE HAD YOU WITH US AND PLEASE DO NOT HESITATE TO CALL UPON US AT ANY TIME.

OUR VERY BEST TO YOU ALWAYS.

SINCERELY YOURS,

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and his  
VIOLIN BEAUTIES



JACKSON, MISS. FAIR, Oct. 8-13  
SHREVEPORT, LA. FAIR, Oct. 20-28

Mgt.: Jerry Levy - Fred Ansel  
Direction: William Morris Agency

# Ak-Sar-Ben Rodeo Wham 100G Sans Autry Who Powders With Illness

By GLENN TRUMP

Omaha, Oct. 2.

Despite the "enforced" absence of star Gene Autry, the Ak-Sar-Ben Rodeo this year (21-30) stashed away its greatest take of all time, with a gross of slightly more than \$100,000.

Autry pulled out on the show after opening night, pleading illness and returning to Hollywood for "a medical checkup." He left his costar, Gail Davis, an Annie Oakley, and the remainder of his troupe, including his horses, inasmuch as he owns 70% of the rodeo outfit. His producer, Harry Knight, has the other 30.

Autry arrived in Omaha early on opening day and was hardly seen by anyone save his handlers until he took the arena that night. He worked his horses, Champion and Little Champion, first and it was obvious the horses weren't working well.

Later he returned to the arena for his singing act and after a bit of repeated chitchat attempted to sing. Soon the capacity and began to both boo and laugh, a fact that was recorded by World-Herald reviewer Stuart Erickson.

Next morning, Ak-Sar-Ben Manager J. J. (Jake) Isaacson announced that the "ill" Autry was returning to Hollywood and would not be in Omaha for the remaining nine performances.

Announcements of Autry's departure were made prior to all the remaining shows and refunds were offered. But of the approximate 50,000 customers, only a dozen or so refunds were requested.

Later, Earl Lindsay, Autry's personal manager, informed Ak-Sar-Ben he had heard from Autry and that the cowboy star had recuperated and would be ready for the International Dairy Show in Chicago starting Friday (5).

With Autry gone, Gail Davis took over the spotlight solo and proved a socko showwoman. The attractive and personable blonde scored with both her marksmanship and singing, smartly winding up with a rock 'n' roll tune that

had the aud joining in with hand-clapping.

In addition, Miss Davis made the usual hospital tours and publicity junkets and garnered an excellent press reception, landing her picture in the World-Herald five days running—a record for a show biz personality. Sandy Johnson handled her press matters here.

Remainder of the troupe also clicked, with the Cass County Boys, Johnny Western and Carl Cotner—who usually are just backgrounders for Autry—gaining big hands for their individual musical numbers.

Jay Berry, Autry's trainer, worked the horses and sent them through their paces in fine fashion although he attempted to keep himself out of the spotlight as much as possible.

The Sweet Lassy 14-pony hitch, clowns Wiley McCray and Billy Keen, and trick riders May Boss, Dolores Christiansen, Nancy Shepard, Don Wilcox and Keen all added excellent rodeo touches.

In addition, the Ak-Sar-Ben program featured nightly highschool band performances, grand entry, livestock parade, introduction of queens and the usual bareback and saddle-bronc riding, calf roping, bulldogging and Brahma bull riding competitive events.

All the top cowboys, including Casey Tibbs, Jim Shoulders, Bill Linderman and other champs, were on hand to take a crack at the more than \$20,000 in prize loot.

Ak-Sar-Ben officials said they believed they would have had sell-out houses for all 10 performances if Autry had not suffered his "illness." They declined to estimate how much this matter affected the b.o.

## Ethel Smith to St. Regis

Ethel Smith will make her first niter appearance in New York in several years. She's set for the Maisonnette of the St. Regis Hotel, starting Thursday (4).

Organist-singer, as per the Maisonnette policy, will be the sole performer on the bill.

## Nominee Vs. Cafe Tax

Washington, Oct. 2. George P. Mahoney, Democratic nominee for the U.S. Senate, has promised to work for elimination of the 20% cabaret tax, if elected. He has told the Maryland Licensed Beverage Assn., that he recognizes the problem.

Mahoney said he understood that many "rooms" have been forced to close because of the bite, with a resultant decline in employment and business.

## AGVA Studying Upped Benefits As Fund Soars

The Welfare Trust Fund of the American Guild of Variety Artists is building up a kitty approaching \$100,000. Overage started accumulating more heavily since last year when the Fund renegotiated the insurance agreement with Lloyds of London, which is underwriting the AGVA accident policy. Study is now being made of disposal of the surplus for the benefit of the variety performer.

Studies are being initiated to determine the feasibility of founding an actors home; taking out accident and health insurance on the performers and increasing other forms of benefits.

The Fund last week rejected Nat Abramson, head of the WOR Artists Bureau, as its chairman. George Price was named co-chairman; Nick Pronis, operator of the Versailles, N. Y., treasurer, and Cy Reeves secretary. Abramson, Pronis and George A. Hamid, head of GAC-Hamid Inc., represent the employers, while Price, Reeves and Peter Chan are the employee representatives.

Union recently overhauled the Fund setup so that its own members became full administrators (Continued on page 74)

# AGVA in Vegas But Not to Play Dice; 3 Major Ice Shows Sign Fund Pact

Las Vegas, Oct. 2.

## Dick Shawn for Keans' Spot in Pitt's Ankara

Pittsburgh, Oct. 2. Ankara has landed Dick Shawn to headline its 10th anniversary show for two weeks beginning Friday (5). Betty & Jane Kean had originally been booked in for the fete several months ago but management let them out of their contract when Jane Kean had a chance to replace Jayne Mansfield in the Broadway comedy hit, "Will Success Spoil Rock Hunter?" Keans have agreed to fulfill the commitment after show closes.

Shawn will have with him 'he Phil Richards ice show, headlining Jimmy Carter and Alice Farrer, in its final fortnight of a sixmonth run. Rink revue will take a winter hiatus at Ankara, as it has in past seasons, returning for another half-year after Eas'er Sunday.

## McMahon's 2d Sketch

Hollywood, Oct. 2.

Horace McMahon is readying a rerun to the Palace, N. Y., where he revived the old vaude standard of a one-act dramatic sketch last May.

At that time, McMahon did "Three Time Loser," by Jimmy Davis, N. Y. Daily News staffer. Next time out he'll do another Davis one-acter, a comedy, as yet untitled.

## Rolly Rolls' Concert

Rolly Rolls, who is concurrent at the Shoreham Hotel, Washington, has signed to do a concert in New York's Town Hall, Nov. 25. It will be his first concert in New York.

Should venture be successful, Columbia Concert Bureau will slot Rolls on a tour of the college circuit next season.

Top brass of the American Guild of Variety Artists will meet Monday (8), with Las Vegas operators of resort hotels and gambling halls with entertainment, to lineup participation in the union's Welfare Trust Fund.

Here for the confab are Jackie Bright, AGVA national administrative secretary; Irvin G. Mazel, western regional director, and Harold Berg, national counsel. They arrived fresh from a Hollywood score for the welfare fund, in which three ice show producers signed up for 210 skaters in the first time they have ever participated in the fund.

Bright reported signing up "Ice Follies," "Ice Capades" and "Ice Cycles" revues.

The contract provides that employers must pay \$2.50 per week for each performer, provide \$7,500 life insurance, (\$50) a week in injury compensation up to three years, \$1,000 medical expenses, and a schedule of payments for loss of limbs or sight.

The ice show producers will contribute \$21,000 a year to cover their skaters. The pact runs for two and a half years and covers the performers on or off the job as long as they are employed.

The Las Vegas meeting will be held by the AGVA trio with the Resort Hotel Assn., which represents most of the Las Vegas niteries on the strip in labor matters.

## Philly's Latin Casino Sets 3 Dates for Monica

Comedian Corbett Monica has been signed for three dates at the Latin Casino, Philadelphia. He'll make his initial stand Oct. 19, follows with a week beginning Nov. 17 and has another date pencilled in for March.

Monica, who never played the house previously, was signed on the basis of a recent stand at the 500 Club, Atlantic City.

# "Keep your eyes on the name . . . ROBERTA LINN"

RAY GILDER, Miami Beach Sun

Engagements within  
the past 6 MONTHS:

**COPACABANA**  
NEW YORK

**EDEN ROC**  
MIAMI

**MOCAMBO**  
HOLLYWOOD

**SANDS**  
LAS VEGAS

"STUNNING . . . DELIGHTFUL."  
Bob Curry,  
L.A. Herald Express

"MORE BOUNCE THAN A SPANKIN'  
NEW TENNIS BALL . . . SIZZLES  
WITH SEX."

Mike Connolly,  
Hollywood Reporter

"SOLID CLICK."  
Jimmy Starr,  
L.A. Herald Express

"ROBERTA LINN CLICKS SOLIDLY  
VIA SONGS AND DIALOGUE  
GROOVED TO HER SCINTILLATING  
PERSONALITY . . ."

VARIETY  
(Las Vegas)

"BRAVOS: ROBERTA LINN AT THE  
COFA."

Earl Wilson

"SLICK AND SUCCESSFUL . . .  
SMARTLY PACED ACT."

Dorothy Kilgallen

"MISS LINN HAS WON RAVES IN  
HOLLYWOOD AND LAS VEGAS  
AND WE CAN EASILY SEE WHY."  
Frank Quinn, Daily Mirror, N.Y.

"SCORED NEATLY."  
Frank Farrell,  
New York World-Telegram  
and Sun

"ROBERTA LINN GREAT IN CAFE  
POMPEII SHOW . . . A TREMENDOUS  
NEW SINGING STAR."

Rae Gilder, Miami Beach Sun

"ROBERTA ADDS MIAMI TO HER  
CONQUESTS . . . A VERITABLE ONE-  
GAL SHOW, A LA GARLAND OR  
HUTTON."

George Bourke, Miami Herald



TV EMMY  
AWARD WINNER!

XXX

Direction: WILLIAM MORRIS AGENCY • Publicity: VIRGINIA WICKS • Personal Manager: SAM ROSEY

# Magyar Circus' Parisian Entry May Tip Off Further East-West Swaps

Paris, Oct. 2. The permanent Cirque Medrano has a new policy of opening its one-ring to international circuses. First in is a Hungarian outfit billed Le Cirque De Budapest though the real monicker is Magyar-Circusz. Group consists fundamentally of specialized acro-type acts interspersed with enough animal, clown and music routines to fill out the show well. It does not have the polish and "overtrained" and balletic touch of the Moscow Circus, but its performers seem to be raised in the sawdust atmosphere with a greater feel for the audience and hence a more unthawed manner and entertainment quality about it.

Not getting the patronage it deserves, it is still a fine show made up of a series of acts that are all stylish and highly professional. Most can be seen in counterpart

In the West, where they are as good or even better, but some purely Hungarian creations, such as a teeterboard group, still have the edge. Streamlined, it shapes as circus-music hall, and its turns would all rate a New Act tag in VARIETY.

With films now being sold East, it might be a good idea for vaude and video people, needing the new or unusual in fillers, to also look East. There is plenty of material

In this show alone and, as circuses begin to close in the West, the East denotes a tendency to classify theirs and keep them going in tradition. Following is a quick look at the acts, in order.

Ciaiki are identical twins who do the oldtime mirror bit and segue into some good tumbling and hand-to-hand for an okay opener. Peters have two men and a girl go up on a trapeze and, unlike the Russo outfit, have no safety belts attached. Neat arabesques and an added bit of one-man hanging and holding trapezes for the use of the others fuses this into a derring-do that pays off in mits.

Kerekes are a smart wire duo who shine in fancy shenanigans on the tight and slack. Man is the yeoman in clever comic bits as his prowess and form are clearly unveiled. He leans over obstacles, jumps rope, etc., and is ably backed by the agility of his partner to make this one for any show anywhere. Binder (2) has a strong, stocky woman holding the perch as male partner shinies up to cavort atop it. It is snappy showmanship and the turnabout in the stronger sex bit also adds a fine circusy touch.

Animals come on with Clarton (2) as they put two brash monkeys through trapeze workouts. Simlans are adept and almost human. Biro are three femmes and three men in a tumbling and risley act for a good acro interlude. Szogi (3) is a mechanical gadget act. A motorcycle is attached to a crane-like affair, and as the cycle revolves it turns the crane on whose edge are the edge. Streamlined, it shapes as circus-music hall, and its turns would all rate a New Act tag in VARIETY.

With films now being sold East, it might be a good idea for vaude and video people, needing the new or unusual in fillers, to also look East. There is plenty of material

Gazdag Geza is bright juggling as he plays with hats and builds up his turn for some clever hat balancing and ends with picking up a soft felt on a stick and getting it whirled to finally bounce it on his head. Smart, adroit and engaging, this is sure juggling and a good change of pace for the bill.

Antalek are a boy and girl who play instruments while doing ballet, standing on their heads or spinning thereon while they clang cymbals between their legs. Youthful, versatile and bright, this is fine circus. Szabo are a teeterboard sextet and the veritable highlight. A Magyar specialty, this has five men and a young boy of about six bouncing loftily as they hit the boards to send figures somersaulting and pirouetting to end up on shoulder stands. Boy is impudent and perfect as the main

projectile, and this would be a top entry in any show, with the brashness and bounding way over par.

Final innings come from Karoly Wagner and his lions in a well-done subjugation stunt and the clown, Deddy, E. Fernando, who remain in tradition and do a flock of prop bits twitting past acts. Comedy is simple, obvious, but funny in true clown manner. However, like the Moscow Circus, slapstick has been replaced by the zany, and knockabout is gone in the comedy. Tibor Deri orch (15) does some heady gypsy interludes.

In short, this is a highly honed, compact circus, lacking the spaciousness of the Western counterparts but making up for it in skill of the individual entries. It fills out with animal and trapeze bits, but main appeal is the small, select act rather than the ensemble aspects of the West. It is not big enough for much Western chances, being sent as a cultural exchange obviously, but its segments could well find places this side of the Curtain—vaude or video—if the political situation warrants more interchange of this sort. Mosk.

## Circus Franz Althoff (BERLIN)

Berlin, Sept. 24. With Original 3 Rivals, Franz Althoff & His Elephants, Harry Althoff Jr. & His Horses, Miss Eleonore, Miss Lisette, Miss Helena, Willy Froehche, Klein-Juergen, Delton Sisters, Carly Bremer, W. Holzmaier, Lilo Juston, Therman, Rix & Partner, Theo Wuenschel, The Tarrassenkos, Maurice & May, Hella Decker's Sea Lions, Cupial & Bears, Jimmy & Co., Williams & Co., A. Natasch & Precaceous Animals, 2. Natorbos, Miss Jeanette, 2. Jaenckes, Marianne Althoff, Mr. Bronley's Flying Constellation, Hertha Romanow Troupe, Mme. Bremer, Althoff Clowns; musical direction, Daniel Brunner; direction, Carly Bremer, Wolfgang Holzmaier; general supervision, Harry Althoff. Opened Sept. 14 at Berlin Funkturn; \$2 top.

Circus Althoff is undoubtedly the biggest big top which has come to Berlin postwar. It also deserves another superlative: it's the best of them all. Huge array consists of 46 different numbers including five concert pieces of which most are truly beyond the domestic average. As a special gimmick for Berliners, some of the acts are simultaneously presented via a three-ring show. Franz Althoff, who claims to own Europe's biggest track-circus and, also one of this Continent's oldest, knows how to maintain the old circus tradition with amazing results. That's not a matter of course when taking into consideration the financial difficulties such enterprises have to face nowadays.

Most of the program belongs to the animal department which includes more than 50 horses of all breeds, 14 elephants, a dozen precaceous animals, camels and sea lions. It's hard to say which act is best along this mammoth line since every turn (with only minor exceptions) seems to nose out the other.

First highlight among the circus who turns out to be master of the trapeze and her stunts (sans net) are often breathtaking. Top ovations also for Hella Decker's sea lions in everything from ball-playing to playing musical instruments. Director Althoff presents his 14 dancing elephants in a unique display and possibly Europe's largest trained pachyderm herd. Cupial comes along with a group of bears with all sorts of funny tricks to offer, garnering many chuckles. A. Natorbos is showing a well-trained ensemble of various beasts of prey.

Of the clowns, the Original 3 Rivals, who get star billing, rate top attention. Their gags are mostly old hat, but it's the way they do them. That their jokes are uninterruptedly accompanied by laughter on the part of the audience gives evidence of the fact that they still click.

A novelty around here is Mr. Bronley's Flying Constellation, with acrobats doing a number of skillful and courageous stunts while the aeroplane breathes the circus cupola rotates. Worth mentioning also is Harry Althoff's 36 horses chasing around the track, and not less impressive are the Tarrassenkos, a bunch of "riding devils."

Direction of Carly Bremer (first part) and Wolfgang Holzmaier (second part) is fast and without dull moments. Daniel Brunner handles the circus orch and Harry Althoff the general supervision. A big question remains: how can such a giant enterprise (more than 300 members) financially get along? Business is not exactly good, partly explained by the big competition (Cultural Festival, Industrial Fair, October Fest, etc.) here these days, plus the fact that Berliners have seen a number of other big tops these past months. Hans.

# Inside Stuff—Vaudeville

Midge Arthur, choreographer of the 60-girl line at the recent 24,000-seater grandstand show at the Canadian National Exhibition, Toronto, is producer of the four noontime shows of the United Appeal to be presented on a huge stage erected over City Hall steps. Commencing tomorrow (Thurs.) the emcee will be Joel Aldred, commercials announcer for Chevrolet, etc., with participants including Claire Bloom, Old Vic femme star; the Irish dance team of Pat & Peggy Doyle; a 16-girl line and the current winner of the United Appeal stage competitions held in Shea's 2,375-seater.

## Vaude, Cafe Dates

### New York

Romo Vincent has been pacted for a pair of Stadler Hotel stands starting in Detroit, Oct. 8, and Cleveland, Oct. 22. Also down for the Eden Roc, Miami Beach, Nov. 8. . . . George Tapps has been signed for a Jack Hylton show at the Adelphi Theatre, London, starting Nov. 12. . . . Trudy Richards goes into the Elegante, Brooklyn, Oct. 24. . . . Billy Vine inked for the Town Casino, Buffalo, in November. Robert Cary has been tapped for the Sophie Tucker bill at that niter starting Nov. 9. . . . Jo-Ann Campbell a newcomer at the Bostonian Hotel, Boston.

### Chicago

Robert Sherwood and Joey Bishop pacted for the Chez Paree, opening Jan. 9. Rohn & Martin on the bill topped by Patti Page bowing at the Chez Oct. 12. . . . Katie Lee inked for the Petite Pigalle, St. Louis, Dec. 14 for four frames. . . . Enid Mosher, Gall-Gall and Sue Evans are the bill opening at the Black Orchid tomorrow (Thurs.). . . . Tune Tattlers into that spot Nov. 29 for four weeks. . . . Blue Angel's Jamaican Room, converted from the old Opera Club, bowed Monday (1) with calypsonians Emperor Zono Sago, Lord & Lady Carlton on tap.

### Hollywood

The Mills Bros. signed for three-week engagement at the Flamingo, Las Vegas, Oct. 11. . . . Eileen Barton opens at the Mapes, Reno, tomorrow (Thurs.). . . . Denise Darcel current at Steak House, Atlanta.

## AGVA Studying

Continued from page 73

along with the employers. Prior to that, people outside the union represented the union interests while performers acted as alternates.

Fund obtains its monies from the AGVA accident policy which is paid for by employers. In all minimum basic agreements entered into by the union, it's stipulated that the employer pay \$2.50 weekly for each performer under contract (\$3.50 in outdoor engagements) and \$1 nightly for each performer used on a one-nighter. Difference between cost of the policy and selling price goes to the Fund.

breaking in her new niter act prior to opening at the Mocambo next month. . . . April Ames has cussed out her two-week stint at the Keyboard. . . . Yma Sumac currently rehearsing at Rainbow Studios for her forthcoming South American tour. . . . The acrobatic team of Chiquita & Johnson set to play with Marguerite Piazza beginning today (Wed.). . . . Red Skelton will be toastmaster of the David Rose testimonial dinner being held Oct. 14 at California Racquet Club.

### Montreal

Harry Holmok has bought out his silent partner and is now sole owner of Bellevue Casino, booked by Miles Ingalls of N. Y. . . . Maurice Gagnon, manager of the Maroon Club, off to Europe for six months, hitting Mexico too enroute home.

## KAYE'S 49G IN CHI, FAT 165G FOR 3 WKS.

Chicago, Oct. 2. Danny Kaye's "All Star International Show" continues boff at the Shubert, with last week's take \$49,000 at \$5.50 top. That makes a three-week total of \$165,000. Kaye's layout was originally set for four weeks, but because of the smash biz the show will stay two extra weeks, closing Oct. 20.

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**Music Hall, N. Y.**

"Autumn Album," produced by Russell Markert, with Corps de Ballet, Choral Ensemble, Rockettes, Roger Ray, Symphony Orchestra under Raymond Paige; choreography by Bettina Rosay; ballet directed by Margaret Sande; chorale ensemble directed by Paige; "Tea and Sympathy" (M-G), reviewed in VARIETY Sept. 26, '56.

Despite the basic sameness of the Music Hall's staginess formula—symphony orch., ballet, chorale ensemble, and Rockettes—the production values never fail to make an impression. It's the attention to the details of staging, lavish costuming, and lighting that has made the Rockefeller showcase a tourist mecca.

All these factors jell in the current "Autumn Album" offering; yet there is somewhat of a lackluster quality about the presentation. The feeling of "autumn," which is meant to be conveyed, never comes across. The Hall's choral ensemble appears to be the culprit. The entire group seemed uncomfortable during its "Autumn in New York" number. It was marked by stilted, corny gestures right out of the '90s era and incomprehensible talkalongs within the songs.

The corps de ballet and the Rockettes, as always, score big, never failing to reveal their excellent training. Also on the bright side is Roger Ray, the lone single on the program. He's a low-key comedian who uses a vibraphone as a prop, occasionally playing a tune, but more often interrupting his efforts to throw a one-liner or tell a story. His material is sharp and humorous. He displays a nice personality and has no difficulty getting the audience on his side immediately.

The Hall's symphony orch., under Raymond Paige's direction, earns a good mitt for its opening "Porgy and Bess" medley. Hoil.

**Prince of Wales, London**

David Whitfield, Joan Regan, Terry-Thomas, The Nutwits (10); Arthur Haynes, Bobby Limb, Eleanor Gunter, Trio Rayos, Darmora Dancers (7), Harold Collins Orch.

In their second vaude lineup for the Prince of Wales season, Val Parnell and Bernard Delfont have given pride of place to British performers, and while the bill attains an average standard of quality, it lacks the spark to guarantee a mass sellout for the two weeks' run.

David Whitfield, who has previously headlined at the Palladium and has filled several guest spots on the Ed Sullivan tv program, has top billing in the current layout, which he fills with a mixed collection of new and old pops delivered with a lively showmanship flourish. He has a melodious pair of pipes and the ability to control them, a keen mike and stage technique and, above all, a songbook fashioned for popular tastes, with a definite bent towards dramatic ballads. Clicko entries include "Conchita," "My Unfinished Symphony," "Rudder and the Rock," "My September Love," "My Son John" and "Cara Mia."

A second vocal spot is filled by Joan Regan, a handsomely local with a generous personality who has enhanced her standing via disks and tv. She makes a winning start with "All in Favor Say Aye," from which she segues smoothly into "Whatever Will Be," with a neat change of pace for "Walk Hand in Hand." A pleasant novelty is her melange of songs with a foreign flavor (among them "Bridges of Paris") which cues a sort of vocal Cook's tour, while she closes with an emotional ballad, "Make Me Child Again," to warm audience reaction.

Terry-Thomas, who emcees, is a master of fashion as well as of the innuendo. Sporting a silk suit and a fancy waistcoat, his appearance is exaggerated by the use of a number of specially made cigaret holders, one of which is designed to resemble a tv antenna; and that alone is good for some laughs with a receptive audience. His intros have the merit of sincerity, but his introductory gab is of uneven quality.

The Nutwits, led by Sid Millward and Wally Stewart, close the first part of the bill with their uninhibited comedy band show in which they show little respect for the classics. It's a safe, solid laugh-making act, sure to get top results. Arthur Haynes, strictly a gagman, strains for effect; his material often misses. Bobby Limb, an Aussie comic, makes a slow, unpromising start, but gets into his stride as he gives his version of how a number of dances were created.

Eleanor Gunter, a shapely frau-

lein, puts plenty of grace into her balancing act, as well as considerable skill. The Trio Rayos combine energy and precision in their lively tumbling.

The Darmora Dancers, a line of seven lookers, open each half of the bill, first with a vigorous Can-Can, and later with more relaxed national routines.

Harold Collins' orch take good care of the showcasing; Reg Warburton takes over the baton for the headliner.

**Alhambra, Paris, Adds Chevalier to Its Name For 50th Anni Vaudery**

It was house lights up and audience up in a stirring ovation as Maurice Chevalier marked his half-century in show biz as topser of a special house show in a theatre to henceforth bear his name as part of its moniker. Stating this was a singing swan song, the durability, dexterity, dynamism and consummate showmanship of Chevalier denote that this may be a long goodbye to the boards even if he intends to devote himself to films and U.S. video stints.

Straw skimmer askew, body wrapped in his lowdown street mannerisms, lower lip out, Chevalier started with his oldtime "March of Minuteman," but there was nothing nostalgic or dewy eyed about this show. He is a trouper who has aged well and at

**Alhambra-Maurice Chevalier, Paris**

Paris, Oct. 2.  
Jane Breteau & Jacques Canetti present show in two parts starring Maurice Chevalier; features Mimi Legrand Orch (24), Bumb Busters (2), Romano Bros. (3), Ballets 631 (9); choreography by Mary Jo Weldon, Raymond Devos, Georges Lafaye Co. (4); directed by Alexandre Joderevski; costumes, Ruth Gilbert; \$2 top.

68 is still the talent of yore. Youth served as an asset, as new trends, as he looks at developments through his songbook, and makes his charm forays into troubles that can be caused by femmes.

He kids about his years' but his exuberance and solid workmanship belie them. After a song on simple difficulties of everyday existence he goes into a catchy ditty that gets the aud whistling the refrain with him. Then with "Rue de Rivoli," he changes hat to fedoras as he tells of a tourist who gets the wrong size hats from a gretty salesgirl until a date segues him to his perennial top hat. Headgear appears throughout his turn with a sombrero for his solid parody twit of "Las Vegas" and a cap for his final oldies.

Interspersed with his songs are a series of sketches that bear the brightness of his long years of show biz. Simple comic incidents get gusto and perfection in timing. A gag about different type spectators from the oasis to the over-sentimental is perfect in observation and execution. One on how the various-type singers look on and off the podium is another cleverly etched bit with a twit for charm singers, pop-atonic types, Piaf, and himself with an aching back after his gyrations.

He does not ignore rock 'n' roll and gives a devastating bit on how this new phenomenon appears to him. This is the key to the Chevalier charm and savvy showmanship. There is no wishfulness inherent in it but an attitude that "this-is-how-it-is-now, and this-is-how-we-feel-about-it." A medley of Gallic songs runs him through those that made the U.S. hit parade as he sings them half in French and half in English. Though not all are his type song, needing the suggestive sensibility he craves, he makes them all passable and a neat note on international music byways.

Thus, Chevalier in his farewell denotes he has become one of those rare indelible performers who develop with the times but retain the warmth and basis of their talent without ever seeming outmoded. The man who came from Menilmontant to world renown on charm and insouciance, which came from his very understanding of the audience, he makes them all passable and a neat note on international music byways.

Though working in Billy Wilder's "Love in the Afternoon" during the day Chevalier zinged through his hour appearance in fine form. His reception was a fitting consecration of his half-century mark and his eclat and bloom will keep him active for many years to come, apart showcasing via the surrounding numbers also

helps makes this a smash and it will run at probable capacity, which it needs to cover its big operating nut of \$1,500.

Michel Legrand Orch (24) is on stage all through the show in the U.S. house manner, and Legrand's loose shouldered, eye appealing mode of conducting, and his sweet and hot arranging of his horn-heavy ensemble, makes this good music and a fine cement backing for the entries. Overall gloss and high class shapes a unit that could be plunked down anywhere, as it will be, internationally, after its run here.

Ballets 631 (9), under the choreography of U.S. terper Mary-Jo Weldon, do some okay dance interludes to Legrand's Paris medley and cavort out of and around the orch to make for good production feel and dress. Though terping is of staple quality the inventive frills make them top good entries. The transparent scrim has a film dance projected on it with the real dancers performing before it for well regulated timing and apparent interchange for the best dance effect. Boys and girls look good with some sparkle added by prima danseuse Nicole Parent.

Bumb Busters (2) have a weird name but a solid act. Two septa dancers essay a fluid, eccentric legged tap assault and then one lifts a group of tables and chairs via his mouth without breaking the rhythm. Romano Bros. (3) mix patter, gymnastics and comedy for a well mannered bit, but familiar trappings and overlong stay are mainly saved by the solid flops and dexterity of the trio. Georges Lafaye Co. (4) brings their uncanny puppet shenanigans to this immense stage and house for a solid interlude. Offbeat entry from the Left Bank caves in just as effective in this big pop house, with an abstract ballet, one on a group of animated newspapers acting out a daily tragedy and a high satirical parody to Stan Freberg's "John-Marsha" as a disembodied feather boa and top hat act out a love scene.

Raymond Devos comes out for risible patter as a fee type whose zany tales are perfectly highlighted by his offbeat rending. He comes heavy on this. Two femcees, Claudia Ivory and Denise Sorel, ante the intros agreeably. So kudoes are in order for this top-notch show which is in for a triumph here and anywhere.

Celeb turnout for Chevalier was big and a show biz who's who, while "tout Paris," the professional firstnighters, were out en masse to give the great showman his due. Fred Freed ably backed Chevalier with his fine pianoing. Chevalier actually started in show biz 56 years ago at the age of 12 in the small bistros around Paris and played his first stint at the house which will henceforth bear his name when he was 18, 50 years ago.

**Apollo, N. Y.**

Miss Loni, Magnificents (5), Al Jackson, Cadets (4), Jackie (Moms) Mabley, Ruth Brown, Earl Swann Orch (13); "Bengal Brigade" (U), reviewed in VARIETY Oct. 20, '54.

Current bill at the Apollo is routine for the house. The lineup has singer Ruth Brown in the lure spot. She's a frequent repeater at the house, along with comedienne Jackie (Moms) Mabley. Another returnee is comic Al Jackson.

Those getting New Act coverage are the Cadets and the Magnificents, both vocal groups. Rounding out the talent roster are Earl Swann, Miss Loni, who opens the show, and the Earl Swann orch. The band, comprising four rhythm, five reed and four brass, does okay.

Miss Brown, garbed in a Spanish-type gown, gives out with some snappy jump tunes. She does much better on numbers in that vein than on the ballad bits. Miss Mabley's comic antics go over effectively, as does Jackson's stint. Later, who's quite round, gets the audience on his side, the start by appearing in Bermuda shorts.

**Eden Roc's Name Pacts**

The Eden Roc, Miami Beach, signed a batch of names last week. Included in their lineups will be Jane Morgan, who goes in Oct. 11; Romeo Vincent, Nov. 8; King Cole, Feb. 15; Johnnie Ray and Jean Carroll, Feb. 28.

A lot of spots are still to be filled in that inn's schedules.

**Boulevard's Weekends**

The Boulevard, Rego Park, N.Y., is booking on a weekend basis. Gogi Grant has been set for a pair Oct. 12 and Oct. 19. Boulevard anticipates going into full weeks later when the top names become available.

**Judy—'She Makes a Brill Bldg. Lyric Sound Like a Shakespeare Sonnet'**

By ABEL GREEN

A sentimental, show-wise bunch of firstnighters attended the Palace's fifth "comeback" into the "two-a-day," long associated with that flagship of bigtime vaudeville, and Judy Garland's second outing—she premiered the so-called vaude policy in 1951—is a veritable tour-de-force. The "two-a-day" is a phony nomenclature for the hybrid policy at this RKO stand, but there was nothing phony about the enthusiasm of the star's out-front wellwishers.

The generous outpouring of affection for the prime pop song belter of our times was less stickily sentimental than was the occasion five years ago. Just around that time Miss Garland had become public property because of her private-life problems and the gallant American audiences, sometimes just as loyal as their traditional counterparts in Great Britain, were almost a little sloppy at that time in trying to prove their out-front affection for the somewhat mixed-up song stylist. Last Wednesday night a \$9.80 preem-

Judy Garland & Co. headlining; Amin Bros. (2), Bob Williams, Pompoft, Thedy & Family (5), Nora Kovach & Istvan Rabovsky, Wazzan Troupe (9), Alan King; staged by Robert Altan; supervised by Sidney Luft; special lyrics and arrangements, Roger Edens, Kay Thompson; special conductor, Jack Cathcart; house conductor, Myron Roman; Judy's Boy Friends (Lance Avant, Burnell Dietsch, Pat Gorman, Ernie Preston, Gene Reed, Jerry Stabler, Jimmy Brooks, Maurice Duree, Don Torrello, John Lewis, Frank Davis; featuring Bert May); lighting, David Bines; opened at the Palace, N.Y., Sept. 26, '56, \$7.50 top (weekends), \$6 top Monday-Thursday.

scaled turnout (\$7.50 top normally, as against the \$4.80 of five years ago) just wanted to prove that it knows good song salesmanship when it hears it and was generous in its hand-to-hand music.

Audience acclaim was accompanied by a curious intimacy of small-talk with the composed little star who bantered their entreaties, "Don't ask us, just sing," with the aplomb and authority of a born-in-a-trunk star.

Miss Garland as a performer is too standard for extensive footnoting. She makes a Brill Bldg. lyric sound like a Shakespeare sonnet. She could sing Toots Shor's menu and have 'em hungry for more. She takes command of the rostrum as none does. She has ease, repose and a way with a song like Sal Maglie with that no-hitter last week. She enjoys an audience respect that delights in her lissome limbs and overlooks the paunch that can no longer be called "baby fat." If she trained down to size she'd be perhaps too possessed of all riches although there is no disputing that Judy Garland is a plump babe, nor is the avoirdupois helped by that bouffant styling somebody insists upon.

When she trims to her abbreviated waistcoat, saucy fedora and long-legged American beauty pair of gams, she whams. And of course in the studiously nondescript garb of the punchinello she's an adorable little child all over again.

In a period when the public as well as the trade is conditioned to ASCAP vs. BMI, rock 'n' roll vs. the popular standards, her reprise of all those yesteryear surefires—"You Made Me Love You," "Me and My Gal," "This is My Lucky Day," "Rockabye Your Baby," "Trolley Song" and of course the inevitable "Over the Rainbow"—makes it no contest. Each conjures up a memory that now borders on an American tradition. But meantime back at the Elvis Presley—but that's another story. The Palace's 1956 try as the "two-a-day" is actually eight-a-week, matinees only on the weekends and no Monday performance. At \$7.50 she can gross \$55,000, which is what Danny Kaye did at \$6 (but with 10 shows), and walk

away with the same \$30,000-plus as her share.

Her second-half stint is a tour-de-force. Utilizing the personable male 11 (Bert May featured) to plug the waits, and later the whirlwind Wazzan Troupe, nine whirling dervish Arabian tumblers (one femme only), for the Big Top preceded to her captivating clown get-up, Miss Garland is on for more than an hour. She makes the Palace virtually a one-woman show save for the terping and acro-assists.

Nonetheless the first half is as solid a chunk of bigtime vaudeville as the history of the medium, in its most halcyon days, would want. If this is a sample of the stuff that RKO Theatres prey Sol A. Schwartz and his veep Bill Howard and their booker, Dan Friendly, can dig up and book, then it's to the sorrow and regret of the American public that it doesn't support bigtime vaudeville.

Skillfully integrated were five solid vaude acts, including the "Iron Curtain" Hungarian escapees, ballet dancers Nora Kovach and her husband, Istvan Rabovsky.

The amazing Amin Bros. (2) open with their risley gymnastics, a longtime standard act.

Bob Williams, in the deuce, with his reverse-English dog act—the pooches who disobey and contribute to the good humor of the occasion—please the customers, especially doglovers with a hyper-feeling of humanness. The glib Williams does most of the work and his canine friends seem to be having a real pleasant dog's life in the foiling his pseudo-commands. The sad-eyed cocker spaniel was perhaps the most relaxed living animal behind and in front of the foots that night.

The European musical clown quintet billed as Pompoft, Thedy & Family treyed with their nonsense. The Spanish import played the Palace during its pop vaudeville policy as a trio, now expanded with two genies on the concertinas. In the classic European style of musical clowns they do some unusual hokum, notably that whirling wig bit. The magyar terpers next with some classic school four-jete stuff, running a little overlong but okay. He clicked mostly with those aerial adagio whirled; as vis-a-vis to the photogenic Nora Kovach he seemed a little tense, as to be expected under the circumstances.

The real first-half comedy surprise was a standup comedian, Alan King, whose discourse on the suburban life was a little out of Bob Benchley and Sam Levenson, with an authoritative Las Vegas style of delivery that congealed like a perfect soufflé.

Poised, polished, non-dialectic despite his folksy family approach, his discourse of life-in-the-suburbs and the foibles that go with local-level keeping-up-with-the-community nonsense, charities and at-home behaviorism rang the bell so well perhaps because of its autobiographical conviction. King has been around, usually paired wherever Tony Martin works in the top saloons, from the Chez to Vegas, but he probably never clicked as resoundingly as here.

His rib on tv will probably command video attention for all its iconoclastic opinion on the medium. Viz., daytime soap operas—"adultery with organ music," and the like. He has a good video style—not with that kind of material of course—and the show biz out-fronters, opening night, doubtlessly were measuring him for image orthicon size. (He's under contract to NBC-TV.)

To wrap it up, along with the floral parade that impressively draped the rostrum, the credits are many, from husband-producer Sid Luft's staging to brother-in-law-maestro Jack Cathcart (Myron Roman is the regular Palace pit conductor). The song credits are all on the plus side—Roger Edens, Kay Thompson, et al.

Miss Garland will garner a garland of b.o. gold during her eight-week stint. Originally in for four weeks only, the day after the N.Y. dailies' rave notices tickets went on sale for the second four weeks. She may go beyond that period, and deserves it. Miss Garland is in a boxoffice class all her own.

**Biltmore Hotel, N. Y.**  
**Buss Morgan Orch (16), Emery Deutsch Strings (9), Suzy Goday, Guenn & Iris; \$1.50-\$2.50 cover after 9 p.m.**

The Biltmore Hotel's posh Bowman Room is back on an entertainment grind after a five-year lapse as a straight eatery. Room is on the right track with the Russ Morgan crew and Emery Deutsch's fiddlers but there's some reappraising needed of the showtime segment tagged "Bowman-hattan Holiday."

Running a little over a half-hour, the production stanza is an odd mixture of ballet, song and instrumental. Guenn and Iris supply the ballets here and they prance about the ballroom floor without much meaning or design. Suzy Goday is in the vocal berth with a songbag that includes "Clap Your Hands," "Sweet Sixteen" and "All The Violins." She's a pert thrush with a fair song styling but she was thrown for a loss opening show by a troublesome mike and overly-loud orch backing. Morgan orch and the Deutsch strings team up for the big instrumental serving. It was in the schmaltzy concertizing style but suffered via an apparent lack of rehearsal time. Morgan and Deutsch seemed to be racing each other to see who could get to the last bar first.

The Bowman Room is on surer ground when Morgan and Deutsch play independently in the straight instrumental or dancing groove. Working with a solid sideman complement of five sax, five brass, two rhythm and three strings, Morgan whips out a likeable terp beat. The Morgan book covers the standards as well as the more noticeable current pops and he continually draws the tablers to the floor.

Incidentally, Morgan is virtually back home in his setting. The room was the scene of his first orch date 21 years ago and he had a solid run here before it dropped its entertainment program five years ago.

Working with seven fiddlers and a piano assist, Deutsch gives the room an appealing musical setting. The sound is rich and colorful, made all the more impressive as they stroll around the room. In the repertoire are such standout items as "On The Street Where You Live," "I Could Have Danced All Night" and "Zigeuner." And when the dish out a happy birthday salute, the celebrant really knows he's had a natal day.

Gros.

### Conrad Hilton, Chi

Chicago, Sept. 25.

"Comics On Ice," with Dennis Arnold & Marij, The Boyers, Lillian Renee, Paul Duke, George Simpson, Paul Gibben, John Melendez & Dick Maxfield, Virginia Sellers, John Keston, Boulevard-Dears & Boulevard-Dons (14), Frankie Masters Orch; \$2 cover.

Latest ice entry in the Hilton's Boulevard Room represents an even stronger pitch for the family trade than heretofore. Showtime has been moved up to 8 p.m. for the first display, to encourage the family trade with moppets. And this layout, bowing for a three-month run, is a low-budgeter especially designed for the kids. To hold their interest, comic strip characters on skates are used.

In fact, the main attraction in this show is the appearance of skaters costumed as familiar funny-paper characters. Little Orphan Annie, Dick Tracy, The Phantom, etc. Except for a flashily costumed "Phantom" African number, this show does not hew to the generally lush production values of many in the past, but nonetheless should prove entertaining for the kiddies.

After the house line, the well-drilled Boulevard-Dears & Boulevard-Dons open the show to introduce Paul Gibben, who spoofs Little Orphan Annie, in a name, with some, fair pratfallery and a better blawework. Dennis Arnold & Marij then take over the ice as Prince Valiant and his lady. This duo looks good on the floor and gets off some pretty fancy blawework.

The following "Phantom" number is rich in production values and showcases the ice capers of George Simpson, Lillian Renee and the Boyers. All competent blawework, and Simpson does some standout jumps during his turn.

Number gets strong and reactor Paul Duke, as "Mandrake, the Magician," does some run-of-the-mill sleight-of-hand, topped by an impressive razor blade trick that should lead to bloodshed, but doesn't. A Dick Tracy number, which rings in the Keystone Cops and has the sleuth searching for two "criminals" John Melendez,

and Dick Maxfield), right under his nose gets a few yocks.

Wrapup has the entire cast costumed out of the funnies in an okay finale. Production singing by Virginia Sellers and John Keston contributes a neat plus to the ice display. The Frankie Masters orch handles backing chores with the competence born of long standing. Icey runs until Jan. 3 next.

Gabe.

### Thunderbird, Las Vegas

Las Vegas, Sept. 25.

Norman Brooks, Charles Chaney, Anita del Rio, Chuck Mitchell, Barney Rawlings, Thunderbird Dancers (9), Al Jahns Orch (13); \$2 minimum.

Word of-mouth and shrewd exploitation can be expected to see Norman Brooks registering satisfactory biz during his return three-week engagement in the Navajo Room. Brooks is an incredible sound-alike of the late Al Jolson, and he justifiably revives most of the tunes identified with the w.k. minstrel singer. However, Brooks never makes verbal reference to Jolie, and he plays his role with extremely delicate taste.

The folks are just happy to hear this unaffected and seemingly natural impression of the Jolson lore. Even in speech, Brooks effortlessly effects the familiar Jolson mannerisms. Vocally, Brooks intones such as "April Showers," "California Here I Come," etc., with exact shadings so similar to Jolson. Additionally, Brooks adds a little charm with his good looks and affability. The atmosphere intensifies when he dons blackface to belt more Jolson faves which, opening night (20), stopped the show.

Charles Chaney hails from the old barroom, ricky-tick piano school. Here, the patrons love his refreshing approach as he plies sock piano comedies with believable impresses. His business with "Amos 'n Andy" employing a different haw to establish the identity of each character, sparks yocks. Fats Waller song aping gets instant mits, as does his begoff Jimmy Durante mime.

Anita del Rio is a fiery Latina dancer who captures the audience's attention in two flamencos. She is traditionally expressive as she terpsichorically recreates the moment of truth at a bullfight for solid kudos. Chuck Mitchell is okay in his slot at the top, cueing laughs with his innuendoes interspersed between songs. Barney Rawlings emotes a romantic air in the curtain-launching "Sweet Romance" with the Thunderbird Dancers, and capably emcees the soiree throughout. Dancers join Brooks at the finale to cakewalk a minstrel medley. Al Jahns orch proficiently backdrops the show. Show finales Oct. 10.

Alan.

### Amato's, Portland, Ore.

Portland, Ore., Sept. 25.

Arthur Lee Simpkins with Charles Pryme, Bebe Allan & Barry Ashton, Claudia Bauer, Herman Jobelman Orch (6); \$1.50 cover, no minimum.

This is the ninth engagement in nearly as many years for Arthur Lee Simpkins to this plush niter, and looms to be a smash stint at the boxoffice as in the past.

Simpkins, long a fave here, took the spotlight on opening nite to a standing ovation. He is a mountain of talent and showmanship and his voice is even stronger and mellower than last year. Simpkins knocks out songs that please all during his 40 minutes on stage; he completely commands the situation. Simpkins slams out pop, classical, semi-classical, religious and operatic stuff in many languages. He combines variety, change of pace and terrific arrangements to make an unforgettable "informal concert" of his act. Begged off, of course. Accompanist Charles Pryme takes over the house crew from the 88 during the Simpkins stint.

Bebe Allan & Barry Ashton are making their debut in the Pacific Northwest and are major league. On billing headhead and handsome blond guy pleases with dancing that is different. Choreography is a combination of adagio, interpretive and classical in a modern tempo. Male handles the gal with the greatest of ease in unusual lifts, spins and twists. Their "Strange Interlude" or "Inner Thoughts of a Dance Team" done to a recording and "Stripper's Honeymoon" stop the show cold. Act is top-drawer all the way with outstanding musical-covers, socko choreography and swell wardrobe.

Claudia Bauer is on for three tunes in a torchy vein and should go places with experience. Herman Jobelman and his house band play a tough show in good style and please the dancers throughout the evening. House was full when caught.

Feve.

**Town & Country, B'klyn**  
 Ritz Bros. (3), Micki Marlo, 7 Ashtons, Buster Burnell Dancers (8), Ned Harvey & Pupi Campe Orchs; \$6 minimum.

Ben Maksik is making his move for the bigtime in his Town & Country Club, located in one of the outposts of the Dodger territory, in an area that has as much parking space as necessary for this 1,750-seater. That's ideal in this automotive era.

Maksik started the fall season with the Ritz Bros., and among those lined up are Sophie Tucker, Harry Belafonte and Milton Berle, and with other names still being scouted. With the outsized capacity, Maksik is seemingly trying to outgauge Nevada in his quest for attractions. There's no gambling, of course, in this spot, but he has capacity, and any name that can fill up all the chairs can collect some accolades.

The Ritz Bros., Harry, Al & Jimmy—on opening night indicated that they'll repeat the big grosses of their trip here last season. Very little in their act has changed except the routining, but their various bits are still effective. In this spot, their sight values become a terrific asset and they get a surplus of laughs. Whether it be their burlesque of French chansons, Mexican disk jockeys or the other standards in their catalog, they carry it off with the polish and effectiveness of the pros that they are.

There's also high entertainment value in the surrounding talent headed by Micki Marlo and the Seven Ashtons. Miss Marlo carries well in this hall. She's a personable and effective singer who reaches her top sessions with the tunes in which she can let out "Darktown Strutters Ball" and "Que Sera" are included in this category. "Occasional Man," which has a resemblance to special material, is hard to put over in this cafe. Sum total of her efforts, however, is much on the plus side.

The Seven Ashtons are probably the best risley group in the business and they get a maximum mits at this soiree. The line production by Buster Burnell is imaginative and the music by Ned Harvey enhances the show. Pupi Campe gives the Latin touch.

Jose.

### Hotel Roosevelt, N. O.

New Orleans, Sept. 25.

Bernie Cummins Orch (10), Joe Maize & Chordsmen (4), Senor Correz, Joanne Lippert; \$2.50 minimum.

Current installation at the Blue Room should pull in plenty of traffic for the four weeks' run. New layout is unspectacular but thoroughly entertaining.

Bernie Cummins and his youthful crew are a smooth, reasonable outfit that dishes out brand of rhythm that is not as frenzied as some of bands around these days. Combo registers across a wide variety of tastes and sound musician-ship is evident in the tight integration of the sidemen. Excellent arrangement by maestro gives his outfit a bedrock foundation. Both factors add up to smartly styled and clearly outlined tempos.

Dancers find the Cummins band plenty groovy, and those who take their music sitting down find it ear-caressing, especially when the piano and reed section go into action.

Joe Maize & His Chordsmen generate peak response in their twice-nightly 40-minute turns. It's an act skillfully loaded with slapstick but with careful attention to instrumental skills involved.

Quartet works with obvious zest for their chore and generate howls and bellylaughs with their caddy antics, pantomime, singing and ability to absorb punishment a la Ritz Bros. These lads pull out all the stops to make this a socko turn.

Maize, if he can be serious for a moment, is a wiz on the steel guitar. The other members of the act likewise are loaded with talent, but what makes them a standout turn is the skillful blending of tomfoolery and music.

Their renditions of "It Had to Be You," "Pennies Waltz," "El Rancho Grande," "Ritua Fire Dance" and other tunes netted plenty of palm-pounding. They come back for numerous encores and won clamorous begoff.

Cummins' thrush, Joanne Lippert, has nice pipes and wins a ditto nice hand for her warbling of "Pennies From Heaven" and "Happiness Street, Sunshine Square."

Senor Cortez, garbed in colorful costumes of his native Mexico, demonstrates a great talent on the mandolin. The instrumentalists picks such tunes as "Mexican Hat Dance," "Tico Tico" and others, with a remarkable dexterity. The way his left hand tackles the strings wins plaudits.

Cummins also emcees ably, and adds showy flourishes with the baton during the bandstand sessions. Additionally, he enlivens the evening with his chatter and songs. This layout closes Oct. 10. Luz.

### Neapolitan City, N.Y.

Bill Lawrence, Gene Rand & Jimmy Kane, Danny Carroll, Boots McKenna Line (8), Joe Candullo Orch, Jimmy Saunders Trio; no cover or minimum.

Broadway has preemed another room, this one on the site of the long closed Iceland Restaurant, and one that is geared for the mass trade. Room, at full capacity, can seat over 1,500; however, the curtains are drawn so that around 800 can be accommodated, which should be enough to carry the spot.

Actually, the climate of the room has changed from the arctic to the sunnier climes. A different accent prevails. Instead of the former morgasbord table at which the customer could make as many trips as he desired, there's an antipasto mine at which the same polli prevails. With its menus where dinners start at low prices, they're bidding for the out-of-towner and perhaps also that segment of New Yorkers that hasn't been around for a long time, presumably because of the prevailing price structure in the cafes. A no cover, no minimum, no admission prevails, and unless the place is inundated with Coke drinkers in chase of survival, based on the price policy, is good.

Its shows are lined up by agent Lou Perry, who is apparently aiming for the unsophisticated. The show is well dressed with a Boots McKenna Line of eight and with Danny Carroll in the production numbers, and there's a pair of acts who get a good reception.

Bill Lawrence, one of the first to be fired by Arthur Godfrey, retains his youthful demeanor and shows an effective and appealing delivery. His chansons are tastefully worked over and he comes out ahead in such tunes as "Allegory Moon," "Too Close for Comfort" and items from "My Fair Lady." He does well enough to endure.

Other major turn is Gene Rand Jimmy Kane (New Acts), who have been peeking into the bigtime for quite a while. They've been working the outlying spots, and this is their first Broadway exhibit.

McKenna's girls dance vigorously, and show two good costume changes, while the third, a rock 'n' roll number, has few theatrical qualities. However, the terping is fast, well organized and effective. Joe Candullo's orch buttresses the floorshow, and the Jimmy Saunders Trio provides the relief. Saunders emcees the show in rather an oldfashioned manner with his overplayed bids for applause. Jose.

### Beverly Hills, Newport

Newport, Ky., Sept. 28.

Ben Blue & Co., Estelita, Dolly Barr, Donn Arden Dancers (10), Don Chastain, Gardine Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; \$3 minimum, \$4 Sat.

There's not a dull moment in the current two-framer at Greater Cincy's ace niter. Ben Blue and his hokum supporters bulge a stream of giggles with bellylaughs over more, than half of the 75-minute stretch. Two newcomers, Estelita and Dolly Barr, round out the variety lineup.

Blue, in for his fourth time, spreads some fresh lines and pieces of business in his tradition-ally indigo hosepodge. A throw-back to the concert hall era, the comic sticks to his trademark cane and tightfitting coat and pants and hoofing style for socko returns. Continuing with him are stooges Sid Fields and Sammy Wolfe, plus Siri, the girlfriend foil, still blonde and streamlined. Routine retains Blue's mentalist and buzzing fly bits and stooge takeoffs of Ink Spots, Liberace and Johnnie Ray.

Dolly Barr, slick in short blue and white costume, gets the floorshow moving wisely a distinct combination of rollerskating and acrobatics solid for five minutes.

Estelita, diminutive Havana chirp, makes the best of bad spotting, which probably was changed after opening show. Filling a break in Blue's vehicle, she registers with "Cuban Hillbilly" and a novelty audience joinder, "Knock on Wood," in a 20-minute cycle. Peels from a sparkling blue dress to brief minstrel costume for effective chassis display in finish with "Robert E. Lee."

Location crew of Arden Dancers, singing emcee Don Chastain and Benedict band do okay on their chores. Layout makes way for year's second visit of Ted Lewis and his troupe Oct. 12. Koll.

**Hotel Radisson, Mpls.**  
 Minneapolis, Sept. 29.  
 Hildegard (2), Don McGrane Orch (8); \$2.50-\$3.50 minimum.

As to be expected, Hildegard's boxoffice magic apparently remains undiminished here. On the occasion of her fifth Minneapolis appearance and second annual engagement in this plush Flame Room, they had extra tables on the dance floor and elsewhere and the ropes up for the second night's supper show. Also, the exceedingly heavy reservations for the balance of the fortnight visit bespeak, too, the usual healthy returns for the fortunate bistro.

At this performance the snazzy cafe society turnout found the chanteuse her customary incomparable self. The sparkle, enticement and savoir faire, among the stocks in trade that have contributed to her supper club eminence, quickened the tone for pleasant diversion. Immediately establishing rapport with the customers as she radiated contagious good cheer, she found easy going with her routine of amusing new material, surefire showtunes and old favorites. Her adept keyboard fingering, also again commanded admiration.

It wouldn't be a Hildegard occasion if the customers weren't brought into the show for added fun. On this one, one pleased mite-ringer eagerly accepted her invitation to join her in a dance and otherwise during the act. As usual, she also exchanged bon mots with the tablisters, kidded 'em and had them singing, too, for more enjoyment dividends.

She receives top-drawer assist from her own skilled accompanist Martin Freed and from Don McGrane and his orch.

Rees.

### Embers, N. Y.

Joe Venuti Quartet, Jonah Jones Quartet; no cover or minimum.

This eastside spot, which has elevated jazz into the class market, goes swinging along. Of course, the brand of jazz purveyed here is very un-noisy and polite and could very well pass for chamber music with a beat. But the formula of getting top instrumentalists and combos to play obligato to the dining and wining continues to pay off for this spot.

Joe Venuti, who has been encoined on the west coast, is making his first New York appearance here for the first time in many years. One of the veterans of the swing era of the 1930s, Venuti is still bowing his violin in front of an excellent rhythm trio. The fiddle is not a particularly responsive instrument in the jazz idiom, and hence there are few, such practitioners in jivesville, but Venuti manages to get his strings to jump. He can, of course, also play pretty and mixes up the jazz items with the ballads and showtunes.

Alternating with Venuti is the first-rate Jonah Jones combo. Led by Jones' horn, which is generally mired, this combo also bounces out a lively repertoire of jazz and pop standards, intermixed with lotsa current showtunes. There's nothing tricky about this group and they play in a lucid swing tempo. Biz at dinner show caught was capacity.

Herm.

### Shoreham Hotel, Wash.

Washington, Sept. 27.

Ann Cardall, Marvin Roy, Howard Hood, Dave Newman & Jim Smith, Shoreham Ballet (6), Singing Strings, Barnee Orch; \$1 cover, \$2 weekends.

Magic is the theme of the new show at the Shoreham Blue Room. It's light, fast and does more than hint its theme. For it comes equipped with magician Marvin Roy, whose piece de resistance consists of swallowing and returning lighted electric bulbs in wholesale lots. He works slickly and is well received. To provide a contrasting twist, David Neuman & Jim Smith gang a swami number with song, jest and phony mind-reading. The pleasantries were good, show caught but looked a little more rehearsal.

Ann Cardall, Blue Room's new songbird, handles "Love Is Magic" in nice style. Best part of this show, however, is the ensemble work—the fiddling of the Shoreham's wellknown Singing Strings and the terping of its ballerinas. They are good, as always. Same can be said for Barnee and his orch.

Asale to the music of "That Old Black Magic" is very solid. Late show in the Blue Room switches away from magic to a political theme in honor of the election. Current show, which preemed Sept. 24, is scheduled for another week stand.



**Riverside, Reno**

Reno, Sept. 27.

De Castro Sisters, Six Frielandis, Clauson's Bears, Starlets with Stewart Rose, Bill Cliffords Orch; \$2 minimum.

The De Castro Sisters have modified their slapstick to a nice balance of humor and song, appearing a lot more like vocalists now than the Ritz Bros. Newly signed with RCA Victor, they seem destined to have some future attention via disc-licks but meantime hark back to "Teach Me Tonight" as their first. Selection of songs is split between some ballads like "With My Eyes Wide Open, I'm Dreaming," and some very funny numbers a la Elvis Presley's "Hound Dog" and "Heartbreak Hotel."

Certainly one of the liveliest trios on the circuit, they have nevertheless quieted themselves enough to appear primarily as singers. The very funny comedy, mostly with posturing and mugging, is just a bonus feature which they have. Their ability to deliver straight ballad is fine contrast.

Rest of show is a circus pure and simple. It probably has something to do with the closing of big tops and it won't be long before the elephants will be in the clubs. One act, maybe, but two—that's too close to the sawdust ring.

Clauson's Bears perform with a blonde who competes with them in rollerskating, bicycling and handstands. As the central attraction on a nitery stage it's not exactly the same as when they appeared with several other acts at the same time. In a circus, there's always an act reaching the climax in one of the rings. Here, the setups and waits make it a little tiring, even with the frantic efforts of the girl handspringing all over the place.

With the Six Frielandis, a cycling act with three boys and three girls, there doesn't seem to be anything to concentrate on or watch. People are piling on and off cycles, going in circles and eventually all wind up stacked to the ceiling on one cycle, which in itself is rather remarkable.

Stewart Rose, a young fellow George Moro has used in production numbers, returns with real emcee ability, and a polish with a song. The Starlets are properly tropical in a Cuban opening, and work an extra elaborate routine for an extra long time. Preceding the De Castro Sis, they're cute in one of their standard numbers, flappers in Charleston, Black Bottom and Varsity Drag, Macu.

**Hotel Muehlebach, K. C.**

Kansas City, Sept. 28.

Bob Hannon, Rowena Rollins, Leo Reisman Orch (8); \$1-\$1.50 cover.

Session at the Terrace Grill for the fortnight is a blend of song and comedy, the lyrical entry coming from Bob Hannon and the laughs from Rowena Rollins. They put together 35 minutes with some delightful moments, and the entry comes as moderately entertaining. It's Hannon's hometown, and an extra note of interest is added thereby.

He leads off the proceedings to warble a round of ditties, doing "I'm Sittin' on Top of the World" and a Paris medley in fine fashion, and adding dash of spirit for the Irish "Donegal." Then he turns affair over to Miss Rollins, who warms the crowd with a few stories, and then swings into her impressions, the satire on Mrs. Roosevelt for which she is well suited, and her kidding of the tv femcaster cooking a chicken.

The pair then team with Hannon warbling "Cecilia" in conventional fashion while she goofs it up in a terp. They carry this idea for further laughs as she clowns a Charleston while he warbles a tune of the roaring '20s. This one holds through Oct. 11, and should hold a merry tone in the Grill. Quin.

**Mr. Kelly's, Chi**

Chicago, Sept. 28.

Carmen McRae (with Ray Bryant & Ike Isaacs), Audrey Morris; no cover or minimum.

The newly refurbished Mr. Kelly's can take its place as one of the smarter bistros around town. The fire-gutting here last December made it possible to do this Rush St. spot over from wall to wall, and the results are excellent. Elimination of pillars, a more centrally located bandstand, and a modern, chic decor have made of Mr. Kelly's a prime showcase for the modern kind of music. The color is still namesake green.

Carmen McRae tops the bill here this time around, backed ably by pianist Ray Bryant and hubby-bassist Ike Isaacs. Playing to a packed house for the opener, Miss McRae somehow lacked something

of warmth and even the coolness was a little strained. Understanding the customers were not over solidly. Thrust sets off with "I'm Putting All My Eggs in One Basket" and follows with "Foolish Heart," "Little Boy Blue," "No where," "My Future Just Passed" and "Just One of Those Things." It was not a free-swinging performance. Miss McRae is easy on the eyes but a more relaxed approach would undoubtedly reveal more of the real talent here.

Audrey Morris alternates with her self-accompanied vocals. Miss Morris, a fixture at Kelly's (she goes with the lease), does a pleasant job of retailing showtunes, sophisticated ditties and standards. She looks the part for the classy rep she essays and here lies half the secret. Her fans and those in the making give her a warm reception.

Current layout is a four-weeker, lasting through Oct. 23. Gabe.

**Gatineau, Ottawa**

Ottawa, Sept. 28.

Dorothy Lamour (Sal Mineo at piano), Baker Sisters (2), Lindsay Day Dancers (6) with Jack Morley, Champ Champagne Orch (8); \$1 admission.

Toplined by Dorothy Lamour, the current show at the Gatineau Club is a pleasant session of socko showmanship. Surrounded by comic-canaries, Baker Sisters; a stand-out, Lindsay Day line with chatter Jack Morley, and her music director Sal Mineo at the keyboard, Miss Lamour collects the customers at teoff and holds them throughout with slick staging and managing.

Big help is her use of hidden, no-wire microphone allowing her full use of not only the Gatineau's big floor but the entire room. She comes in from beneath the spotlight booth and works through the tables to the floor, keeping close to the table sitters and getting solid attention. In spite of evident bronchial difficulties at opener (27) Miss Lamour's shiping was capably controlled and the songs were produced with impact and to heavy mitting.

Tunes she canaried in her "Road" and other pictures are featured, such as "Moonlight and Shadows," "Tangerine," others, to big returns. Customers reaction here indicates another Lamour picture might be timely.

Baker Sisters' offering is a zany, loud stanza of chirp and comedy. Femme pair work hard throughout to nice effect, with nonsense gags and apings of Tucker, Presley, Bailey, Lahr, Gypsy Rose Lee and Durante and Traubel interspersed with warble like bouncy "Little Monster" tune with mad lyrics and an oldtime vaude session with "Me and My Shadow." Lindsay Day line with Jack Morley chanting and emceeing is on three times. Champ Champagne house band showbarks, Mineo batoning from the 88 for the Lamour stint while Champagne augments on trumpet. Gorm.

**Blinstrub's, Boston**

(FOLLOWUP)

Boston, Sept. 25. The Jones Boys are packing them in for Stanley Blinstrub's newly refurbished 1,700-seater with some boff close harmonies, everything from spirituals to rock 'n' roll. Four personable youngsters, with plenty showmanship savvy, they nabbed three encores night caught (25), after opening previous day at two full returns.

The four, Wayne Hoff, Rex Dennis, Norbert Duff and Fred Smith, get over big in the stronghold of name record chirps. From opening, "I Could Have Danced All Night," they're in solid with the South Boston boite and which paces them all the way with smash rounds of mitts. Marking their first appearance in Hub they present a well rounded layout.

A jazzed up version of "That's For Me" follows opener and novelty "Marry A Rich Woman" is handled by slick fashion and "Swing Low, Sweet Chariot." Rex Dennis takes the guitar. Work in front of the mike is nicely executed with good patter breaking up the song numbers. They segue into a medley of oldtime barbershop hits and wrap up with a smash takeoff on the Mills Bros. Four Lads and Chordettes. On again, they do "If I Had My Druthers," from the score of "Li'l Abner," new musical tryout, opening in Hub Tuesday (2) at the Shubert, "The Who's Talking," "Hot Diggity" and a special thank you, "You're Great."

The Jones Boys, off the Kapp label, fit the Blinstrub format like a glove and their great rendition of the close harmonies look to bring big crowds over to the gigantic nitery. Rest of show holds over. Guy.

**Monk's Dandy Furbelows In 'Son of Four Below'; It's Legiter-With-Liquor**

After a solid five-month run with the cellar club revue, "Four Below," last season, Julius Monk has a whipped up a sequel that'll keep the Downstairs, 6th Ave., N. Y., nitery, buzzing for some time to come. Whimsically tagged "Son of Four Below," it adds up to a socko Broadway revue with a liquor license attached.

Only newcomer to the foursome who whip out the song and patter is Cell Cabot, replacing Dody Goodman who under a spot in Ben Bagley's upcoming "Shoe-string Revue" edition. Jack Fletcher, June Ericson and Gerry Matthews remain as bright and buoyant as ever. And Miss Cabot has fallen right into the spirit of things. The quartet is excellently balanced and whether working together, in duet or solo, the boys and girls deliver with an ingratiating zest.

With only a small stage, an occasional prop and costume and two pianos (Bud McCreery, Star Keen) to help round out the production, the quartet moves gaily through 22 numbers split up in three acts. The intermission according to the program notes is "an interval for consumption of beverages and open discussion." It also gives the tabler a chance to drink up the minimum of \$3 on weekdays and \$3.50 on weekends and holidays.

As in any revue with a batch of new material, there's got to be some slow spots. "Son of Four Below" has 'em, primarily in the ballad numbers but they're kept at a minimum and the production is so swiftly gaited that the occasional clinker is quickly forgotten. Show is at its best when in the comedic and satiric vein. Bud McCreery has supplied most of this material and a lot of it is strong enough to come out of a cellar and on to a Broadway stage. He toys with political campaigning, the chichi set, the hillbilly groove, etc., with sharp strokes. The Tom Jones-Stan Keen takeoff on Yma Sumac which winds into a frantic rock 'n' roll concert, is a showstopper. Other happy material has been supplied by Ronnie Graham, Herb Hartig, Gerald Alters, Tom Jones, Lizbeth Berry Bill, Gordon Powell, David Hollister, Paul Rosner and Claiborne Richardson, among others.

Given this slick material, the cast knows just what to do with it. They are all pleasant, fresh and likeable and aren't afraid to clown it up when the occasion warrants. Barriers of a pint-size proscenium and the need for speedy "scene" shifts have been neatly overcome by John Heawood, who choreographed and staged. His production efforts make it one of the liveliest romps in town. Gros.

**Shamrock Hilton, H't'n**

Houston, Sept. 27.

Harvey Stone, Henry King Orch (11).

Harvey Stone put on a strong 35-minute show that had the audience mitting for more at opening night. Comedian warmed up the rather cold preem crowd by turning their sit-on-hands attitude against them. After a few minutes of gently barbed material—"I never saw dead people smoking before"—the house was his.

Stone makes good use of his free and easy delivery. Session is divided by two "memory strolls." One deals with comedian's youth; the other takes in his Las Vegas adventures and runs the gamut of gambling and drunk types encountered on the Casino circuit. The latter is more effective. Stone tops the night with his w.k. "this is the army" routine. It's begoff material.

Henry King's orch backs Stone nicely and provides the dancers with feet-tickling tunes.

**Eddys', K. C.**

Kansas City, Sept. 25.

Jackie Miles, The Stylemasters (4), Tony DiPardo Orch (8); \$1-\$1.50 cover.

This is a pair of firsts for Eddys' Restaurant, combining vet Jackie Miles with the best of the young Stylemasters for a solid 90-minute show. Opening stint is assigned to the Stylemasters, four youngsters (all actually only 19) who are on the rise after a beginning as a quartet in Omaha's Central High School. Lads, Bill Snyder, Bob Larsen, Dick Mueller and Dick Hansen, are all goodlooking kids and prove they are hep with the song.

Their list includes "Dipsy Doodle," "Shy," "C'est Si Bon," and "There'll Be Some Changes

Made," as well as a spiritual, "The Ol' Ark's a-Moverin'," and a list of impressions—Peanut Aces, Ames Bros. and Crew Cuts. Four are sprightly in their work, show excellent harmony and are certain to go quickly up the ladder.

Although he has been around the club and hotel circuit for many a moon, Jackie Miles is making his first K.C. stand here. Laughs roll playfully from his chatter about praisies, touts, loan companies, the Sunday comics, golf and whathaveyou as he tells stories and cuts up a song or two. He veers at times to the risque, not necessarily out of place in a night club, but leans too heavily on cuss words. Two weeks ending Oct. 4 will be short and happy ones at the Eddy's establishment, both turns should be welcome back. Quin.

**Harrah's, Lake Tahoe**

Lake Tahoe, Sept. 28.

Peggy King (with Eddie Samuels), Marshall & Farrell, Will Osborne Orch; no cover or minimum.

Cast as a shy, soft spoken little girl on the George Gobel show for two years, Peggy King emerges as a sure performer who would rather belt a song than whisper softly. Not that she's not capable of the soft, breathless quality. In "On the Street Where You Live," each chorus begins quietly and ends with full volume.

The shy girl who never spoke unless spoken to has been tossed, too. Here she stops between songs to pose more becomingly for a camera hobbyist who caught "me with my mouth open." She jests about her only "hit," the Hunt's Tomato Sauce jingle. And she ad libs freely about anything that comes to her mind.

The repertoire is not exactly what the Gobel fans' expected either. "St. Louis Blues" from Peggy King is a pleasant shock. "Baby Won't You Please Come Home" is a song from a woman—not a little girl.

Although the Gobel Show spread her name around, it remained for Miss King to conduct a real grassroots campaign for what eventually should be a shoo-in.

Pete Marshall & Tommy Farrell are pressed into an overly long stint which must pretty well exhaust the material. Marshall's impressions are fine, with Dick Haymes uppermost, but the intro of "that foreign singer, Dick Haymes," is so old people have forgotten what it means. Line for line, they hold on pretty well, however, for the long time they work.

Will Osborne's crew is playing this show and does well by Miss King's arrangements. Her accompanist is Eddie Samuels, who duets with her on "Cheek to Cheek," and otherwise offers, excellent piano. Macu.

**Ciro's, H'wood**

Hollywood, Sept. 29.

Cab Calloway, Miller & Mantan, Renee Robin, Gene Bell, Cotton Club Girls (5), Gert Galian Orch, Felix Martinique; \$2-\$2.50 cover.

Cab Calloway breezed off a winning for the opening of this Cotton Club Revue package current at Ciro's for the next two weeks, and he's reason enough for a drop-in. Working with the ease of the old pro, he has the audience with him all the way, even joining in, on six numbers, most of which have become identified with him during his long span in show biz. It's hard not to beat the foot when Calloway's giving his certain touch to "St. James Infirmary," "Minnie the Moocher," "It Ain't Necessarily So," "Chigger, Chigger Wa Wa," or even "It's All Right With Me" and "Old Black Magic."

For the opening show, Herman Hovey unveiled a titillating surprise bundle when one of the five Cotton Club Girls came loose from her strapless costume. It's not likely to happen again, but that cover charge doesn't make it too costly a gamble.

A bright spot in the show is the easy tap work of Gene Bell. No acrobatics for him, just that smooth, rhythmic patter of the feet, reminding in a way of the Bill Robinson-Pat Rooney style, both of whom he takes off during his stint. He was well received at the first show.

Miller & Mantan earn their chuckles with integrated jokes, while Renee Robin (encouraged by asides from Blinkie Allen, his three boys and Robbie Robinson) disconcerted on love and such vocally via "Teach Me Tonight" and "Come Rain, Come Shine."

Gert Galian orch (5) backs Calloway and shares dance duties with Felix Martinique's two-piece outfit. Brog.

**Eden Roc, Miami Beach**

Miami Beach, Sept. 29.

Lonnie Sattin, Gene Allen, Nickl & Noel, Mal Malkin Orch; \$3.50-\$4.50 minimum.

The series of one-weekers—which policy will prevail until December—poses a booking problem for Harrah, Mufson and aid in filling the datings with either solid upcomers or what names are available at a "buy" figure. Thus, a Roberta Linn or Lilo is followed by a layout of "new faces" or platter clicks with unknown draw values. It's chancey, but with a good load of weekend business, or in some cases, fast word-to-mouth approval, the week can work into in-the-black side of the ledger. Current layout falls into the last category.

Lonnie Sattin played here several months ago and elicited so solidly he was first in order in the young history of the Cafe Pompei. The colored songster is a handsome lad with a Belafonte physical appeal and authority. Vocally he is a more fully equipped lad with a full rounded pair of pipes that take to either a soft ballad or a strong special with equal facility. Stage demeanor is another plus; relaxed between-numbers manner turns to a free-wheeling delivery on occasion that reminds of a Billy Daniels but there's no comparison. Sattin belts out on his own in the growly numbers and switches to the dramatic composites effectively for subdued albeit strong impact. The shrewdly balanced rundown contains enough of the upbeat tunes to keep tabler attention at constant high, to work him into encore payoffs. He'll be back in this spot again and is a bet for tv guests as well as the better cafes.

Gene Allen, an amiable young comic, is playing his second top hotel date in these parts, having worked the neighborhood Fontainebleau recently. He comes back with basically the same act which again proves dawdling and ineffective in the much-used waggery purveyed during the first half, but picks him up for jump into warm reception climes when he hits a moppet-voice routine relating a high y amusing bedtime story. Closer, a mixed-up male fashion model, worked out to taped femme commentator commands, sends him off on a return. Bottom line of the first half is an obvious necessity if he's to realize on a pleasant personality and aud-winning approach.

Nickl & Noel are also returnees here. They rate a quick bringback. Their themed dance patterns win woman's Dream, a highlight in steady plaudits with "Washer-Dream" a highlight in their group of fresh invents. Lary.

**Bradford Roof, Boston**

Boston, Sept. 26.

Johnny Howard, Ann Clark, Nancy Hope, Harry DeAngels Orch (5), Versitones (3); \$2.50 minimum.

On the second lap of a two-weeker Johnny Howard, a fave here for several seasons, averaging two to three dates a year, is panicking Al Taxier's rooftop habits with his effervescent brand of lusty highjinks. Howard had added more song bits this stand, but has not lessened on his inimitable rapidfire gags and exchange of quips with ringleaders. Opening with a calypso dance, poker-faced and energetic, he segues into a round of topical discussions ranging from boy-girl gals, marital affairs and juvenile delinquency to horses and show biz.

Working, as always, at a highly accelerated pace, he directs quips from table to table in staccato style, breaking it up with ludicrous lyrics to "Young at Heart" and "Diamonds." For clincher, he does a special material bit, "Dream Ballad," in which slick carbons of Cab Calloway, Rose Murphy, Billy Daniels and Louis Armstrong nab rousing response. He wraps it up with whistling a waltz tune and has to beg.

Ann Clark, tall brunette ballerina looker, opens the show, an eye-ful in ice blue costume, with a nice round of fancy toe work, spins and twirls to a big round of mitting. Nancy Hope, tall, slender, straight thigh with powerful pipes in the operatic vein, gets torrid reaction from ringleaders with great set of standards. Opening with "Love, Here Is My Heart," she takes "I Could Have Danced All Night" for a ride, changes pace with "I Get a Kick Out of You." Her fine lyric soprano comes through in nice wrap-up "Cumbanchero" for bowoff to solid palms.

Harry DeAngels cuts the show with a crisp beat and the Versitones are nicely effective in the dance interludes. Guy.



# VARIETY BILLS

WEEK OF OCTOBER 3

Numerals in connection with bills below indicate opening day of show whether full or split week  
 Letter in parentheses indicates circuit: (I) Independent (L) Loew (M) Moss (P) Paramount (R) RKO (S) Stoll (T) Tivoli (W) Warner

## NEW YORK CITY

**Music Hall (R) 4**  
 Rockettes  
 Corps de Ballet  
 Roger Ray  
 Bobby  
 Norman Beatty  
 Jack Rothman

## AUSTRALIA

**SYDNEY**  
 Tivoli (T) 1  
 Katherine Dunham  
 C  
**NEWTON**  
 (SYDNEY)  
 Kithulana (T) 1  
 Philip Stanton  
 Percy Marmont  
 Noel Howlett  
 Richard Beynon

## BRITAIN

**ASTON**  
 Hippodrome (I) 1  
 Fields Seymour  
 DeYoung & Delia  
 Trebletones  
**BIRMINGHAM**  
 Hippodrome (M) 1  
 Lonnie Donegan  
 Alan & Steve  
 Stan Stennett  
 3 Cursons  
 Mundy & Earle  
 McKenzie  
 Griff Kendall  
 Des O'Keeffe

**LIVERPOOL**  
 Cella (I) 1  
 Billy Cotton Co.  
 Erecce & Dorcen  
 Stephens  
 Harry Bailey  
 Roy & Ernie  
 Flying Rosinas  
 The Brazilians  
 Alan & Steve  
 R & J Jover  
 The Mayfairs  
 Ewe Howell  
 Whiter Garden (I) 1  
 Dave King  
 Shani Wallis  
 Mrs. Shuffelwick  
 Warren Arnold  
 Devine & Sparks  
 Roy  
 Margaret West  
 12 Daydreams  
 4 King Tones

**Opera House (I) 1**  
 G & B Bernard  
 Eve Russell  
 Freddie Frinton  
 Tiller Girls  
 8 Melody Makers  
 6 Mayfair Models  
 Patricia Dahl  
 Lane Hall  
 Norman & Ladd  
 Ghezzi Bros.  
**BRADFORD**  
 Alhambra (M) 1  
 Smith Bros.  
 Billy Anthony  
 Jimmy Paige  
 Rose & Marion  
 Buster Fiddess  
 Betty Fox Co.  
 Al Adams  
 Michael Austin  
 Joette  
 Harmonica Rascals

**BRIGHTON**  
 Empress (I) 1  
 Johnny Lockwood  
 Dennis Lawes  
 Don Peters  
 Gordon Giris  
**CHELSEA**  
 Palace (I) 1  
 Lorraine Desmond  
 Hedley Ward 3  
 Johnny Leroy  
 Maxine Daniels  
 Billy Uke Scott  
 The Falcons  
 Les Traveros  
 Daryl & Partner  
 Daily Wain  
**CHISWICK**  
 Golden Gate 4  
 Desmond Lane  
 Dennis Green  
 Frant Dowle  
 Jeffrey Lenner  
 (M) 1  
 Candy Kane  
 Sparkes 3  
 Janette Du Fray

**FINSBURY PARK**  
 Empire (M) 1  
 Tony Crombie  
 Maxine Daniels  
 Don Fox  
 Billy Wyner  
 Ross & Howitt  
 Andy Stewart  
 Johnny Dallas  
 Dancings Melodians  
**GLASGOW**  
 Empire (M) 1  
 Kenner Baker  
 Jamie Madden  
 3 Deuces  
 Morris & Cowley  
 Don Role  
 4 Furies  
 Atrol & Meadows  
 Joe Henderson  
 Bela & Mary  
 LEEDS

## Cabaret Bills

## NEW YORK CITY

**Don Self**  
 Tony & Eddie  
 Pats Nelson  
 Jorie Remus  
 Jimmie Daniels  
 Three Flames  
 Warren Vaughan  
 Blue Angel  
 T C Jones  
 Peggy Connolly  
 Joey Carter  
 Mae Barker  
 Jimmy Lyons 3  
 Chardas  
 Anne Kapitany  
 Lili  
 Bela Babal Ore  
 Tibor Rakosy  
 Bill Yella  
 Dick Marx  
 Chas. Madril  
 Tite Annhuc

**De Rondo & Jose**  
 Carlos Valadez  
**Copacabana**  
 Joe E. Lewis  
 Three Flames  
 Four Freshmen  
 June Allen  
 Bill Silvera  
 Jackie Metcalf  
 Nora Bristol  
 Teddye Dursio Ore  
 Frank Marti Ore  
**Duplex**  
 Serah Shaw  
 Rudy De Saxe  
 Alvaro Dalmar  
 No. 1 Fifth Ave  
 Bob Conway  
 Harold Foville  
 Hotel Ambassador  
 Chauncey Gray Ore

**Janai Sarkoz**  
 Gypies  
 Quintero Rumbas  
 Hotel Biltmore  
 Russ Morgan Ore  
 Emory Deutsch Ore  
 Hoti Harry Hudson  
 Joan Bishop  
 Hotel Roosevelt  
 Eddie Lane Ore  
 Hotel Taft  
 Vincent Lopez Ore  
 Hotel St. Regis  
 Ethel Smith  
 Bill Shaw Ore  
 Ray Bari Ore  
 Hotel Statler  
 T & J Dorsey Ore  
**Latin Quarter**  
 Mills Bros.  
 Dave Barry  
 Helen Wood  
 Steeplechase  
 Johnny Vernon  
 Jo Lombardi Ore  
 B Harlowe Ore  
**Hotel Plaza**  
 Lisa  
 Ted Straeter  
 Mark Monte  
 The Boyals  
 Bibi Osterwald  
 Norman Paris 3  
 Josh  
 Phil Leeds  
**Park Sheraton**  
 Jose Mills  
 Spark Thurman

**Black Orchid**  
 Enid Mosher  
 Gall-Galli  
 Sue Evans  
 Blue Angel  
 "Calypso Fiesta"  
 Antonio Perussquia  
 Gloria  
 Johnny Barracuda  
 Carlisse Novo  
 Al D'Arcy Ore  
 Blue Note  
 Matt Dennis  
 Phineas Newborn Jr.  
 Sophie Tucker  
 Tony Bennett  
 Ted Kelly Ore  
**Cloister Inn**  
 Lurlean Hunter  
 Audrey Morris  
 Dick Marx  
 Johnny Frigo  
 Connaught  
 "Comed-On-ice"

## CHICAGO

**Ambassador Hotel**  
 Marguerite Piazza  
 Chiquita & Johnson  
 F. Martin Ore  
 Joe of Music  
 Joacinta Ore  
 Felix De Cola  
 Jerry Linden Ore  
 Billy Gray's Band  
**Box**  
 Billy Gray  
 Don Goodman  
 Paul Brown  
 Eddie LeRoy  
 Short Twins  
 Shanon  
 Dottie Drake  
 Bob Barley Ore  
 John Giffert  
 Jack Durant  
 Skylerka

## LAS VEGAS

**Desert Inn**  
 Guy Lombardo  
 Royal Canadiana  
 Dorian Bros.  
 Paula & Paulette  
 Dunes  
 Smart Affairs '57  
 Larry Giese  
 Leonard Bros.  
 Fouchie Dancers  
 Ray Wardway  
 Willie Louis  
 Flash Gordon  
 Edna Beckles  
 Lon Fontaine  
 Beige Beauts  
 Carlotta Hayes Ore  
 El Coriez  
 Mary Beth Hughes  
 Bobby Binnins  
 Ted O'Neill  
 Cirquettes  
 Sterling Young Ore  
 El Racho Vegas  
 Gloria DeLafren  
 Myron Cohen  
 El Ranco Ore  
 Renee Molnar Dncrs  
 Flamingo  
 Pearl Bailey  
 Hal LeRoy  
 Mazonne-Abbott Dncr  
 Don Eichel  
 Mazonne-Abbott Dncr  
 Mary Mentzer  
 Flamingoettes  
 Coy Esal Ore  
 Fremont Hotel  
 Iah Kabbile  
 Ed Redman Ore  
 Mike Sarge &  
 His Sargents  
 Hank Penny & Nugget  
 Hank Penny  
 Sue Thompson  
 Freddie Masters  
 Sextette  
 New Frontier  
 Spike Jones

## MIAMI-MIAMI BEACH

**Eden Roc**  
 Lonnie Sattin  
 Gene Allen  
 Nicki & Noel  
 Mal Malkin Ore  
 Chuey Reyes Ore  
**Fontainebleau**  
 Carol Hancy Ore  
 Stanton & Peddie  
 Al Navarro Ore  
 Saccas Ore  
**Edgie's**  
 Can-Can Girls  
 Toni Rave  
 Terry Rich  
 Denice  
 Ray Mamba Ore  
 Atoma  
**Malayan**  
 Rivero Quintet  
 B. L. B. Mami  
 Pierre Duval  
 Lad Richards Band  
 M. Ray Franklin's  
 Richie  
 Peggy Lloyd  
 Murray Franklin  
 Cockey Norwood

**Ed Fitzpatrick Ore**  
 Riverside  
 Sons of Pioneers  
 Clauson's Bears  
 Frellanis  
 Starlets  
 Bill Clifford Ore  
**Harrah's Club**  
 Marshall & Farrell  
 Will Osborne Ore  
**Peggy King**

## RENO

**Mardi Grass Lounge**  
 Harry Ranch Ore  
 Russo Bros.  
 Penthouse 4  
 Mopes Skyroom  
 Eileen Barton  
 Skylets

## LAKE TAHOE

**Harrah's Club**  
 Marshall & Farrell  
 Will Osborne Ore  
**Peggy King**

## Subway Series

Continued from page 1

numbers. October is traditionally a good month in the hotel business, but hardly of the calibre currently being experienced. One of the explanations lies in the fact that the Hotel Lincoln is, now closed for a refurbishing job prior to being rechristened the Hotel Manhattan in April. This has the effect of removing 1,350 rooms from circulation. All the major inns have had to make up that difference. There are considerably fewer rooms in New York than there were some years ago because some of the inns have been torn down to make way for office buildings.

However, the niteries are in a happier situation. Business has been excellent in the major rooms, but they will be glad to accommodate the baseball windfall. The Latin Quarter, for example, will be scheduling extra shows during the series. The addition of a single show increases the capacity by one-third on the week nights, but with later shows, the bonifaces expect a pure drinking crowd, so profits mount up in greater proportion to the attendance. The Copacabana is expected to follow suit, and some of the other spots will schedule late displays if reservations warrant.

The Yankees-Dodgers series is nothing new to New York. The nickel (now 15c token) classics have produced their quota of problems to the bonifaces, and none have ever lost money for them, but some do wish that they could be moved to some other part of the year, when they could really use the extra biz.

## Liberace

Continued from page 2

(even with some reluctance) that a new phenomenon had arrived.

Special Train From Boat  
 After traveling from Southampton on a Liberace special, hired at a cost of about \$560 with special coaches reserved for fans as well as the press, Liberace held his first press confab at the ritzy Society restaurant, off Piccadilly. The choice of venue was a natch, as the cafe is lit only by candelabras, and there was as big a turnout as has been seen for any visiting celeb.

As the Liberace telephex have been regularly featured on the commercial tv network from the week it started more than a year ago, it was natural that his first date should be on Val Parnell's "Sunday Night at the London Palladium," on which he starred last Sunday (30). Other dates, apart from last night's Festival Hall show, include concerts in Leicester, a Sunday night show in the London suburb of Croydon, and Provincial engagements in Manchester and Sheffield. The tour will close with a one-night stand in Dublin, followed by two performances at the Royal Albert Hall, London, Oct. 15 and 17.

## DeLaurentiis

Continued from page 2

Mangano starred and Rene Clement directing, from a script by Irwin Shaw. Columbia has worldwide release, except for Italy, where Rank distributes. DeLaurentiis may also include a "Cabiria" like project on a large scale in his plans for next year's production. The rights to the Italo classic, once made into a very successful silent film, are currently the subject of a court litigation which has lasted for years.

## HAVANA

**Sans Souci**  
 Carmen Torres  
 D'Alida G.  
 Benitez & Tarrasa  
 Sonia Calero  
 Victor Alvarez  
 Ortega Ore  
**National**  
 Helene Aldeen  
 Bob McAdams  
 Marica Rams

**Ray Carson**  
 W. Reyes Ore  
 Tropicana  
 Gloria & Rolande  
 S. S. Ore  
 A. Romeu Ore  
 Ernesto Hill Oliveira  
 Tres Ases  
**Montmartre**  
 Katyna Ranieri  
 Fajardo Ore  
 Casino Playa Ore

## New Acts

### PAT PATERNO

Songs  
 12 Mins.  
 Le Vouvray N. Y.

A second generation of society singers is now beginning to appear on the niterly horizons. This time, if Pat Paterno's debut at the soigne Le Vouvray is an indication, the difference lies in the degree of talent needed. The competition these days is tougher for any singer whether it comes from teevee or from the myriad of New Yorkers. Paterno, the son of Beverly Paterno, long a lure at the old Coq Rouge, has apparently studied long and hard for his role on the east side. Paterno has labored under the aegis of Phil Ellis, who accompanied him on his preem, and who gave him a solid peg upon which to hang his efforts.

Paterno is on the road to singing well. He seems to be taking his studies seriously, has cultivated a pleasant vocal texture and is equipped with a good instinctive delivery. In addition, he's a personable lad, a tall, dark 19-year old with a lot of charm. At this point, he has a good start and, of course, a lot of effort is still needed to put him in professional ranks. Paterno comes from a good theatrical background. In addition to the society singing by his mother, he's the grandson on his maternal side of agent Al Parker. It may have been the traditional in him that helped influence his tune selection. During his turn, he did a pair from "My Fair Lady" plus "Look Out I'm in Love" and "Inamorata."

Of course, the usual dividend accrues in the Lawrence Wonderling spot from the slotting of the haute trade managers. The carriage made congregates and wine flows in celebration of one of the native set that's making good. Jose.

### RAND & KANE

Comedy  
 17 Mins.  
 Neopolitan City, N. Y.

Gene Rand & Jimmy Kane are not newcomers to show biz, having been around for some time in some of the outlying niteries. Comics' debut at Neopolitan City indicates that they have the native ability to get over. Sometimes their style is reminiscent of the hardhitting burlesque comics and there are times when their cafe prowess seems to seep through.

They could get better results, however, by sharply editing their act so that long, arid stretches are eliminated. Material needs considerable punching up. Kane does an okay little boy recitation of Cinderella, and they have a submarine bit that could be made funny if made tighter. Jose.

### MAGNIFICENTS (5)

Songs  
 12 Mins.  
 Apollo, N. Y.

Vocal group, comprising four males and a femme, is limited to bookings on the order of the Apollo. Colored quintet's delivery is noisy, with most of the lyrics indistinguishable. The styling is in the rock 'n' roll groove.

A rundown of the tunes delivered, according to the management, includes "Watcha Gonna Do," "This Old Love of Mine" and "Up on the Mountain." Jess.

### CADETS (4)

Songs  
 10 Mins.  
 Apollo, N. Y.

Negro male vocal quartet delivers effectively. The boys dress up their songstoring with some okay rhythmic movements. Appearance-wise they're also satisfactory. Tunes offered are in the rock 'n' roll idiom, with the group showing a potential for bookings beyond Apollo-like locations.

Their strongest item is "Stranded in the Jungle." Other numbers include "Rock 'Em and Roll 'Em," "Why Did I Fall in Love" and "60 Minute Man." Jess.

### RICHARDS & YOLANDA

Acro Burlesque  
 10 Mins.  
 Empire, Glasgow

Mixed team open with graceful posturing which gives impression of leading up to a pure dance offering, but wind with heavy bumps and falls to gleam comedy effect.

Distaffer is carried in standup position atop male's shoulders, and wins yocks by hanging on to partner's hair or covering his face with her dress. Femme also throws male energetically over her shoulders. Later, throughout act maintains facial pose of extreme disgust with humor of it all.

Okay for general run of vaudeville. Gord.

### SUZANNE BERNARD

Songs  
 35 Mins.  
 Monsignore, N. Y.

Suzanne Bernard is a French authentic currently appearing as support in Broadway's "New Faces of 1956." But in a day when imported singers are becoming as much a part of the intimacy scene as canned peas that nebulous "Gallic charm" alone doesn't justify the minimum.

Miss Bernard, who moved into the candlelight of Monsignore to make her niterly bow last week, obviously attires herself in a white thing that, for all its frill and full-skirt, doesn't negate her boy-boyish lines. The face goes with the figure; mobile features are nicely outlined by long, dark hair. These characteristics have their appeal and turn the table-sitters in her favor immediately. However, mating her throaty, rangeless voice with some uninspired Gallic and Gallic-American ditties, leaves a lot to be desired.

There are no more than two songs of 10 she does, backed by pianist Arnold Goland, that approach demands. Nothing is more natural that she should save her best song for the bowoff—unless she uses it for the opener. And she needs a good opener; first song only leaves her aud hoping that the second will be a bit better. Other time she achieves a measure of success—undiluted by the applause of misguided wellwishers—is in song No. 9, "Ca Va." If it weren't for the notable lack of distinction in the first eight songs, the fact she finally clicks on her last two might indicate that it took her all that time to become accustomed to the new milieu.

Pleasurable in the smartly-muralled Monsignore is the violin of table-hopping Herman Honigsberg and the accompaniment of pianist Paul Schlesinger. For most of the evening, Beverly Mann's piano-harp alternations entertain customers. Art.

### MIKE MCKENZIE

Piano, Songs  
 12 Mins.  
 Empire, Glasgow

Billed as "the Caribbean King of the keyboard," colored pianist-composer tinkles the ivories skillfully and sings pop tunes. Act has useful quota of entertainment value.

Seated throughout, he opens with "Walk Hand in Hand With Me," segues with "Que Sera" and gains more miltling with "Savin' My Love for You." Then displays, on keyboard, how various nationalities would play "Pack Up Your Troubles," including French, Turkish, Chinese, Scottish and English in his selection of piano-playing styles, and winds with amalgam of them all in "Kit-Bag Boogie."

Act seems okay for vaudeuries and niteries. Lack of movement away from piano stool, due to being a partial leg-cripple, is cleverly camouflaged by drop of curtain as act winds. Gord.

## NBC Int'l TV

Continued from page 1

the group, has a 5% stake in the company. RCA of Great Britain has 15%. All told, there are nine companies and 20 individuals involved in ownership of Welsh & Western. Acquisition of the station is by no means assured, however, since their are 14 competing applicants for the license. ITA, which governs commercial tv in England, expects to hand down a decision in mid-October. If the license is granted, NBC's primary contribution would be in terms of technical assistance (through RCA) and in programming.

NBC finalized the first stage of its new international operations division this week with the appointment of newsmen Romney Wheeler as director of European operations under Al Stern, director of international operations. Wheeler reports to Stern, who in turn reports to Charles Dgny, exec v.p. over operations, who's riding herd over the entire setup. Wheeler, though a newsmen, has been in the production end of tv as NBC London director, and over the past couple of years has also been active in international sales on behalf of both the network and the NBC Television Films subsid. He made several of the deals by which NBC series were sent on both BBC-TV and the commercial outlets.

# B'way Tilting Ticket Scales Again; Musical Top \$8.05, Plays Set \$6.90

Broadway is getting another admission-scale boost. The upped prices of some of the incoming shows, continue the trend of recent years and deflect the spiraling production-operation costs.

The top musical is becoming standard at \$8.05, a peak set by a few shows last season. Also, an increased number of straight plays are setting a \$6.90 high, either on weekend eves or cross-the-board, and excluding matinees.

The musical top, inaugurated by "Damn Yankees," was recently adopted by "My Fair Lady," in a jump from its original \$7.50. The b.o. tab for three upcoming musicals, "Lil Abner," "Candide" and "Happy Hunting," will also be scaled to \$8.05.

The prevailing top for tuners in recent seasons has generally been \$7.50 and \$6.90. One exception was the flop, "Seventh Heaven," which opened a few weeks after "Yankees" at an \$8.30 weekend high, with the scale dropping to \$7.50 other eves.

In the straight play field, \$6.90 has been used as the weekend top for an occasional show, with "Cat on a Hot Tin Roof" the only current entry running on that basis. The Monday-Thursday evening high is \$5.75. The incoming "Auntie Mame" will be similarly scaled, while another upcomer, "Long Day's Journey Into Night," will have a straight \$6.90 top.

"Too Late the Phalarope," also on this season's sked, will have a \$6.60 weekend top, with the \$5.75 tab holding on other nights. The usual play scale in recent seasons has been either a straight \$5.75 or that amount on weekends, with a \$4.60 top other nights.

About 20 years ago, the prevailing top was \$4.40 for musicals and \$3.30 for straight plays. On that basis, the latest increase pushes the scale to about double the old level. In the same two-decade period, food prices in general have risen about two-and-a-half or three times. Unlike most commodities, legit has a fixed turnover (with seating and number of performances limited), so its only means of getting higher revenue to meet mounting costs is increased prices.

## Coast Production For Tabori's 'The Triangle,' With Viveca Lindfors

San Francisco, Oct. 2.

"The Triangle," George Tabori drama which was to have been produced on Broadway last season by Martin Gabel & Henry M. Margolis, is now set for presentation next February by the Actors Workshop here. The idea is to take it to Broadway later, according to Workshop exec Jules Irving.

Tabori planned last week to clear details for the project, but is due back in about a month to start rehearsals. The author will stage, with Viveca Lindfors (Mrs. Tabori) as star and the Workshop company in support. Miss Lindfors is currently starring in a Workshop revival of Strindberg's "Miss Julie," at Marines Memorial Theatre here. Tabori directed it.

"Triangle" is understood to be about a legit director and his actress-wife, whom he suspects of having an affair with a Negro actor. Sidney Poitier was mentioned for the latter part when Gabel & Margolis had the script.

## TY POWER'S LONDON 'DEVIL'S DISCIPLE'

London, Oct. 2

Tyrone Power, who toured in England last season as Dick Dudgeon in "The Devil's Disciple," will star in the comedy in London this fall. The revival will again be under the management of H. M. Tennent. There will be a short tuncup tour.

The Shaw play will be staged by Noel Willman, who will also play the featured role of Gen. Burgoyne. Other members of the company will include David Lang, Dorothy Bromiley, Joan McArthur, Lockwood West and James Bree. The scenery and costumes will be designed by Anthony Holland.

## Pajama' Net Reaches \$1,303,817 for 2 Cos.

The combined profit on the Broadway and national companies of "Pajama Game" took a comfortable jump during August. An accounting, covering the four weeks ended Aug. 25, listed the net at \$1,303,817, a near-\$30,000 hike over the prior July 28 audit.

The additional coin included profit on the Broadway and touring companies, plus various royalties. The profit divvy on the production was \$1,200,000 as of Aug. 25, with another \$25,000 distributed Sept. 7. The coin is split 50-50 between producers Frederick Brisson, Robert E. Griffith & Harold S. Prince and the backers.

The Broadway production, currently in its 125th week, costars John Raitt and Julie Wilson. The road version, which has been touring for about 19 months, stars Larry Douglas, Buster West and Betty O'Neill.

## Dual 'Sergeants' Net 20G Weekly

The touring company of "No Time for Sergeants," which opened in Chicago recently, is dittoing the click of the Broadway original. As a result, the overall operating profit on the Maurice Evans-Emmett Rogers two-company venture has practically doubled, to about \$20,000 a week.

The road troupe, playing Chicago's Erlanger Theatre, went clean on its first full frame there, but the gross was reduced by Theatre Guild subscription. The weekly operating profit at capacity, which comes to about \$9,000, with the Guild reduction, will run around \$9,500 once the subscription ends.

The New York edition of the Ira Levin-Mac Hyman comedy has been playing to virtual capacity since opening last October, with the weekly profit running around \$10,500. The national company, financed from the profits on the Broadway production, cost about \$75,000. At a sellout gait, the road version should be paid off in a little more than eight weeks.

The national company, incidentally, had a two-week break-in during the summer at the State Fair Musicals, Dallas.

## SEEK 75G FOR 'HEART'; AIM FOR LONDON BOW

Capitalization for the initial London production of the Broadway-targeted musical, "The Crystal Heart," has been set at \$75,000, with provision for 25% overall. Broadway producers Lyn Austin & Thomas Noyes, in partnership with Roger L. Stevens, are sponsoring the venture.

The managerial trio plan the prior overseas presentation because of the low cost of West End production as compared to Broadway. The tab there is about one-third of the New York level, as evidenced by the usual \$200,000-\$250,000 needed to mount a Broadway tuner.

The producers are also proposing that any profit on the London offering be retained to finance the Broadway production. Additional financing will be needed, however, if they decide to get the New York company going before sufficient profits are accumulated overseas.

It's figured the extra coin for the Broadway presentation would run around \$60,000, plus a substantial reserve. Backers of the London production would have first call in staking the Broadway edition. A somewhat similar pattern was followed last season with "Tiger at the Gates," which was transferred to New York after a West End engagement.

"Heart," which has a book and lyrics by William Archibald and music by Baldwin Bergerson, is slated by star Gladys Cooper, who's currently costarring with Judith Anderson in a U.S. tour of "Chalk Garden."

## 'Harbor Lights' Per Sked Boston.

Editor, VARIETY:

"Harbor Lights" did not open to unanimous pans as you stated. The Boston Traveler, review enclosed, gave us a good notice. The Traveler is the big afternoon paper here in Boston. The Christian Science Monitor gave us a fair one. Also, we are definitely coming into the Playhouse as scheduled.

Norman Vane (Playwright)

It opens Thursday (4) at the Playhouse, N.Y.—Ed.]

## Set New 'Follies' Budget at 250G; Old Angels Out

The new "Ziegfeld Follies," scheduled for Broadway production this season by Mark Kroll and Charles Conaway, will be financed at \$250,000. Backers of last season's pre-Broadway flop production of the similarly-titled revue by Richard Kollmar and James W. Gardiner will not be continued as investors in the upcoming venture.

A plan to retain the Kollmar-Gardiner backers as limited partners in the Kroll-Conaway enterprise at half their original interest fell through. Of the required capitalization for the new production, \$150,000 is being put up by Kroll, a Cincinnati businessman. The \$100,000 balance will be open for outside backing, with Kroll guaranteeing the amount if it can't be raised.

Scrapping of the plan to include the Kollmar-Gardiner investors in the new venture means that former entry is now a dead item. Kollmar-Gardiner sent a letter to the backers last week disclosing that they had lost all rights to the show and adding that a financial statement would be forthcoming. To date, there's been no audit issued on the production, which folded last May in Philadelphia.

Partnership greenents normally require the issuance of an initial accounting within 30 days of a show's closing. Incidentally, there have similarly been no accounting statements issued yet for two other flops of last spring, "Shangri-La" and "Strip for Action."

The loss on the Kollmar-Gardiner venture is estimated at over \$400,000 on a \$396,000 investment. The deficit, however, will be reduced by the sale of the physical production, including costumes, to Kroll and Conaway. The purchase price is estimated at \$50,000. The few producing team also bought a few of the sketches and a couple of songs from the Kollmar-Gardiner show.

It's understood the coin paid for the physical setup is being used to pay off outstanding debts, with John Shubert signing certified checks. The Shuberts and Ziegfeld's widow, Billie Burke, control the rights to the "Follies" title. The Shuberts also had a hefty financial stake in the Kollmar-Gardiner foldover.

Beatrice Lillie has been announced to star in the new "Follies," which is announced to open Feb. 28 at the Winter Garden Theatre, N.Y. That's the third show announced for that house in February. The other are "Thirteen Daughters" and "Our Royal Past." "Follies," however, looks to have the edge because of the tie with the Shuberts, who own the theatre.

## 'Camille' Coughed Away Only \$7,000 Off-B'way

Everything is smaller-scale off-Broadway, including the losses. The Wayne Richardson production of "Camille," which folded last Sunday (30) at the Cherry Lane Theatre after a two-week run, involved a \$7,000 investment. It's figured the production lost the bulk of its capitalization.

The coin was put up by two backers, with \$5,000 and \$2,000 stakes. The pair, according to the published partnership agreement, were to divvy up any net profits in proportion to their investment; not sharing at all with the producer. Normally, the management and backers share 50-50 in the profits.

# London's Anti-Censor Move Seen Hypo to 'Anemic' British Authors

By HOBE MORRISON

## Gaither Seeks \$250,000 'Royal Past' Financing

Capitalization of Gant Gaither's projected Broadway production of "Our Royal Past" has been set at \$250,000, with provision for 20% overall. Patricia Morrison and Hermione Gingold are slated to costar in the tuner, with Sam Levene and George Gaynes also announced for the cast.

British playwright-songwriter Saady Wilson, who authored the book, music and lyrics for "The Boy Friend," has dittoed for the Gaither vehicle. The libretto is from a story line by Anita Loos, based on a book by British designer Cecil Beaton. Vida Hope, who directed "Boy Friend," will stage "Royal Past," with Beaton designing both the sets and costumes. Hanya Holm will be choreographer and Robert Russell Bennett will provide the orchestrations.

## 'Rainmaker' Pays 5G More Profit

Another \$5,000 dividend has been paid to backers of the 1954-55 Broadway production of "The Rainmaker." That brings their 50% share of the total payoff to \$22,500, representing 30% profit on their \$75,000 investment.

The recent divvy was income from stock and other subsidiary royalties. The investors will also share in another \$45,000 to be distributed in 1957 and 1958 at the rate of \$22,500 per annum. That is the production's 40% share (less 10% commissions) of a \$125,000 balance on the \$350,000 sale of the property to indie film producers, Joseph Hazen and Hal Wallis.

Geraldine Page, who starred in the Broadway production of the N. Richard Nash play, is currently repeating the assignment in London. She also starred in a U.S. road tour of the play.

The play, presented by Ethel Lindner Reiner & Hope Abelson, had a Broadway run of 116 performances.

## NEW ENGLAND MEETING TO GAB ON GUESS WHAT

Boston, Oct. 2.

A forum on "What's Wrong With the Theatre?" with regional drama critics participating, will be held the fifth annual conclave next Saturday (6) of the New England Theatre Conference at Cohen Art Center, Tufts U., Medford, Mass. Moderator will be Elliot Norton, Boston Post drama critic, and participants will be Elinor Hughes, critic of the Boston Herald; Theodore Parker, of the Hartford Courant; Louise Mace, of the Springfield Union, and Harold F. Cail, Portland.

The all-day program features speakers and demonstrations for each of the five theatre areas covered by the conference: children's, secondary, college, university, community and professional.

## DAHL PLAY IN BRITAIN U. S. Writer's 'Loving Wife' On Littler Tryout Tour

"Your Loving Wife," by U. S. novelist-playwright Ronald Dahl, has opened a tryout tour in England and is due in London in a few weeks under the management of Emile Littler. The cast includes Hermione Baddeley, Joyce Barbour, Agnes Lauchlan and Meredith Edwards.

This is presumably a new comedy, not a rewritten or retitled version of the same author's "The Honeyes," which had a brief run on Broadway in the spring of 1955, with a cast including Jessica Tandy, Hume Cronyn, Dorothy Stickney, Mary Finney and Dana Elcar.

The current manoeuvre in London to get around the official stage censorship of the British Lord Chamberlain has aroused surprising interest in U.S. legit circles. Beyond the immediate concern with the prospective author royalties and investor profits involved is the long-range possibility that the elimination or limitation of the Lord Chamberlain's censorship might have an invigorating effect on British dramatists.

Few people on Broadway like the Lord Chamberlain censorship setup (those who approve, do so mostly on moral and/or religious grounds). Unlike London, where some managements regard censorship as a "protection," Broadway producers are apparently solidly against any such setup (although in the fairly recent cases of "Cat on a Hot Tin Roof" and "Mister Roberts" they quietly accepted illegal blue-pencilling by public officials).

The new strategy to beat the Lord Chamberlain is being carried out by several established London managements in cooperation with the New Watergate Theatre Club, and in at least unofficial association with Broadway producers Roger L. Stevens and Robert Whitehead. The insistence by the West End managerial group that it is not trying to get around the censorship but is merely coincidentally scheduling plays previously banned by the Lord Chamberlain for public performance is taken with at least a pinch of salt.

The British group, using the New Watergate Theatre Club's license to present subscribers-only performances, has leased the stand-

(Continued on page 81)

## Jules Pfeiffer Joins Shuberts & Road Mgt. In Touring Show Plan

Chicago, Oct. 2.

Jules Pfeiffer revealed here last week that he's worked out a deal with the Shuberts and a group of 30 independent road theatre managements to produce touring shows. The outfit has formed a limited partnership to send out a minimum of three road productions this season. The idea, of course, is to fill open weeks on the schedules of the participating theatres.

Pfeiffer is to produce the shows, to be selected: He's in New York this week to shop for availabilities, and indicates he may have the first entry on the road by late November or early December. Tours are to be booked by the United Booking Office, New York.

The project was suggested by Earnest Rawley, manager of the Royal Alexandra, Toronto. He was one of the backers of a somewhat similar setup under which Broadway producer Kermit Bloomgarden sent out a touring edition of "The Shrike."

## ELLIOT NORTON ON AIR; HAS BOSTON U. OFFER

Boston, Oct. 2.

Elliot Norton, with an uncertain spot as drama critic of the Boston Post, became the only local theatrical radio broadcaster last week, and is continuing his multiple college lecture setup. In addition, he has a standing offer of a full-time college assignment, if the Post fails to continue publication.

The radio stint, Friday nights over WBZ-WBZA, Boston and Springfield, will consist of review of current shows, plus background stories, profiles, etc., but excluding announcements of incoming plays and similar pressagut guff. The station signed Norton after dropping its NBC network programming.

The critic is maintaining his regular schedule of theatre lectures at three local colleges, Emerson, Boston U. and Boston College. His offer of a full-time faculty spot with the latter is being held open pending clarification of the status of the Post. The daily is being published under the direction of three court-appointed trustees, but when the present fund of \$500,000 is spent the sheet may again be kaput.

## Shows Out of Town

## Double in Hearts

Princeton, Sept. 29.

Barnard Straus, Paul Vroom & Adna Karns production of comedy in three acts (five scenes), by Paul Nathan. Staged by John Gerstad; setting, Sam Leve; costumes, Natalie Walker. Features Julia Meade, William Redfield, Laurence Huo, Neva Patterson. At Hart Theatre, Princeton, Sept. 29, '56.

Henry Waterhouse.....William Redfield  
Mack Daniels.....Laurence Huo  
Dinah Lawrence.....Neva Patterson  
Nan Waterhouse.....Neva Patterson

This is a light, brisk, improbable farce about a neurotic writer who leaves his wife after nine years of marriage to share bachelor quarters with a wolfish tv actor. A good number of laughs from the local trout audience indicate that the show may have a chance on Broadway, but it's very flimsy fare.

William Redfield, as the writer, gets most of the laughs with a zany slapstick interpretation ranging from double-takes to pratfalls. However, that weakens the production as a whole, since the other actors play it relatively straight, making the hero seem rather idiotic.

Neva Patterson, for instance, plays Redfield's wife with considerable understanding and depth and a nice, quiet turn. Laurence Huo, as the wolf, is moderately amusing. Julia Meade, who plays a model with a Phi Beta Kappa key, seems too sensible to have anything to do with the wacky writer, although the plot hinges on her falling in love with him.

This isn't to say that the show doesn't have its moments. John Gerstad has his players rushing at such a pace that the slamming of bedroom doors, the double-takes and even a bit of difficulty with the props seem funny. It is when the show pauses for breath that its weaknesses show.

The single set by Sam Leve is appropriate and the production, on the whole, has crispness and pace. But in the end it is basically incredible. Ward.

## Salad Days

Toronto, Sept. 18.

Toby Robins (in association with Bruce Snell & William Freedman) presentation of musical comedy in two acts (16 scenes), by Julius Stone and Dorothy Reynolds. Staged by Barry Morse; sets, Tom Spaulding; choreography, Alan and Jane Kinch; costumes, Noreen Mallory; musical direction, Bruce Snell. At Hart Theatre, Toronto, Sept. 18, '56; \$3.50 top.

Cast: Barbara Franks, Richard Bull, Jack Kelly, Betty Leighton, Eric Christmas, Margie St. Clair, John Clarke, Frank Peddie, Mary Savage, Norman Burgess, Norma Renault, Norman Welsh.

This is the North American preem of an intimate, informed musical that has been running in London for more than two years. It has a cast of 12 clever principals, all of whom double or triple in several diversified roles. The show is very British in material and propulsion, very old-fashioned in structure and a remote from telling a story and integrating it in the lyrics.

On the basic theme of separated young lovers, "Salad Days" gets off the story track to include everything conventional in a British revue, with choruses ranging from Gilbert & Sullivan patters to the vintage love ballads of Victor Herbert. Here are also the old remembered vaude routines and the British puns in dialogue so reminiscent of the humorous weekly, Punch. The opening night audience cheered throughout as if at a hockey match, however, and "Salad Days" is a hit here.

Ignoring Broadway slickness, the show is just a pleasant song-and-dance production with high comedy moments but an antiquated story technique. It opens with a university graduation in an ivy garden, with the young lovers pledging their future and then, whimsically, renting a hurdy-gurdy which magically makes all park listeners gaily eager to dance. It's on that peg the plot is hung, this leading into Kensington Park scenes, a night club and a fashion show finale, all involving for vaude bits.

Barbara Franklin and Roland Bull sing the young lovers with looks and fervor. Margie St. Clair and John Clarke, the comedy pals, Frank Peddie is the commendable tramp-philosopher and owner of the hurdy-gurdy, Jack Creley is a click as a night club emcee.

Others outstanding are Betty Leighton in a beauty-parlor bit on the telephone, Eric Christmas as a dancing Cockney cop, Norman Welsh as an effeminate dress designer, and Walter Burgess with mime and ballet dancing.

This is Toby Robins' first production, a very creditable undertaking in lining up talent. Barry

Morse has given swift and imaginative direction, the choreography by Alan and Blanche Lund is carefree in contemporary mood, while the sets by Tom Spaulding and the costumes by Noreen Mallory are elaborate. "Salad Days" is a Toronto hit and should do all right on its announced trans-Canada tour but is too British for Broadway, despite the success of "Boy Friend." McStay.

## a la Carte

Princeton, Sept. 22.

Richard Pleasant & Isadora Bennett production of musical novelty in two acts (10 sections). Stars Jimmy Savo, John Kinch, Vera Brynner, Myra Kinch. Staged by Pleasant; choreography, Miss Kinch; lighting, Jack Harpman; costumes, Frank Brady, Robert Taylor Lee. At McClinton Theatre, Princeton, Sept. 22, '56.

Cast also includes William Miller, Maxine Bacon, Sally Holroyd, Eltono Dann, Lucille Ormsby, Manuel Gales, Albert Malver, Jack Elliott.

This high toned vaudeville show, with four stars from three of the lively arts, is a delightful evening for lovers of music, dance and/or Jimmy Savo. However, it is presented as the title says, "a la Carte," with no central theme whatever, so it was a question whether it belongs in a theatre or a concert hall.

Certainly an unwary customer wandering into a Broadway theatre in search of a gay little evening would be astonished to find Jimmy Savo, "River Days Way From My Door," right next to harmonica player John Sebastian's beautiful rendition of an entire concerto by one Francesco Maria Veracini (1690-1750). Anyway, Princeton lapped it up, along with surrealistic and satiric ballets by Myra Kinch and company and Vera Brynner's stirring offering of a recitative and Maria from Gian-Carlo Menotti's opera, "The Consul."

High points of the evening are the offerings of Savo and Sebastian. But other acts are hardly less excellent. A ballet, "L'Apres-Midi d'un Bum," with Savo instead of a drum dreaming of haridians instead of nymphs, is a happy combination of excellent miming and offbeat choreography. Another ballet, "Giselle's Revenge," gruesome, amusing, particularly since Miss Kinch manages to look and act as Addams' svelte villainess presumably would.

Altogether there are 10 turns. Sebastian returns with "The Afternoon of a Faun" and "An American in Paris," both done superlatively. Miss Brynner sings Mousorgsky and Rachmaninoff songs, as well as some gypsy airs, with charm and feeling.

But after a while the show becomes indigestible, rushing as it does from the sublime to the sublime. It will be much better when the running time of two hours, 50 minutes is cut. Ward.

## The Optimist

Toronto, Sept. 20.

New Play Society presentation of a musical satire in two acts based on Voltaire's "Candide." Book, lyrics and music by Mavor Moore. Staged by Richard Pleasant; costumes, Noreen Mallory; Cable; choreography, Gladys Forrester; lighting, Alan Benson; costumes, Suzanne, Cambridge. At Peter Mews Theatre, Toronto, Sept. 20, '56; \$3.50 top.

Dr. Voltaire.....Drew Thompson  
Candide.....Barbara Hamilton  
Lady Cunegonde.....Margo MacKinnon  
Pangloss.....Paul Kligman  
King of the Abigarsians.....Ernest Adams  
Grand Inquisitor.....Andrew Macmillan  
Governor of Buenos Aires.....Peter Mews  
King of El Dorado.....Ernest Adams  
Sultan of Morocco.....Alan Crofoot  
King of Russia.....Andrew Macmillan  
King of England.....Alexander Gray  
King of Poland.....Sydney Melville  
Soldiers, peasants, serving girls, others.

The ubiquitous adventures of Candide in "The Optimist" requires a larger stage, but the acting of all principals is excellent and the costumes are eye-filling. This is Mavor Moore's musical adaptation of Voltaire's "Candide" and he has interpolated much of the 18th century satirist's philosophy with the Moore brand of wit.

This musical satire, which has the peripatetic Candide, played by Robert Goulet, and his sweetheart, portrayed by Margo MacKinnon, travelling the world to find that love can be faithless, or at least fleeting, is sprightly and has spectacular possibilities. It does on a greater scale than "Don't Kiss Me Now" but the changing locales offer plenty of color and sweep.

Throughout the episodes in two acts, Drew Thompson as a tongue-in-cheek Voltaire, mimes along with his audience asides in the introduction of the various characters and their motivations, this considerably helpful and engaging. The young lovers are handsome and in excellent singing voice, Barbara Hamilton as the highwayman is a fine comedian. Andrew Macmillan scores as the bass singing inquisitor, as do Paul Kligman as the

## Stock Review

## The Sable Brush

Baltimore, Sept. 19.

Don Swann production of comedy in three acts, by Reed Hutchins Spickers. Staged by Albert Moritz; setting, Charles Morrison. At Hilltop Theatre, Lutherville, Md., Sept. 18, '56; \$2.45 top.

Ardis Manwaring.....Kathleen Kerr  
Sebastian Althard.....Keith Heffner  
John Robinson.....Cathy North  
Christopher Cole.....Rance Howard  
Gentleman.....Omer Pace

The author of this harmless trifle is a septuagenarian widow who substitutes the piece "a new comedy for adults." Whatever or whoever it's for, it's not for Broadway.

"The Sable Brush" is another sexy edition of the perennial yarn about the Greenwich Village artist and his mistress-model. The painter also dallies with various femme clients and the model has affairs with a seedy French count and a callow young economist. When she achieves success as a musical comedy star, she refuses offers of marriage from all three to accept the husband that one of the clients had shed.

There are moments when the author may be trying to picture the dilemma of economic survival for dispossessed mistresses. If so, the study is marred by uncertain motivation, faulty characterization and such situations as the one in which one couple spies on another making love.

The more serious attempt to create sympathy for the model is given relevance by the excellent reading given the part by Kathleen Kerr. She uses intellect and style of major league calibre.

Keith Heffner, in pointless part of the artist, does well, though called upon to teeter between panting lover and respected artist. Rance Howard gives the part of the bewildered economist the benefit of a sure comic grasp, but Al Fariello gets shortchanged by the script in a hopeless parody of a Frenchman.

Albert Moritz's fluid staging does a lot to improve the naive script, and Charles Morrison's setting is another helpful factor. Burn.

## Legit Followup

## Uncle Vanya

(4TH STREET THEATRE, N.Y.)

This off-Broadway revival of Chekov's comedy continues to come across with undiminished force although the original star names, Franchot Tone and Signe Hasso, have departed.

Featured now in the David Ross presentation are John Kellogg in the title role, Alfred Ryder as Dr. Astrov, Sandra Church as Sofia and Lori March as Elena, the wife of the retired professor played by Alexander Clark. It's an ensemble that works smoothly together on the small stage, bringing out some fine nuances in the bitter-sweet Chekov opus.

Kellogg gives Uncle Vanya an exciting reading that catches the despair of the lonely. Ryder is suave and witty, properly balancing the wild moods of Uncle Vanya. As Sofia, Sandra Church does an excellent job and deserves plaudits. Alexander Clark as the professor is good.

At the performance caught last week, Erika Gippner, a graduate of summerstock both here and in Bavaria, Germany, was subbing for Miss March. She gives the role of Elena an easy grace that does full justice to the difficult character of the languid wife yearning to be free.

In the smaller roles, Mary Perry and Sanford Seeger develop their characterizations satisfactorily. Chekov's style may sound a little old-fashioned to modern theatre-goers, but it is still thought-provoking theatre. Hift.

tutor, Ernest Adams as the King of El Dorado and Peter Mews as the seducing governor of Buenos Aires.

Moore's theme, however, needs the trappings of a major production. He has tossed in a dozen notable turns of the show. Ranging from orchestral arrangements by Howard Cable, are the outstanding feature of the show. Ranging from such ballads as "Don't Kiss Me Now" and "Have You Ever Been In Love Before?" to sock comedy number "Times Files," the tunes are superior to plot and performance. McStay.

A Broadway musical edition of the Voltaire classic, currently working-titled "Candide," is being readied by producer Ethel Linder Reiner, with book by Lillian Hellman, tunes by Leonard Bernstein and lyrics by Richard Wilbur, John LaTouche and Dorothy Parker. It is due Nov. 22 at Martin Beck Theatre, N. Y.—Ed.)

## Inside Stuff—Legit

The apparent success of Siobhan McKenna in Shaw's "Saint Joan" finds S. Hurok with some bitter memories. When the play was first produced in Ireland with the then unknown Irish actress, Hurok grabbed her for American performances in the same play, via a partnership deal with Henry Sherek and with full financial backing of NBC. This was about two years ago and Hurok even got to the point of advance advertising of the event, when N.Y. Times critic Brooks Atkinson saw the play in London and panned the performance NBC immediately withdrew its financial backing. Hurok was tempted for a while to go ahead on his own, despite the fact that he is on an annual retainer with NBC, but finally concluded it was the better part of valor to back out. He had to make financial settlements with both Miss McKenna and Sherek for the cancellation. Of course, it does give him the opportunity of saying "told you!" to NBC.

Noel Coward's new play, "Nude with Violin," which opened a try-out last week in Dublin with a cast headed by Sir John Gielgud, drew a severe pan from Philip Oakes, in the London Evening Standard. The review said in part, "Described as a comedy, it emerged as a farce and ended as a corpse. The age of miracles is not past if it reaches London alive and kicking in six weeks' time." The report described the play's locale and plot as follows: "The scene is Paris. The time, the present. Or rather, Coward's present, a leisured limbo, stale with the dusts of long lost days. Paul Sorodin, the great painter, is newly dead, a happy incident that protects him from the most garulous pack of bores that ever invaded a stage."

"Nude with Violin" has been announced for presentation on Broadway next spring by John C. Wilson.

"The Victorian Theatre" by George Rowell (Oxford; \$3.40) is a comprehensive survey of the English stage from 1792-1914. (Victoria reigned from 1837-1901, but author of this tome feels that character of the "Victorian" theatre is well-rooted in the overlap.) Rowell deals with many aspects of British show biz: pantomime, burlesque, musicals, stage effects, theatre decor, audiences, acting styles, playwrights, managers, and the segue in national taste from melodrama through classic romanticism to the rise of social drama. Book is well-written, excellently documented and nicely illustrated.

"The Uses of Drama" by Philip A. Coggin (Braziller; \$5) is an import of merit from Britain. Author, prominent in academic drama in England, thoroughly documents the theatre's close association with public education over the centuries. Scholarship is sound, and while this work may not enjoy great popular success, it should be gratefully received by bookish staggers.

## Off-Broadway Shows

## Take a Giant Step

New Theatre Co. revival of drama in three acts, by Louis Peterson. Staged by Les Cirkier; setting and light, Richard Jackson. At Jan Hus House, N. Y., Sept. 25, '56; \$3.90 top.

Cast: Bill Gunn, Beah Richards, Frank Dana, Paul Stein, Godfrey Cambridge, Cecil Cunningham, Frances Foster, Anita Capriani, Helen Ferguson, Jennifer Gargas, Stanley Greene, Hilda Haynes, Rosetta LeNoir, Robert Quinn, Gene Mora.

When Louis Peterson's "Take A Giant Step" opened on Broadway, three years ago to generally favorable reviews, it managed to eke out only 76 performances. A year later Equity Library Theatre revived it briefly, and reaction was favorable enough for an off-Broadway production to be contemplated, although nothing materialized.

But ELT staggerer Ira Cirkier was tenacious, and now, together with Jack Farren and Noah Jacobs, under the tab New Theatre Company, he has brought this tenderly observant play to the Jan Hus House. It rates being around for a while.

Peterson is writing of a young Negro boy facing the necessity of coming to terms with what are usually called the "realities" of his world. A lad of intelligence and sensitivity, he resents and resists the stresses imposed upon him because of race, the undignified conformities which make him feel less than an independent and wanted human being. Although Peterson's slice-of-life writing is sometimes lengthily digressive, he has enormous feeling for fragmentary moments and there are undercurrents of near-Oedipal intensity.

Director-producer Cirkier italicizes his faith in "Giant Step" by the niceties of his staging. The Jan Hus House's familiar semi-arena platform has been reduced to a curtainless stage running the entire width of the theatre, and designer Richard Jackson has provided a cutaway set of the home.

As the troubled lad, Bill Gunn gives a carefully wrought performance in which a multitude of tiny touches, the squeezed-shut eyes to keep out harsh facts, the choked laugh, the repeated syllable of word, the trivial gesture, are thoughtfully conceived and precisely accomplished. As the salty grandmother, who is the lad's truest friend and whose death shatters him, Beah Richards is acridulous and crusty, her home-spun accusations providing most of the pungency.

Rosetta LeNoir has much compassion as the housemaid who recognizes and helps the boy's loneliness, Stanley Greene has earnest vigor as the bewilderedly belligerent father, and Frances Foster, who, due to the death of Luana Knighten, had to take into consideration a last-minute notice, gives a sharply edged performance. Geor.

## Camille

Wayne Richardson revival of tragedy in three acts, by Alexandre Dumas, adapted by Henri Bernstein. Staged by Richardson; setting, Robert Verberkmoes; gowns, Adri; lighting, Charles Levy; dance sequences, Marvin Gordon. At Cherry Lane, N. Y., Sept. 18, '56; \$3.00 top.

Cast: William Major, Elizabeth Townsend, Martha Orrick, Colleen Dewhurst, Jo Henderson, Donald Mayne, Ethel Stevens, Alan Becker, Robert Elster, Larry Swanson, Daniel Durning, William Roberts, Joseph Barr, Al Gallo, Ellena Rafael.

"Camille" is 104 years old. Actually, the lady has a couple of more years than that, Alexandre Dumas fils having penned his novel, "La Dame aux Camellias," prior to capitalizing on his heroine's woes in the theatre. Marguerite Gautier's breast-heaving tale has been grist for such actresses as Bernard, Ethel Barrymore and Carbo. A version in the intervening century, but except for various operatic "Traviatas," it has been long absent from local boards.

Colleen Dewhurst, a young actress presently being "discovered," is recreating the noble Marguerite at the Cherry Lane Theatre under the producer-director aegis of Wayne Richardson. Fresh from good notices as shrewish Kate at the East River Shakespeare Festival this summer, Miss Dewhurst is a handsome, robust actress who, in "Camille," of a dignity, good taste and some passion, and who reads a line just as it seems it ought to be read. This latter facility, the art of the disarmingly simple, is Miss Dewhurst's strength, and may guide her to more auspicious occasions.

For this revival hasn't even the merit of being a tear-jerker. It is an antique of curiosity value only, an article that clearly has outlived its usefulness and without retaining intrinsic value. The lady of the camellias suffers grandly and dies happily, but handkerchiefs are not needed. It's all foreordained and expected.

Director Wayne Richardson has surrounded Miss Dewhurst with a curiously assorted company that does not bear close examination. In the early reaches there are even moments when caricature seems intended. The direct performances of Miss Dewhurst, Joseph Barr, as the father who demands of Marguerite the great sacrifice and possibly Martha Orrick, who has fresh candor as a young friend, dispel that notion.

But generally the courtesans shriek too raucously, the grayed-up young actors doddle too much, the lover, Armand, is quaintly rusticated, and the pantomimic silent conversations that infest the evening are as antediluvian as the vehicle. Geor.

(Closed last Sunday (30) after a two-week run.)

Mitchell Jason has replaced William Cottrell as director of the Shakespearewrights production of "Hamlet." Geor.



# 'Box Office Is Not Enough'

[SAYS AGNES DeMILLE]

Choreographer Agnes De Mille writing in the upcoming October issue of Atlantic Monthly under the caption, "Box Office Is Not Enough" makes an eloquent case for subsidy of the arts. The founding fathers of the Republic essentially knew and respected only two arts, literature and architecture. These got some encouragement in the growing nation but America was remote from the aesthetic interest in fine music, dramatic repertory, opera and ballet which belonged to, and was supported by the royal courts of Europe. Never was it seriously proposed (until the last 30 years) that this nation have a Minister of Fine Arts at cabinet rank. "The theatre has always been the child of intense patronage, first by the Church, then by kings and princes, and then by the State. And even when popular entertainment consisted mainly of wild beasts tearing people apart and the attendance far exceeded that of any arena we can fill today, the gate receipts did not begin to cover the costs. There were large items on the Imperial household accounts for catching and shipping the stars and for rounding up the straight men."

Pointing out that Americans take for granted the endowment of schools and colleges and that every town boasts a public library and an increasing number have museums and art galleries and that America has nearly 100 symphonies, Miss DeMille argues that dramatic and ballet repertory, most desperately in need, get no subsidy. She sets apart Robert Porterfield's Barter Theatre which is endowed by the DuPonts. If rich enthusiasts have sunk much capital in ballet it's still true that the companies live hand to mouth season to season.

"The Broadway theatre meets the problem by organizing one production at a time and at great cost and playing it with the least change and to the exhaustion of any possible audience." The smash hits clean up. For the other productions, "the scenery and costumes are sold or burned, the company dispersed, all action, including the dances, forgotten."

Another De Mille comment: "The contemporary theatre is left to fight its way in chaos beset on all sides by hijacking tactics of quarreling unions."

## London Censor

Continued from page 79

ard-size Comedy Theatre in the West End and has announced plans for the presentation of "Cat on a Hot Tin Roof," "Tea and Sympathy" and "View from the Bridge," all (by coincidence, it's explained dead-pan) denied Lord Chamberlain approval.

There's apparently some question whether the private-club gimmick actually ensures freedom from Lord Chamberlain action. As some observers have argued, the official censor's authority stems directly from the Crown and is not subject to Parliamentary endorsement or control, and may extend to all public performances for which admission is charged, including "private" ones. English law tends to be vague on such matters, the decisive element being "precedent."

If the Lord Chamberlain's power does actually extend to "private" clubs, and he chooses to exert it, then there may be prophetic wisdom in a statement of Kenneth Tynan in last week's London Observer. In a column asserting that the managerial-New Watergate group would have done better to make the issue of the censorship setup than to have sought to circumvent it, the critic commented, "The new venture has tacitly accepted the censor's gag. It may one day wish that it had taken the harder course, and sought to gag the censor."

Although there was considerable hubbub recently when Helen Hayes, on returning to the U.S. from a stay in England, was quoted by ship-news reporters as criticizing the British theatre, the objections were confined to her remarks about British actors. It was generally conceded, even by British-minded observers, that contemporary stage authorship in England tends to excel in form and be without substance—in other words, expertly expressed anemia.

As Tynan pointed out in the same column in the Observer, "The whole panorama of British theatre contains only a handful of plays dealing with sex, politics, the law, the Church, the armed forces and the Crown."

Taking issue with Tynan, a noted figure in the London theatre expressed the view last week that the New Watergate maneuver is more likely to bring about the end of British censorship than a direct attack would be. The subscription fee for "club" performances is so low as to be merely nominal, he asserted. Thus, the subscription setup, extended to the West End in a standard-size theatre, tends to make the "subscription" angle a mere technicality.

In that way the whole setup of "subscription" and commercial presentations tends to become meaningless, he believes. The effect, it's claimed, will be to make the Lord Chamberlain's function appear silly.

## It's Unholy Hour, But O.K. for Cars

Chicago, Oct. 2

From out here it looks like Madison Ave. finally made the jump over to Broadway with the so-called Oldsmobile announcement show, "Three For All," which was caught last Thursday at the ungodly hour of 9:15 a.m. at the Civic Opera House.

About 5,000 dealers from the Midwest saw four performances of "Three For All" after it left the Winter Garden (N.Y.) and stopped here on a national hop that will take it to California.

Apparently, Oldsmobile has pioneered with the musical comedy motif and this time Max Hodge

"Three For All," Civic Opera House, Chicago. Dances and musical numbers staged by Carol Haney. Puppet by Bill & Cora Baird, settings, Ben Edwards; special lighting, Peggy Clark; costumes, Alvin Colt; choral arrangements and direction by Don Craig; musical direction by Sherman Frank; orchestrations by Glenn Osser. Produced by D. P. Broth & Co. Entire production supervised by Greta Grey, Leo de Lyon, Jim Hawthorn, Marilyn Ross, Donn Driver, Ray Kyle, Bonnie Murray, William Keene.

and the D. P. Broth Co. (ad agency for Olds) have outdone themselves.

"Three For All" gets the speeches out of the way first and then eases into a full-scale musical that permits our hero—Bill Hayes—to court the gal in a penny arcade, in ancient Egypt, and on the moon. Jim Hawthorne is the heavy.

While this is going on, a terp chorus, drilled by Carol Haney, keeps things moving. Thereafter, singers, comics and a large troupe is on the move.

Next to Frank Egan, the agency fellow who came from the old Billy Rose college, additional credit goes to Ben Edwards whose scenery goes from a Penny Arcade (with all of Broadway in the background) to a fullstage desert with a talking Sphinx. From there he treats the dealers to a rocket ride to the moon and winds up with moving ladders that make the '57 Olds with a pastel chorus number worthy of "My Fair Lady." It is only fair to mention that Alvin Colt did the costumes, and Peggy Clark did the lighting.

Perhaps this sort of show started a long time ago when the proverbial sales manager opened a door on the newest coupe and let a lot of prop coins fall out. "There's gold in this here car, for you fellows," he said. "Three For All" has gone a long way from there.

Oscar M. Lerman and Martin B. Cohen have optioned James M. Cain's play, "The Post in 701," for Broadway production.

## Legituner Workshop

A Musical Theatre Workshop, patterned after the Actors Studio, is scheduled to open Oct. 15 in New York under the supervision of director David Alexander.

The Workshop will cater to performers and creative talent such as book writers, lyricists and composers.

## Elitch's Shutters Click

65th Season With 'Itch';

L'ville Nudges Backers

Denver, Oct. 2

The Elitch Gardens summer stock closed its 65th season with the final performance of a two-week run of "Seven Year Itch," last of a series of 10 shows.

The competent 1956 company was headed by Carl Betz and Anne Kimbrell, and others were Thomas Palmer, Florence MacMichael, Marion Morris, Joseph Boland, Nancy Rennick, Frank Thomas Jr., Kathryn Eames and Tom Taylor, the latter withdrawing, replaced in midsummer because of illness, with Burt Douglas replacing. Luther Kennett, director, was back for his second year with Larry Bookins as stage manager. Harry Cummings returned as scenic designed for his sixth year.

The opener was "Anniversary Waltz," followed by single-week runs of "Roomful of Roses," "Desperate Hours," "Festival," "Girl Can Tell," "White Sheep of the Family," "Great Divide," "Here Today," "Philadelphia Story" and the two-week "Itch."

Theatre manager John M. Gurtler said the season was one of the best in many years.

## L'ville Prods Guarantors

Louisville, Oct. 2

Iroquois Amphitheatre, which wound up its six-week season of summer musicals with a deficit of about \$44,500, has called on the underwriters to meet the shortage. To date, underwriters have paid in \$30,000, and a reminder was mailed to about 50 guarantors who have not yet come through with the cash they promised to cover the loss.

Underwriters have pledged \$30,000 so far for the guarantee fund of the 1957 season. According to Maurice Settle, Amphitheatre business manager, the 1,200 season ticket holders have been asked to help raise the fund. A full schedule of six shows is planned next year on a substantially reduced budget.

Board of Directors of the Louisville Park Theatrical Assn., which operates the city-owned Amphitheatre, had previously mentioned a budget of \$160,000, compared to this year's \$200,000-plus.

## Bard Lost 67G in Toledo

Toledo, Oct. 2

First season of Shakespeare under the Stars, sponsored by the Toledo Zoological Society at the Walbridge Park Amphitheatre, incurred a \$67,000 loss.

The company was the same that presented the Bard at Yellow Springs, O., dividing its time between the two cities.

## SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Lord Red, Patrick, Ambassador (10-3).  
The Lights, Playhouse (10-3).  
Sixth Finger, Longacre (10-8).  
Reluctant Debutante, Miller (10-10).  
Top of the World, Belasco (10-11).  
Double in Hearts, Golden (10-15).  
A la Carte, Booth (10-17).  
And the Winner Is, Broadway (10-18).  
Richard III, Winter Garden (10-22).  
Romeo and Juliet, Wint. Gard. (10-24).  
Separate Tables, Music Box (10-25).  
Macbeth, Winter Garden (10-29).  
Major Barbara, Beck (10-30).  
Auntie Mame, Broadway (10-31).  
Sleeping Prince, Corral (10-31).  
City Center Drama Season (11-7).  
Long Day's Journey, Hayes (11-7).  
Best House in New York, Loew's (11-8).  
Child of Fortune, Royale (11-13).  
Very Special Baby, (11-14).  
I'll Wed You, James (11-15).  
Girls of Summer, Longacre (11-19).  
Candidate, Beck (11-22).  
Happiest Millionaire (11-24).  
Build With One Hand (11-28).  
Bells Are Ringing, Shubert (11-29).  
12 Daughters, Corral (11-30).  
Happy Hunting, Majestic (12-8).  
Everybody Loves Me (wk. 12-9).  
Trollius & Crestida, Wint. Gard. (12-26).  
The War of the Witches, Loew's (12-27).  
Protective Custody (1-7).  
Light a Penny Candle (1-10).  
Waltz of the Toreador (1-17).  
Our Royal Past (2-1).  
Visit Small Planet, Booth (2-1).  
12 Daughters, Corral (2-2).  
Hole in Head (2-27).  
Ziegfeld Follies (2-28).  
Anna Christie (3-5).

## OFF-BROADWAY

I Am a Camera, Actors Playhouse (10-9).  
The, With Angels, B'way Ch. (10-14).  
Mr. Candidate, Greenwich (10-15).  
12 Daughters, Corral (10-17).  
Hamlet, St. Ignace (10-17).  
Johnny Johnson, Carnegie (10-21).  
I'll Wed You, James (10-22).  
Diary of a Scoundrel, Phoenix (11-4).  
Shooting '57, Barblon-Plaza (11-5).  
Good Woman of Setzuan, Phoenix (11-21).

# Now He Can Pick the Shows He'll See

Former Critic Bill Hawkins Leeks Forward to Return From Italy and Seeing B'way Again

Rome.

Editor, VARIETY:

As I begin to get inklings of the season along Broadway, there is a strain of nostalgia that of course I can't escape. And I suppose one of the chief things that made me hesitate about leaving the paper, was the feeling of being out of things around Times Square when they had been important for so long.

So I must thank you for making me feel as if I still belong. It

makes a difference, I assure you. I was away two months, almost to the day, before I began to get a streak of homesickness. Now it is almost three, and I'm past that stage.

Am planning to stay on, and here in Rome, until the beginning of November. There is an awful lot I'd like to see, but the time involved in packing and moving scares me, because so far I've been able to hit a steady schedule for writing—the hardest thing on earth for me, since my instinct is to enjoy irregularity.

Have been getting up at 7:30 every morning, and that means Saturday and Sunday, and working till the late middle of the day, or as long as I can take it. Then, up to a day or two ago, have driven fast to the beach which is about 40 minutes from Rome, and has been been beautiful, fine breeze with scalding sun.

The result of all this is a mystery to me. I alternate, as I expect everyone does, between feeling that it is desolate, dismal, hack, old hat and horrible, and then other days thinking it is sheer genius. You can imagine which days are the better ones.

Shirley Booth and Frank Milan of "The Desk Set" have been here this week, and they have proved wonderful respite from a quiet and very unsocial life for me.

The other night after dinner at Tre Scaline, in Piazza Navona, we were strolling around the square, when two women stopped Shirley and carried on about all the plays and pictures, and how much they liked her. One had a daughter who had a friend in "Desk Set." After about 10 or 15 minutes of this, they began to tear themselves away. Then one of them leaned back toward her and said very confidentially, "We're Americans, you know!" Without batting an eye or taking a breath, Shirley smiled back and said very brightly, "I am, too!"

As for the original story in VARIETY, I have to say that I have for years had the deepest respect for your staff's ability to get copy by conjecture, which stirs up replies. It's a real art and a highly successful one.

I have been considering leaving the N. Y. World-Telegram, in one sense, since 1940 when I joined it. I was upset about the implication that I didn't like being edited (and who does?) because I think prima donnas on newspapers are bores. It's almost invariably true that when a reporter thinks he's sacrosanct, he cuts his own throat. But I hate the lack of humor that demands.

As for the business of family influence in the W. T., it is an old tired idea that I should have ceased to be disturbed by. Dad was in practical retirement soon after the war; and had been, for many years before that, connected with the general management of the Scripps-Howard chain. He never had anything specifically to do with any one paper, and this might be further illustrated by the fact that both my brothers were at different times fired from different Scripps-Howard papers. But that is very ancient history now.

I sometimes think the worst shock imaginable is the one a reporter gets when somebody else prints something about him. I recall, after doing thousands of interviews, once being questioned by a girl from Editor & Publisher, and being absolutely scared to death each time I opened my mouth. Guess it still holds true, and maybe I should have had this happen to me years ago.

Darned near killed me not to tell Ed Hill I was "ex," too. But had agreed to keep my mouth shut until the paper made an announcement. Am I right that the N. Y. Times first published it on Labor Day when there was no W. T.?

Am coming back on the Liberte the beginning of November, the same sailing as Shirley (Booth) and Frank (Milan). It's going to be odd to have a backlog of shows to catch up on. But what a luxury it's been to look over the announcements and say "I'll take that one."

Bill Hawkins.

## New Haven Drew

\$597,600 on 23

Shows in '55-'56

New Haven, Oct. 2

The 1,657-seat Shubert Theatre piled up a \$597,600 gross last season. The '55-'56 tally, covering the 52 weeks ending last May 26, was registered by 23 shows, of which 18 were pre-Broadway entries. The remainder were touring productions.

The lineup included eight musicals, each playing a full week, with some putting in an extra performance. The balance of the entries were all half-week (four-to-five performances) bookings. The top coin-getter in the tuner category was "Pipe Dream," which nabbed \$57,500 for nine performances. The straight play leader was "No Time for Sergeants," with a \$25,000 take for five performances.

Following is a rundown of the '55-'56 season, covering shows, grosses and playing weeks.

View From the Bridge (tryout), \$20,100, four performances.

Chalk Garden (tryout), \$13,300, five performances.

No Time for Sergeants (tryout), \$25,000, five performances.

Hatful of Rain (tryout), \$18,100, five performances.

Vamp (tryout), \$40,100, seven performances.

Pipe Dream (tryout), \$57,500, nine performances.

Tea and Sympathy (tour), \$13,000, five performances.

Top Man (tryout), \$11,900, five performances.

Quiet Place (tryout), \$21,600, five performances.

Boy Friend (tour), \$31,000, eight performances.

Red Roses for Me (tryout), \$13,100, five performances.

Fallen Angels (tryout), \$16,000, five performances.

Ponder Heart (tryout), \$20,300, five performances.

Someone Waiting (tryout), \$14,000, five performances.

Damn Yankees (tour), \$40,600, nine performances.

My Fair Lady (tryout), \$56,900, nine performances.

Affair of Honor (tryout), \$10,600, four performances.

Mr. Johnson (tryout), \$10,500, four performances.

Strip for Action (tryout), \$44,300, nine performances.

Can-Can (tour), \$22,600, eight performances.

Wake Up Darling (tryout), \$17,300, five performances.

Shangri-La (tryout), \$54,500, nine performances.

Bus Stop (tour), \$15,300, five performances.

## New ELT Staff Lineup;

'Daisy' to Open Season

David Hale Hand is production coordinator and Joseph Hazzard technical director of the Equity Library Theatre for the new season. Rea Warg continues as administrator and James Preston, who served as house manager last year, will be general manager for the newly-formed Equity Library Theatre for Children.

Kathryn Darrell is managing director of the operation, which opens Oct. 17 with Henry James' "Daisy Miller," to be presented for six performances at the Lenox Hill Playhouse, N.Y. Clifford Stevens is doing publicity.

## Shows Abroad

## The Children's Hour

London, Sept. 20.  
London Arts Theatre Committee presentation of drama in three acts, by Lillian Hellman. Staged by Graham Evans. At Arts Theatre Club, London, Sept. 19, '55; \$1.20 top.

Wright	Claire Austin
Martha Dobie	Margot Van Der Burgh
Mrs. Tilford	Patricia Healey
Mrs. Tilford	Margaret Halstan
Dr. Gardin	Gaylord Cavallaro
Rosalie Wells	Olive McFarland
Mrs. Mortar	Bessie Love
Peggy Rogers	Jocelyn Britton
Myra Mumm	Gillian Gale
Helen Burton	Pamela Bins
Lola Fisher	Frances Guthrie
Agatha	Gwen Nelson
Catherine	Pekoe Ainley
Grocer Boy	Jan Holm

Last seen six years ago at the New Bolton's club theatre, this unsavory story of a girl's school is presented at another private performance, the official ban on it never having been lifted. If the current production lacks something of the zing and earlier shock value, it may be due to today's frank attitude to its homo theme, and the rather pallid form of this presentation.

Claire Austin and Margot Van Der Burgh serve the dramatist well as the two teachers who are accused of unnatural relations by a vindictive pupil who throws a faint whenever she is thwarted or reprimanded in any way. Bessie Love levels in the character of the clinging old aunt who goes back to the stage, then fails to return to testify for the girls in a futile libel action. Margaret Halstan is all aristocratic dignity as the evil child's well-meaning but glib grandmother.

Patricia Healey is as effective as possible for a rather tall adult emulating a youngster, and her bouts of neurotic hysteria give realism to her unpleasant role. Her accomplice is played by Olive McFarland, who conveys the terror-imposed on her by the older child.

Gaylord Cavallaro handles rather casually his portrayal of the young doctor, whose impending marriage to the younger teacher sets off the emotional storm. Clem.

## The Gates of Summer

Glasgow, Sept. 25.  
Independent Play Ltd. production of comedy in three acts, by John Whiting. Stars Dorothy Tutin, James Donald, Isabel Jeans; features David Kossoff, Lionel Jeffries, Harold Scott, Martin Miller. Staged by Peter Hall; decor, Leslie Hurry. At King's Theatre, Glasgow, Sept. 24, '56; \$1.20 top.

Sophie Faramond	Isabel Jeans
Cristof Papadimitriou	Martin Miller
John Hogarth	James Donald
Henry Bevis	Lionel Jeffries
Caroline Traherne	Dorothy Tutin
Selwyn Faramond	Harold Scott
Prince Basillog	David Kossoff

New play by John Whiting, being tried out prior to London, is described as a timeless comedy of passion, posing questions of contemporary importance. It emerges, however, as a tedious three-act

of pretentious chatter by artificial characters.

Distinguished cast and handsome mounting and costuming cannot overcome the basic defect of a poor play. The chances for London success seem remote.

Dorothy Tutin, who gave notable performances in London in "Living Room" and "I Am a Camera," has a contrasting role as a young divorcee who makes passes at a philandering bachelor. The actress, who normally plays sedate parts, has to embrace her quarry on a double bed and ensnare him in her negligee.

James Donald has garrulous passages as the roving bachelor en route through 1913 Greece to finance a Balkan revolution. The slim, serious-looking actor does what he can with the role, but is more than adequate but could add more sparkle to his character.

The love interest, which takes so long to decipher, is interrupted from time to time by an archaeologist who has discovered sexy murals on an ancient cave wall. Part is well handled by Harold Scott. Isabel Jeans brings a tiresome whining voice to the part of the archaeologist's wife and stepmother of the divorce.

David Kossoff makes a late but strong appearance as a Prince, but is also given lengthy chatter and succeeds only in boring the customers further. There's some light relief from Lionel Jeffries as a dithering English correspondent covering the archaeological diggings, and from Martin Miller as a Greek native.

Peter Hall directs skillfully, and the Leslie Hurry scenery and costumes strike color and Grecian atmosphere amid the drab wordage. Gord.

## Le Voyage a Turin

(The Journey To Turin)

Yvonne Printemps production of comedy in three acts, by Andre Lang. Stars Yvonne Printemps and Pierre Fresnay. Directed by Pierre Fresnay. Set by Laverdet; gowns, Lanvin-Castillo. At Michodiere Theatre, Paris, Sept. 15, '56.

Madeleine	Yvonne Printemps
Rene	Pierre Fresnay
Alice	Andre Tainy

"Voyage" is first click of Paris legit's 1956-57 season and looks set to stay. Apparently written to order for Yvonne Printemps-Pierre Fresnay team by France Solr's drama critic, Andre Lang, it serves as rewarding vehicle for the Lunts of France.

Three-character comedy peters out a bit in last stanza, Lang having obvious fourth-act trouble in winding up his slight plot, but it contains sufficient substance to carry its stars through a pleasant evening. Early portion is brightly highlighted with sparkling repartee and histrionic opportunities of which its seasoned players make the most.

The thistledown antic involves a sort of battle-of-the-sexes between a romantic, impulsive couturiere

and the successful but stodgy business man who persuades her to marry him. Under her lively influence he takes up painting, but when his canvasses become the rage of art circles he confesses that he's been buying them from an impoverished student. He drops the artistic pose, but has become a man of some humor and a better companion.

Miss Printemps, whose youthful looks belie the calendar, has a role minx who shakes her middle-aged fit her perfectly as the merry mate of his stuffy foibles, and Fresnay's performance as the husband brilliantly complements her own. Andre Tainy registers as the watchdog housekeeper who, at first, resents the intruder, and Fresnay's direction keeps the 3-character script on the move: Laverdet has provided a pretty set of Saint-Germain-des-Pres apartment and Lanvin-Castillo has dressed Mlle. Printemps. Curtiss.

## Clarence Jacobson III; Bill Norton With 'Game'

Clarence Jacobson, who was company manager of the touring "Pajama Game," is in the Hershey Hospital, Hershey, Pa., recuperating from a heart attack during the musical's recent engagement at the Community Theatre here. Besides his managerial duties, Jacobson operates an independent booking agency in New York.

William Norton has taken over as company manager of "Pajama," which is currently in the second week of a fortnight's engagement at Ford's Theatre, Baltimore.

## Touring Shows

(Oct. 1-14)

Anniversary Waltz (Richard Eastham, Marjorie Lord—Aud., San Jose (8); Mem. Aud., Fresno (9-10); Lobero, Santa Barbara (11-12); Sunset Aud., Carmel (13).  
Apple Cart (tryout) (Maurice Evans)—Plymouth, Boston (1-13).  
Auntie Mame (tryout) (Rosaland Russell)—Forrest, Philly (2-13) (Reviewed in VARIETY, Sept. 26, '56).  
Best House in Naples (tryout) (Katy Jurado)—Walnut, Philly (3-13).  
Best of Steinbeck (tryout) (Constance Bennett)—Aud., Andrews, Robert Strauss, Frank McHugh—American, St. L. (8-13).  
Boy Friend—Blackstone, Chi. (1-13).  
Chalk Garden (Judith Anderson, Gladys Cooper)—Hartford, L. A. (8-13).  
Damm Yankees (2d Co.) (Bobby Clark)—Curran, S.F. (1-2); State Fair, Dallas (6-13).  
Double in Hearts (tryout)—National, Wash. (1-13).  
Great Sebastian (Alfred Lunt, Lynn Fontanne)—Shubert, Det. (1-13).  
Happiest Millionaire (tryout) (Walter Pidgeon)—Shubert, Philly (1-13).  
Inherit the Wind (2d Co.) (Melvyn Douglas)—Shubert, Cincy (1-6); Murat, Indpls. (8-13).  
Janus (Joan Bennett, Donald Cook, Romney Brent)—Hanna, Clevel. (1-6); Cast, Det. (8-13).  
Lark (Julie Harris)—Blittmore, L. A. (1-13).  
Lili Abner (tryout)—Shubert, Boston (1-13) (Reviewed in VARIETY, Sept. 19, '56).

Major Barbara (tryout) (Charles Laughton, Burgess Meredith, Glynis Johns, Ell Wallach, Cornelia Otis Skinner)—Opera House, Boston (10-13).  
No Time for Sergeants (2d Co.)—Erlanger, Chi. (1-13).  
Old Vice—Royal Alexandra, Toronto (1-13).  
Paloma Game (2d Co.) (Larry Douglas, Buster West, Betty O'Neill)—Ford's, Balto. (4-6); WRVA, Richmond (8-13).  
Reluctant Debutante (tryout) (Adrienne Allen, Wilfrid Hyde White, Louest, Philly (1-8) (Reviewed in VARIETY, Sept. 26, '56).  
Separate Tables (tryout) (Eric Portman, Margaret Leighton)—McCarter, Princeton (6-8); Colonial, Boston (8-13).  
Sleeping Prince (tryout) (Michael Redgrave, Barbara Bel Geddes)—McCarter, Princeton (11-13).  
Too Late for Phalaros (tryout) (Barry Sullivan)—Colonial, Boston (1-6) (Reviewed in VARIETY, Sept. 26, '56).  
Very Special Baby (tryout) (Sylvia Sydney, Luther Adler)—Locust, Philly (1-13).  
Witness for the Prosecution (Francis L. Sullivan, Patricia Jessel)—Harris, Chi. (1-13).

## Legit Bits

Peter Larkin will design the sets for "Protective Custody."

The backstage staff for "Bells Are Ringing" includes Charles Akin, general stage manager; Ruth Mitchell, stage manager, and Alan Bandler, assistant.

"Once Upon an Island," a two-act by Martin Rosenberg, with music by Sheldon Schwartz and Arthur Gellin and lyrics by Alan Rosenberg, is tentatively slated for a mid-November bow at the Carl Fisher Theatre, N. Y., by Onyx Productions, a new off-Broadway group.

The 25th anniversary exhibition of the N. Y. Public Library's Theatre Collection opened last Thursday (27) and is continuing through November.

Robert L. Joseph is planning to bring Elsa Lanchester to Broadway in an evening of two short operettas and a one-act play, Rad Bradbury's "Quick and the Dead." One of the operettas is "The Duke and the Dairymaid," adapted by Charles Laughton from a short story by Max Beerbohm. Sam Rosen and Ray Henderson did the lyrics and music, respectively. The same trio are responsible for the other operetta, as yet untitled.

Danny Johnson will do the sets for "I Am a Camera."

Harry Fromkes, former president of the Playhouse, N. Y., purchased the National Theatre last week from the Shuberts for \$900,000, despite his recent denial that such a real was in the works. The change of ownership will not interfere with the run of "Intertide the Wind" at the house, but at the conclusion of the drama's stand Fromkes plans to rename the house the George M. Cohn Theatre.

The planned musical version of A. C. Spectorsky's bestseller, "The Exurbanites," if off the Lyn Austin-Thomas Noyes production schedule.

Wolfgang Roth will design and light the off-Broadway production of "Johnny Johnson." "Marco Millions," under the direction of film scenarist-producer-director Iv-film scenarist-producer-director Sam Fisman, will be one of the three revivals to be presented during the New York City Center drama season, beginning Nov. 7 with "Teahouse of the August Moon."

Charles Preston and Felice Orlandi have teamed up to produce G. Wood's musical satire, "Scarecrow Richard."

Alfred Drake is in New York until Nov. 8 when he returns to London to appear in the H. M. Tennent-Herman Levin production of "Sam Spewack's new comedy, "Once, There Was a Russian," which Peter Glenville will direct. Theatre for improvisation has been formed as a division of the Comedy Workshop, N. Y.

Bretaigne Windust, who staged the original Broadway production of "Arsenic and Old Lace," will ditto on the forthcoming production of the comedy, starring, Gertrude Berg.

Boris Aronson will design the sets for "Girls of Summer," with Ken Barbee printing the costumes and Leland H. Watson mapping the lighting.

Producer-director Herman Shumlin has been named chairman of the Theatrical Division of Muscular Dystrophy Associations of America, Inc., for the 1956 March for Muscular Dystrophy.

Producer-director Joshua Logan left for Europe last Saturday (29) to arrange for a British production of "Middle of the Night" and cast the London company of "Fanny."

Jack Ragotz's Barn Theatre, Augusta, Mich., ends its longest season, 17 weeks, next Sunday (7). Joseph Anthony, director of "Most Happy Fella," has started free once-weekly acting classes for members of the cast to continue through the run of the show.

John Murphy, stage manager with the touring Old Vic company, was hospitalized during the Montreal engagement for treatment of facial injuries received in a fall backstage.

James Daly, who is set for a principal role in "Maiden Voyage," will not be making his Broadway debut, as reported. He played a bellhop in the original cast of "Born Yesterday," and has made several subsequent Main Stem appearances.

The Oct. 13-14 matinee performances of "Saint Joan" have been cancelled by the Phoenix Theatre to permit Siobhan McKenna, who plays the title role, additional rehearsal time for her Oct. 15 appearance in "The Letter." NBC is reimbursing the Phoenix for the cancelled shows.

Pressagent Lewis Harmon and his strawhat producer-wife Charlotte leave Saturday (6) for an eight-day vacation.

The unveiling of a memorial for

the late Broadway boxoffice man Irving C. Keyser will be held next Sunday (7) at Montefiore Cemetery, Fox Chase, Philadelphia.

Buck Kartalian is appearing in "Plain and Fancy" at the Paper Mill Playhouse, Milburn, N. J.

The first American Indian Theatre Co. in New York began operations yesterday (2) at the Davenport Theatre, with "The Arrow-Maker."

George H. Quinby, professor of dramatics in the English department at Bowdoin College, has been appointed visiting professor of American drama for 1956-57 at the U. of Tehran, in Iran. A. Raymond Rutan IV will be acting director of drama at Bowdoin during Quinby's absence.

Will Hussung, currently playing Col. Purdy in the tent-touring company of "Teahouse of the August Moon," will join the cast of "Cat on a Hot Tin Roof" on Broadway in about two weeks.

Boris Aronson will design the sets for "Girls of Summer."

## Valley Forge Tent Ends Season With 'Pipe Dream'

Philadelphia, Oct. 2.

The Valley Forge Music Fair concluded its second summer's operation last Saturday (29) with the initial tent production of "Pipe Dream." The Rodgers-Hammerstein musicalization of John Steinbeck's novel, "Sweet Thursday," played a two-week engagement with Nancy Andrews and David Brooks as leads.

The show was staged by Boris Runanin, with Jay Charnos conducting.

## Actors Equity Moves

Actors Equity is moving its homeoffice next Monday (8) from its long-held premises in West 47th Street between 5th and 6th Avenues to a new location on the same block between Broadway and 8th Avenue. The union recently sold the old property and purchased the new premises, in which it will occupy four floors, with the Assn. of Actors & Artists of America, the Equity Library Theatre and the Players Guild.

The union has been at the old site since 1924.

Memo from  
SYLVIA SIEGLER

## Thank You

I want to express sincerest thanks to my attorneys, Milton Rosenblum and Edmund C. Granger, of O'Brien, Driscoll & Raftery, who never once failed their client and who carried off the hearings with all dignity.

To Commissioner Bernard J. O'Connell, for giving us every opportunity in defending our stand.

To the New York Press for their accurate and unprejudiced coverage.

To my secretary Helen, and to all my friends in the theatre, and the many box office treasurers for their well wishes.

To the many Dinars' Club and Ticket Club members for their hundreds of letters in my behalf to the Department of Licenses.

To John Shubert, to Bernard Kahn, to Murray Druce, and Bill Simms of the Urban League for their testimony.

To all responsible for "MY FAIR LADY" and above all to George Bernard Shaw without whom these last 6 months would have been a bore.

A Toast to myself, a prayer to God and a promise to Lew Cooper, that the final curtain has rung down on "The Perils of Sylvia Siegler" . . . tomorrow is another day.

## SUMMER THEATRE WANTED

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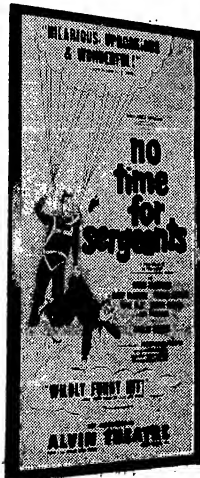
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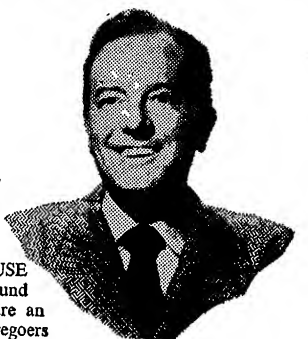
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# Philly Opens Fast; 'Patrick' \$24,500, 'Happiest' 21½G (4), Debutante' \$8,700

Philadelphia, Oct. 2.

Stage season kicked off, in full blast this week with four of the town's five legit houses lighted. "Happiest Millionaire," first opening of the season, found local society out in force for a comedy based upon the life of one of the city's more eccentric bluebloods.

Critical reception was less enthusiastic. Adverse reception was given by Murdoch, Inquirer; Sensenderfer, Bulletin, and Gaghan, News. Murdoch and Sensenderfer let the week's other opener, "Reluctant Debutante" off lightly, but the incoming British import was panned by Gaghan. It was on First Nighters list (local club admish plan), but found the going rough.

Two newcomers arrive this week. "Auntie Mame," the Rosalind Russell starrer, due at the Forrest on night (Tues.), as an advance sellout. Tickets are bringing \$15 per in advance of the premiere. Week's other arrival is "Best House in Naples," due tomorrow evening (Wed.) at the Walnut.

**Estimates for Last Week**  
Reluctant Debutante, Locust (C) (1st wk) (\$4,200; 1,580; \$39,000) (Wild Hyde White, Adrienne Allen). London success didn't fare too well with local playgoers; almost \$8,700; continues this week.  
Happiest Millionaire, Shubert (C) (1st wk) (\$4,800; 1,970; \$46,000) (Walter Pidgeon). Although reception was not especially cordial from crux and audience, heavy Guild-ATS subscription sale helped to smash \$21,500 for first four performances, holds this week; has moved back its New York opening date four weeks and will use the time for major doctoring.

Loud Red Patrick, Walnut (C) (2d wk) (\$4,200; 1,340; \$31,000) (Arthur Kennedy, David Wayne). Subscription, plus word of mouth, built this one up to tidy \$24,500; moved on to Broadway.

## 'CART' BIG \$24,900 (5) IN NEW HAVEN PREEM

New Haven, Oct. 2.

Starting with a moderate advance, the preem of "Apple Cart" built to SRO on the favorable reaction last Wednesday-Saturday (26-29). At the \$4.50 top, the 1,657-seat Shubert pulled \$24,900, virtual capacity, on five performances.

House is dark until Oct. 15, when "Bells Are Ringing" gets a week's baptism, followed by "Girls of Summer," Oct. 24-27, and "Best House in Naples," Oct. 29-Nov. 3.

## 'Garden' Blooms \$22,700, 'Hut' Fair \$14,000 in L.A.

Los Angeles, Oct. 2.

Opening of "The Lark" at the Biltmore Theatre last night (Mon.) kept the town on a two-house basis following the shuttering of the Carthy Circle Theatre over the weekend with the conclusion of its 18-week season of four plays.

**Estimates for Last Week**  
Chalk Garden, Huntington Hartford (CD) (3d wk) (\$4,95; 1,024; \$31,000) (Judith Anderson, Gladys Cooper). Good at over \$22,700; previous week, \$23,800; current week is final.

Little Hut, Carthy Circle (C) (4th wk) (\$3.85; 1,518; \$31,000). Finished with \$14,000, ending the operation's season; house reverts to roadshow films, after alterations.

### Casting

Girls of Summer: Paul Stevens, Natalie Trundy, George Peppard, John Harkins. Major Barbara: Frederick Wariner. Gauding Mark Herron. Mr. Wonderful: Lew Parker (succeeding Jack Carter). No Time for Sergeants: Arto Johnson (succeeding Roddy McDowall). Sleeping Princess: Donald Dawson (succeeding Thayer David). Lark (tour): Shirley Ballard (succeeding Tammy Grimes). Arms and the Man: Yvonne Clifford, James Gibson, William Lightner, Gene Rupert. Comedian: Tom McDermott, Sasha von Scherler, Doris Belack, Lynn Abart, Henry Sutton, J. Robert Dietz, Claude Demby, Wayne Tippet, Jay Sadler, Charles Gerald, James Ray.

Diary of a Scoundrel: Roddy McDowall, Ruth McDevitt, Josephine Brown, Morris Carnovsky, Zohra Alton. Hamlet: Philip Lawrence (replaces Dalton Dearborn), Betty Lou Holland, Joseph Ruskin, Virginia Mattis, Charles Baxter, Roger Hamilton, Gordon Kayes, John Cullen. I Am a Camera: Joe A. Callaway, Mary Fletcher. Johnny Johnson: James Broderick, Sidney Armus, Logan Ramsey, Gene Saks, Rosemary O'Reilly, James Vanuxem. Thor With Angels: Margaret Bannerman, John Anderson.

## 'MAME' RECORD \$40,600 IN 9 AT WILMINGTON

Wilmington, Oct. 2. "Auntie Mame," starring Rosalind Russell, broke the non-musical gross record at the newly-enlarged 1,251-seat Playhouse last week with a \$40,600 take for nine performances. The pre-Broadway entry also set a record for standing-room sales.

The next Playhouse offering, "Child of Fortune," starring Edmund Purdom, is slated for a four-performance run Oct. 25-27 as the season's third Theatre Guild subscription entry.

## 'Phalarope' 22G 'Harbor' \$9,800, 'Sixth' 4G, Hub

Boston, Oct. 2.

With three shows on the boards again this week and plenty of upcoming entries listed, the Hub is having one of the biggest fall seasons in years. "Apple Cart," with Maurice Evans and Signe Hasso, opened at the Plymouth last night (Mon.) for a two-weeker and "Lil' Abner" opens at the Shubert tonight (Tues.) for three weeks.

"Harbor Lights," nixed by most of the critics, played a solo stanza after being deferred a week because of Robert Alda's sprained ankle, and exited Saturday (29) for New York. "Sixth Finger in a Five Finger Glove," which received poor notices, finished its fortnight and exited for New York after reworking.

**Estimates for Last Week**  
Too Late the Phalarope, Colonial (D) (2d wk) (\$4,95-\$4,40; 1,500; \$39,950) (Barry Sullivan). Racked up nearly \$22,000 for first full week; exits Saturday (4) for Broadway.

Sixth Finger in a Five Finger Glove, Plymouth (C) (2d wk) (\$3.85-\$3.30; 1,200; \$29,728). Picked up around \$4,000 on the holdover and exited for additional doctoring in New York before opening there.

Harbor Lights, Wilbur (D) (1st wk) (\$3.85-\$3.30; 1,241; \$29,880) (Linda Darnell, Robert Alda). Opened to one favorable review (Maloney, Traveler), four pans (Norton, Post; Adams, Globe; Doyle, American; Gaffney, Record; Hughes, Herald) and a no-opinion (Melvin, Monitor). Has \$75,000 worth of film financing; exited Saturday night (29) after pulling \$9,800.

## 'Inherit' Gusty \$30,900 For Week in St. Louis

St. Louis, Oct. 2.

The local legit season opened last week with "Inherit the Wind" grossing a breezy \$30,900 on an eight-performance stand in the 3,557-seat opera house of the Henry W. Kiel (municipal) auditorium at a \$3.92 top. The Melvin Douglas starrer was presented in the downtown house instead of the midcity American Theatre because the elaborate scenic production was too large for the smaller house.

The National opens its legit schedule next Monday (8) with "Best of Steinbeck," starring Constance Bennett, Tod Andrews, Frank McHugh and Robert Strauss, at a \$3.92 top.

## Parks-'Teahouse' \$41,100, Split-Week Ends Tour

San Diego, Oct. 2.

"Teahouse of the August Moon," starring Larry Parks, ended its tour last week with a smash \$41,100 gross on an eight-performance stand in the 1,270-seat Orpheum. The comedy took in \$12,700 in two performances Monday-Tuesday (24-25) at the Auditorium, Pasadena, and then \$8,100 in three performances Wednesday-Thursday (26-27) at the Auditorium, Long Beach.

The local take for three performances Friday-Saturday (28-29) at the Auditorium was \$20,300.

## Old Vic 34G, Toronto

Toronto, Oct. 2.

Opening with "Romeo and Juliet" for the first stanza of a three-weeks' engagement here, the Old Vic company grossed a big \$34,000 at the 1,525-seat Royal Alexandra Theatre, at \$6 top. Current week offers "Macbeth," with a \$25,000 advance sale. Next week will final with "Richard II."

# B'way Sags, But 'Night' Big \$36,100; 'Yanks' 48½G, 'Fanny' 36½G, 'Wind' 26G 'Faces' \$27,300, 'Anne' 25G, 'Cat' 21½G

Business on Broadway generally dropped last week. The two capacity entries, "My Fair Lady" and "Most Happy Fella," held steady, while receipts for "Middle of the Night" rocketed. The jump is attributed mainly to hefty tv promotion given the show the previous Sunday (23) eve.

The season gets rolling this week with two openings, "Loud Red Patrick" and "Harbor Lights."

**Estimates for Last Week**  
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Cat on a Hot Tin Roof, Morosco (D) (80th wk; 636; \$6.90; 946; \$31,000) (Thomas Gomez, Marjorie Steele, Alex Nicol). Closes Nov. 17, to tour. Previous week, \$23,000; last week, over \$21,500.

Damn Yankees, 46th St. (MC) (74th wk; 588; \$8.05; 1,297; \$50,573) (Gwen Verdon). Previous week, \$50,200; last week, \$49,500.

Diary of Anne Frank, (Cort) (D) (52d wk; 413; \$5.75; 1,036; \$28,854) (Joseph Schildkraut, Susan Strasberg). Previous week, \$25,200; last week, almost \$25,000.

Fanny, Majestic (MD) (100th wk; 796; \$7.50; 1,625; \$26,968) (Lawrence Tibbett, Bill Gilbert). Previous week \$38,000 on twofers; last week nearly \$36,500 on twofers.

Hatful of Rain, Plymouth (D) (47th wk; 373; \$7.75; 1,062; \$32,700) (Vivian Blaine). Closes Oct. 13, to tour. Previous week, \$16,000 on twofers; last week, almost \$15,500 on twofers.

Inherit the Wind, National (D) (63d wk; 502; \$5.75; 1,162; \$31,900) (Paul Muni). Previous week, \$28,500; last week, nearly \$26,000.

Matchmaker, Royale (C) (43d wk; 344; \$5.75; 1,050; \$31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, \$19,000; last week, almost \$18,400.

Middle of the Night, ANTA (D) (26th wk; 205; \$5.75; 1,185; \$39,116) (Edward G. Robinson). Previous week, \$28,500; last week, over \$36,100.

Most Happy Fella, Imperial (MD) (22d wk; 172; \$7.50; 1,427; \$57,875). Previous week, over \$58,400; last week, same.

Mr. Wonderful, Broadway (MC) (28th wk; 220; \$7.50; 1,900; \$71,000). Previous week, \$53,900; last week, over \$47,500.

My Fair Lady, Hellinger (MC) (29th wk; 219; \$8.05; 1,551; \$67,696) Rex Harrison, Julie Andrews). Previous week, almost \$68,700; last week, same.

New Faces, Barrymore (R) (16th wk; 124; \$6.90; \$38,577). Previous week, \$30,400; last week, almost \$27,300.

No Time for Sergeants, Alvin (C) (50th wk; 396; \$5.75; 1,331; \$38,500). Previous week, \$38,000; last week, nearly \$36,900.

Pajama Game, St. James (MC) (125th wk; 996; \$6.90; 1,615; \$52,118) (John Raitt, Julie Wilson). Previous week, \$38,500; last week, over \$33,800.

Will Success Spoil Rock Hunter, Shubert (C) (51st wk; 404; \$5.75; 1,453; \$41,668) (Jane Kean, Martin Gabel). Previous week, \$13,500; last week, almost \$11,900.

**Miscellaneous**  
Saint Joan, Phoenix (D) (3d wk; 24; \$3.85; 1,150; \$25,000). Closes Oct. 21. Previous week, over \$24,400; last week, over \$21,400.

**Opening This Week**  
Loud Red Patrick, Ambassador (C) (\$5.75; 1,155; \$36,500) (Arthur Kennedy, David Wayne). Comedy by John Boruff, suggested by book of the same name by Ruth McKenney, presented by Richard W. Kraeur, Robert Douglas and David Wayne; production financed at \$75,000, with provision for 20% overall, cost about \$45,000, excluding bonds; to bring in and can break even at around \$15,000 gross; opens tonight (Wed.).

Harbor Lights, Playhouse (D) (\$5.75; 994; \$27,251) (Linda Darnell, Robert Alda). Play by Norman Vane, presented by Anthony Parella; production financed at \$75,000, with provision for 10% overall, cost about \$25,500, including bonds, to bring in, with out-of-town losses substantially increased by the cancellation of a week's

run in Boston because of an ankle injury suffered by Alda, and can break even at around \$17,000 gross; opens tomorrow night (Thurs.).

### OFF-BROADWAY

Absalom, Fischer Hall (9-27-56). Arms & Man, Downtown (10-1-56).

Escorial & Lesson, Tempo (10-2-56). Iceman Cometh, Circle in Square (5-8-56).

Lower Depths, Alhambra Hall (10-2-56). No Exit, Theatre East (8-14).

Take a Giant Step, Jan Hus (9-25-56). Threepenny Opera, de Llys (9-20-56).

Uncle Vanya, 4th St. (1-31-56); closes next Sunday (7).

Closed Last Week  
Camille, Cherry Lane (9-18-56).

# 'Yankees' \$34,900, 'Lark' \$31,700, S.F.

San Francisco, Oct. 2.

Fourth round of "The Lark" at the Geary surged ahead last week, but "Damn Yankees" at the Curran sagged in its sixth frame, while "Anniversary Waltz" at the Alcazar held steady.

**Estimates for Last Week**  
The Lark, Geary (4th wk) (\$4.95; 1,550; \$39,000) (Julie Harris). Fine \$31,700; previous week, \$30,700; exited town to resume tour.

Damn Yankees, Curran (6th wk) (\$5.40; 1,752; \$52,000) (Bobby Clark). Slumped to \$34,900; previous week, \$42,700; left town to continue tour.

Anniversary Waltz, Alcazar (2d wk) (\$3.85; 1,147; \$27,000) (Richard Eastman, Marjorie Lord). Okay \$12,200; previous week, \$12,000.

## 'DOUBLE' \$5,600 FOR 3 IN PRINCETON DEBUT

Princeton, Oct. 2.

"Double in Hearts" got mild start on its pre-Broadway run last week with an approximate \$5,600 gross for three performances Friday-Saturday (28-29) at the McCarter Theatre here. A slim take at the Saturday matinee was attributed to local football competition. The show is current at the National Theatre, Washington.

"Separate Tables," costarring Eric Portman and Margaret Leighton, begins its tryout tour here tomorrow (Thurs.) with a four-performance breakin.

## 'Janus' Sober \$5,500 (4), Rochester Breakin

Rochester, Oct. 2.

"Janus" starring Joan Bennett, Donald Cook and Romney Brent, grossed a poor \$5,500 last week in four performances Thursday-Saturday (27-29) at the Auditorium here.

That was the initial stand for the show tour, which is current at the Hanna Theatre, Cleveland.

## Tent 'Teahouse' \$13,700, Folds at Lambertville

Holdover of Robert Rapoport's "Teahouse of the August Moon" tent package for a third frame at the Music Circus, Lambertville, N. J., last week resulted in a slim \$13,700 seven-performance take. That marked the show's windup, with the gross representing a low for the canvastop trek.

The comedy had grossed \$21,200 and \$20,700, respectively, on its first and second stanzas at Lambertville.

## 'Pajama' \$32,700, Balto

Baltimore, Oct. 2.

"Pajama Game" opened the local legit season at Ford's Theatre last week with a so-so \$32,700 on Guild-ATS subscription. Current second week is without benefit of subscription. Potential capacity gross is \$39,000.

Next booking for Ford's is not until Dec. 10, when subscribers are promised "Cat On a Hot Tin Roof."



# Candid—On Both Sides—Feuding Of San Francisco Opera 'Rivals'

San Francisco, Oct. 2.

A feud between the San Francisco Opera, now at the height of its season, and the lower-priced Cosmopolitan Opera here broke into the open with charges that the older company was "attempting to destroy" the newer group.

The charges were contained in an open letter from Mrs. Leon Cuenin, vice-president of the Cosmopolitan, to Robert Watt Miller, president of the 34-year-old Frisco Opera. Mrs. Cuenin said she wrote as "an interested individual" because president Campbell McGregor was out of the city.

She claimed the Frisco Association had made "a deliberate effort to destroy Cosmopolitan" by these actions:

(1.) Tried to intimidate opera singers to prevent them from singing with Cosmopolitan... in many instances singers have been told that if they sang with Cosmopolitan they never would sing with San Francisco Opera;

(2.) Forced Cesare Valletti to repudiate an agreement to sing "Manon" with the Cosmopolitan last year;

(3.) Warned young singers auditioning with the Frisco Opera that if they sang with Cosmopolitan they would "never be engaged" by the older company;

(4.) Delivered an ultimatum to members of the chorus that they could not sing with Cosmopolitan;

(5.) Repeatedly told officials of the San Francisco Ballet that if the ballet danced for Cosmopolitan they would not be re-engaged by Frisco Opera;

(6.) Told Goldstein & Co., costumers, to break its agreement with Cosmopolitan for use of "Turandot" costumes;

(7.) Pressured Pisani & Co., publisher of the Frisco Opera program, to reject Cosmopolitan ads;

(8.) Told first-chairmen of the Frisco Symphony that if they worked for Cosmopolitan their contracts would be "reconsidered" (the opera and symphony work very closely together and employ some of the same executives);

(9.) Persuaded the symphony to schedule out-of-town performances on nights when Cosmopolitan performances were scheduled, thus barring the musicians from taking part in the operas.

Mrs. Cuenin, however, denied any court action was contemplated "at this time" and pointed out that AGMA had refused to allow the chorus to accede to the larger organization's demands.

Miller's reply said, in effect, that many of the charges were true—"several facts are accurate"—but he called Mrs. Cuenin's conclusions "misleading."

He felt, basically, that the Frisco Opera was simply trying to protect its investment, and said:

"The San Francisco Opera... is the oldest in the city and has been responsible for building opera in San Francisco to its present high status."

"It is... fully within our right to do everything that is proper to maintain our standing as an opera company of the highest standard... 'What Mrs. Cuenin calls low-priced opera—now up to about \$3.60 from its original price of approximately \$1.50—comes into direct competition with our lower-scale seats."

"We have large investments in the training and assembling of our chorus. Where there is no conflict with our rehearsal schedule in the spring, these singers may perform elsewhere. Similarly with costumes we have a large investment and, in reference to 'Turandot,' there was a possibility that we would have performed it in 1957."

"In the matter of artists, it seems logical and obvious that we cannot offer in our premium productions those who have appeared in the city at ticket prices substantially below ours..."

"The matter of the advertisement... is true. The San Francisco Opera felt that the printing of such material would harm its own efforts."

Mrs. Cuenin claimed "there is room in San Francisco for us all," but evidence that there may not be lies in the fact that the older opera association plans to kick off a fund drive this week.

Both companies play the city-owned Opera House.

## Hurok-Vichey Renew

Sol Hurok will continue to book his attractions through National Artists Corp. during 1957-'58.

He got together in N.Y. last week with Luben Vichey, the singer-turned-impresario, and closer tie-ins are mentioned for the future.

## Danish Ballet's \$228,832 Gross In Manhattan

In the 17 performances at the Metropolitan Opera House the Royal Danish Ballet grossed a total of \$228,832. That indicates practical capacity and compares with Sadler's Wells take.

In the four road weeks a round figure estimate at present boxoffice page suggests that a grand gross of \$500,000 is likely. This will be without exact verification in Manhattan as Columbia Concerts has, in some instances, sold the ballet on outright deals.

## Virginia Polley Updates 'Carmen'; Also 'Barber' In Three New Treatments

Virginia Card Polley, whose version of "Carmen" is scheduled for tv production in London this fall by the BBC, also had her three-way workover of "Barber of Seville" published by Boosey & Hawkes Monday (1). The triple-play action includes (1) a full-length opera with recitatives (2) an Opera-Comique version with dialog and (3) a streamlined concert edition.

"Carmen," incidentally, had a two-week end-of-August run at the Musicians' Club, Cleveland. It's also slated to tour this fall, with Muriel Rahn in the lead role.

## Hermann Prey's Quickie For Single N. Y. Date

Hermann Prey, German baritone, will make a quickie flight to debut here under auspices of the Concert Society of New York on Nov. 4. Leading baritone of the Hamburg State Opera and also in demand overseas as a recital artist, Prey will limit his American visit to the single appearance in New York.

"At the age of 23, Prey competed (in 1952) with more than 1,000 singers to win the 'Meistersinger' contest sponsored by the U.S. Army in Germany."

It's hoped that his New York debut will provide the critiques to snare bookings for the 1957-'58 season. He's being offered by Colbert-LaBerge.

The Concert Society season will also introduce the Smetana Quartet, first string ensemble from behind the Iron Curtain, and the Vienna Octet, well-known to record collectors. The Hungarian Quartet, Rocco Ensemble, Albeniz Trio, Juilliard Quartet, Paul Doktor, violinist, and others are scheduled for the series.

## Wolfgang Schneiderhan Berlin's Only Soloist

Making its second American tour, the Berlin Philharmonic will range to the Pacific slope and back in 34 dates over 44 days starting Oct. 7 in Washington. For the latter, for Carnegie, N. Y. Oct. 10, and for Chicago the Viennese violinist Wolfgang Schneiderhan, will be soloist. Only one to appear with the group.

Columbia Concerts handling.

Pierre Fournier, French 'cellist, will return to the U.S. for concert engagements in the fall of 1957, instead of '58, as erratumed last week.

## Reviews

### Helen Gahagan Douglas

Norman J. Seaman's Interval Concerts presentation. At Carnegie Recital Hall, Sept. 27, '56.

Since Mrs. Helen Gahagan Douglas, actress and ex-Congresswoman, is a performer of considerable graciousness, it isn't surprising that at her solo program of songs and readings at the Carnegie Recital Hall one of her well-wishers should have audibly commented "Lovely," or "Charming," after each number. About these tokens for Mrs. Douglas there could be little quarrel.

Lamentably, the program itself is weakish, failing to provide sufficiently attractive scope. In both readings and songs, the serious gets much the strongest emphasis. In a one-person program, it would have seemed wiser to have varied the pace, and to have given the lady's enchanting smile a chance.

Probably Mrs. Douglas does not intend commercializing the musical portions of her recital. Although she has a clear voice, backed by satisfactory emotional understanding, there is not the range or control required of public performance.

In the after-intermission readings Mrs. Douglas was clearly back in a more comfortable element. Whether in the lonely searching of four Emily Dickinson poems, the tragic motif of Amy Lowell's "Patience" (the peak moment of the program), Muriel Rukeyser's "Effort at Speech Between Two People," or Gertrude Stein's tripping "Sonnet That Please," she was at ease and in moment-to-moment communication with her audience. Geor.

### Susannah

Music and libretto by Carlisle Floyd. Produced and directed for the New York City Centre by Leo Kerz and Erich Leinsdorf. Premiere, Sept. 27, '56.

New York City Opera under Erich Leinsdorf has a "sleeper" in "Susannah." It's an unheralded American musical drama by an unknown composer, Carlisle Floyd, who's on the longhair faculty of Florida State U.

Nobody'll leave the house whistling any of Floyd's arias. This is not to say that the man has no tunes in his opus, but the emphasis is on drama. Floyd has fashioned a contemporary version of the Biblical tale of Susannah and the Elders, has placed it in the Tennessee mountain country, sprinkled in some typical folk-ditties and hymns, and the result of his craftsmanship is excellent theatre. An audience that came with a "show me" attitude toward modern opera was obviously gripped by the intensity and sincerity of the drama.

"Susannah" moves along. Some reservation developed to Leo Kerz's cramping mechanisms which, for the story, intruded upon the consciousness of the audience especially when the revolving stage swings around in full view whenever a scene is shifted. The stage moves, pieces of scenery float down, actors carry benches and sit down on them when properly placed—all this while the customers watch.

Yet "Susannah"—despite the revolving mechanism—is staged with imagination and there are moments of real climax and moments of excitement, of many standard operas are more effective from the standpoint of theatre. Wien.

### Romeo & Juliet (ROYAL DANISH BALLET)

As the piece de resistance of the second week, and many will think, of the entire Manhattan repertory, the Royal Danish Ballet presented for the four consecutive performances ending with Saturday matinee, and using alternating leads, their own distinctive version of Shakespeare's tragedy of young love. As regards the premiere (26) at the Met of the Romeo of Henning Kronstam and the Juliet of Mona Vangstad, this was not only a major mounting of a well-known work but a danostory of majestic grace and artistic power.

This "Romeo and Juliet," both the romantic pair themselves, and the whole ensemble and staging enjoyed a stunning success with the Met audience. Land.

'Konservatoriet' & 'Petruška' Enthusiasm was peaking ecstasy by Saturday (29), next to last night of the Royal Danish Ballet at the Met with the chi-chi out in force. Performed were Fokine's "Petruška," a part of Bournonville's "Konservatoriet" and a reprise of last act from "Napoli." As latter represented Bournonville's impression of Italy, "Konservatoriet" was

# A Lilt With a Tilt, Or Leinsdorf's New Slant on N.Y. City Center's Stage

By ROBERT J. LANDRY

"To talk only of the turntable is to single out one element in a total idea. We have now in an old theatre, a modern, flexible and adaptable stage." So stated Erich Leinsdorf, newly installed director of the N. Y. City Center Opera Co., when queried this week about the "re-staging" policies which have stirred up considerable pro and con.

Leinsdorf points out that while critics and others have commented upon the turntable proper, and especially its "tilt," nobody has noticed or credited the enlargement of the total stage area now taken into account the new apron which enables "musical numbers requiring in 'imacy to be sung right in the lap of the audience." Musically he calls attention to the new plywood cyclorama which reflect the voices. "Actually the acoustics of the house have been improved."

Warning to his subject, Leinsdorf further argued that the "tilt" gives singers a chance to address the audience directly while keeping credible positions to the others on stage. He personally has had no complaint from any singer that the slanted turntable forced the rendition of an aria while standing lopsided. Stories to that effect had been around town. He also asserted that the new staging, relying on skeletonized suggestive scenery and completely eliminating the old box stage sets of opera tradition, notably multiplied the points of exit and entrance, including trap doors in the floor!

Leinsdorf has gone all out for staging innovation and expects to be judged on the long pull. He

his interpretation of Paris. Tabloid version was marked by a rich simplicity of dance and music, depicting students of the dance in classroom along with the master, each taking unique and charming turns.

"Petruška," relatively heavy in theme and with elaborate production trappings showed fine dramatic quality and masterfully executed, here again with dance chores taken on by many in the ensemble, characteristically instead of over-spotlighting of individuals. It proved thoroughly engaging for the balletomanes but long and not sufficiently buoyant for the more casual partisan. Gene.

### Long Island Opera Co.

Presentation of Verdi's "La Traviata" at a Brooklyn Academy of Music, Sept. 29, '56. 33 top.

Incorporated in 1955 as an educational, non-profit, membership organization intended "to foster, encourage and promote an interest in and an appreciation of operatic performances and musical art," the L.I. Opera Co. seems to be another project of those off-Metropolitan entrepreneurs, the Salmaggi family.

Both popularly and technically, "La Traviata" is a safe choice to open with provided the soprano can meet both the lyric and coloratura demands of her role. Although handsome Dolores Mari is a rather healthy Violetta, she has a disciplined voice and pleasant sound, and she can provide both drama and lyricism. Unluckily, in the softer moments she sometimes loses the battle with conductor Salvatore Dell'Isola's orchestra.

The elder Germont is sung by Calvin Marsh. While without urgency, Marsh brings simple dignity, and his second act with Miss Mari is the production's summit, though his later "Di Provenza il mar" has nice understating. Alfredo is done by Eddy Ruhl whose undue control is a handicap and who tends to mistate attitudes in acting, a little weakness in an operatic era that must move forward.

The physical mounting is stock but adequate, and stage director Fausto Bozza has perhaps wisely contented himself with static crowd scenes, the few by-plays that he has allowed being distracting. Conductor Salvatore Dell'Isola manages the score with gentle consideration, although he has difficulty controlling an abominable string section, and neither he nor his company quite realize the tragic last act.

But thanks primarily to Marsh and Miss Mari, the Long Island Opera Company's "La Traviata" has commendable self-respect. Geor.

thinks "too much fuss has been raised over the turntable."

Meanwhile—and here VARIETY is speaking—Leinsdorf has granted to Leo Kerz, the new artistic director of the Center, what may be unprecedented authority. Kerz is designing and lighting all 11 operas of the current repertory and in addition is personally directing the four new works. Also unusual is the fact that when functioning as the set and light man he has full supervision over the production concepts of the four new stage directors recruited from legit—David Pressman, Michael Pollock, Marcella Cisney and Anna Sokolow.

Perhaps the best use to date of Kerz's stage-on-stage and his preset light plot was seen in the jail scene of "Fledermaus" Saturday (29) evening. He threw stereoscopic images of two grotesque and despondent prisoners against the cyclorama for amusing effect. The sense of prison was well realized with only a prop barred door, the warden's desk and a bench. Against, and with, these a very comic named Colee Worth worked out a bumper crop of laughs as the staggering turnkey. This man's know-how in hokum and adaptability to situation are of a high order and he made creative use of the uneven topography of the stage.

But in the same "Fledermaus" when it came to the Empress Waltz in the second act the ballet was almost penned in by the stage-on-stage. Five couples, struggling valiantly, never quite managed the gaiety and abandon which can make this waltz a delight. Their difficulties may have been contagious for suddenly the beat of conductor Joseph Rosenstock became ragged and hectic.

Overall, "Fledermaus" was lively and entertaining. The staging of David Pressman undoubtedly helped a lot. Ditto the English lyrics of Ruth and Thomas Martin. Frances Bible was a surprisingly plausible Prince Orlofsky. Beverly Sills, Jacquelynn Moody and Naomi Collier as Rosalinda, Adele and Sally had the right bounce for Viennese lovelies. Ernest MacChesney made an attractive husband and William Wilderman exhibited the necessary malice for the hoaxer.

### A Gargantuan-Boudoir

"Mignon" on the previous Tuesday (25) was more cramped, at a guess, because it's a fragile period piece by contrast with the hearty frolicsomeness of "Fledermaus." The groupings and pacing of stage director Marcella Cisney were competent and crisp but the boudoir perched on the superstructure loomed about as intimate as Grand Central. There was one long stage wait, hinting at less than complete stagehand efficiency with the revolvings and the red glow to suggest the offstage burning of the castle was lamentably late in coming in.

Miss Cisney was handicapped in being handed an "amateur" to work with. A 22-year-old tenor from Montreal (a Wilfred Pelletier student) was making his debut in the lead. Possessed of a promising light voice reminiscent of Gigli, young Richard Verreux must have been saved by the stager from a laughable clumsiness which was never quite hidden. That Verreux must immediately be rushed into a course in acting is obvious; otherwise he'll live to be hooted, regardless of voice. He presently has more hands than an oriental goddess. When he pulled a knife on 250-pound basso in a black beard, this reviewer could have used one of those trap doors to fall through. It was one of the magnificent absurdities of which opera has had many.

Another VARIETY reviewer's comments on the folk opera "Susannah" appears herewith. If he, too, grumbles a bit about the turntable it is perhaps a suitable rebuttal when Erich Leinsdorf remarks, "I need not belabor the point that with the exception of the Radio City Music Hall, no New York theatre has a modern stage." Leinsdorf is convinced that Kerz has given the Center just such a stage and that the present "resistance" of critics and others is the normal rigidity mortals manifest to innovation. Be that as it may.

# Literati

**Gov. Herter Stalls Comics Bill**  
Governor Herter sent the so-called comic book censorship bill back to the Massachusetts Legislature without his signature, in Boston, and asked for a number of amendments to clarify the bill which proposes strict control of "crime and torture" publications. In its present form, the Governor said, the bill might defeat its own purpose. He pointed out that as written now it could be unduly hard on publishers of other than comic books. "While I feel that this legislation represents an able and conscientious attempt to draft a statute on a subject where tighter control is needed," Herter said, "it is difficult to forecast the results of any possible tests of its constitutionality in the courts." He declined to say if he would veto the bill if the suggested amendments are not adopted.

**N. Y. Journal-American's Shifts**  
N. Y. Journal-American just finished shuffling its executive deck, creating two new exec posts and shifting responsibilities of three others. Charles Gould, three-year head of J-A advertising department, was made assistant publisher, the first the paper has had. Seymour Berkson is publisher. Promotion ex-manager Sumner Collins gets the new job of director of promotion, plans and public relations. In the realignment, Monroe Gansler gets the advertising directorship; Perry Rosenberg becomes director of retail advertising, and James Morton manager and director of special events. Incidentally, Hearst paper's circulation has increased 40,000 over a year ago, bringing the Mon-Sat. daily circulation to 700,000. Sunday edition is up to 890,000—15,000 over a year back.

**FTC Vs. Exposition Press**  
Exposition Press, New York City, was named in a complaint last week by the Federal Trade Commission in Washington, which charges it with making over 40 false claims designed to induce authors to sign contracts for publication of their books. Company advertises a "cooperative publishing plan" whereby authors, poets, playwrights and others "pay a minimal subsidy for the publication of the first edition of their books." Despite this representation, FTC charges that the "minimal subsidy" is enough to cover all costs of publication plus a profit and that the company knows "full well" that very few of the books require a second printing. In fact, complaint declared, company does not even bind all copies of the first edition because of lack of demand for copies.

FTC further alleges that officers of Exposition, Edward Uhlman and Mildred Langer, laid manuscripts which receive adverse opinions from their editorial staff and mislead authors who rely on their "expert professional opinion." Commission has scheduled a hearing Nov. 22 in New York on the complaint.

**Pitzele's Post**  
Merlyn S. Pitzele, of Brooklyn, senior editor of Business Week, and until last January chairman of the State Board of Mediation, has been appointed chief consultant to the Joint Legislative Committee on the State's Economy. His salary was not revealed by Assemblyman Donald A. Campbell, of Amsterdam, committee chairman. Pitzele, who taught economics at the University of Wisconsin and at the University of Texas, was a research aide to President Eisenhower in the 1952 election. He is a visiting lecturer at Harvard and Princeton universities.

**Va.'s Expanded 'Writers'**  
The Press Club of Virginia, up to almost 600 members, opened doubled quarters in the Hotel Jefferson, Richmond, Monday (1) with ceremonies presided over by Richard W. Payne, assistant city editor of the Richmond News Leader.

Press Club, fondly called a "writers" in a town of few literates, includes theatre, radio and television executives throughout Virginia.

**Radio-TV Announcers' Book**  
NBC-TV's William I. Kaufman has authored another manual on the subject, this time titled "How To Announce For Radio and Television" (Hastings House; \$2.50). Pros like Andre Baruch, Richard Stark, Norman Brokenshire, Ed Herlihy, Joel Chasman, Bob Collyer, Johnny Olesky, Ben Stanton, John Reed King, Cy Harri-

and Bill Cullen prove the title with savvy chapters which constitute this informative manual, another in HH's series on Communication Arts Books. Abel.

**35c 'Smart Money'**  
Smart Money—And How It Is Really Made is the title and sell-line on a new magazine of which 200,000 copies will hit the stands Oct. 9. Initially aiming for every other-month at 35c, the publisher-editor duo of George T. Orrick and Don Myrus, a couple of boys from Schenectady, are obviously out to practice as they preach. They tip off their daydreams in the first issue by featuring Robert Harrison as "Confidential's Gossip Millionaire."

The magazine is an odd mixture of enthusiasm for getting ahead and cynicism as to the methods. It reduces America's 200-year literature on success (back to Ben Franklin who is profiled here as a huckster and a man) to the basic premise that only those already wealthy can indulge in the luxury of ethics. It is this note of seemingly extolling cheaters, coin-palmers, stock riggers, milkers of union funds, and so on, which raises the question: will this magazine, if it thrives and survives, be profoundly educational or profoundly immoral?

There is more to the formula than usual with most new magazines and the market for how-to-do-it literature is apparently inexhaustible in this success-worshipping land. So the boys from Schenectady may have something. Actually it is a better-than-average written magazine displaying a hard, punchy, often highly diverting prose.

Sex seems more dragged in than integral per "Lois Collins, Highest Paid Nude" but the lead piece, a tape-recorded interview with the mother of the three Gaboris, is a tongue-in-cheek treatise on running Hungarian sex into American millions.

**CHATTER**  
Robert Downing has an article in Theatre Arts on the "life" of George Selvin. Ziff-Davis launching Popular Boating this week; William T. McKeown is editor. Dunninger's newest book, "The Art of Thought Reading," to be published Oct. 5 by Joart Publishing Co.

Gov. Averell Harriman, by proclamation designated Oct. 8 as Newspaper Week and Oct. 8 as Newspaper Day in N. Y. State. Paul C. Smith, prez and chief exec officer of Crowell-Collier Publishing Co., last week was named board chairman in addition to his other duties.

Prentice-Hall issued stock certificates in lieu of the 3% dividend to stockholders. Stock payoff, instead of cash, is so that publisher can turn coin back into expansion program it announced last July. Willie Clark has replaced Philip Hampson as financial editor of the Chicago Tribune. Hampson has been named executive director of the Robert R. McCormick Charities and assistant secretary of the Robert R. McCormick Foundation. Both are longtime Trib staffers.

Jack P. McBean, press bureau director for Colonial Williamsburg, will report Oct. 8 as assistant to the executive director of Crusade For Freedom in New York City. His successor in Williamsburg will be George Eager, formerly director of the U. of Virginia press and alumni fund.

J. Kingsbury Smith, general manager of International News Service and a 1956 Pulitzer Prize winner, gave a National Newspaper Week address at the Albany Kiwanis Club luncheon in the Sheraton-Ten Eyck Hotel Tuesday (2). The local Times-Union arranged the date.

## Reds' Red Ink

Continued from page 1

and will have to stay home for a while. This comes from the fact that some Communist leaders, more interested in the party line than in spreading "culture," believe that one-man concert tours build up a personal cult, rather than spreading the good name of their native country.

A trade laugh, in this connection, was when the Moscow Circus proved a surprise boxoffice success in Paris, Brussels and London. Most of the critics gave major display to Popov, chief clown of the circus. Popov, while in London, was called on the carpet and told to stop building himself up, that

there are no stars in Soviet show biz, that the troupe is the thing.

**Spotty Bix**  
Also, it has not all been good. The Soviet Ballet laid an egg in Paris recently, the three week-engagement at the Chatelet Theatre winding up a bit over \$10,000 in the red. The wrong kind of red for the Reds, of course. Plus critical pans. The Red Army choir, on the other hand, did very good business in London—but lost money, too, because of the extra-heavy complement of manpower involved.

With the exception of the three concert artists mentioned above, as a matter of fact, the only Russo attraction that has been successful both critically and box-office-wise is the Moissev Ballet, which did great business in Paris, fair business (after a bad start) in London, and which is due in New York in the spring under the Sol Hurok banner—unless Moscow changes its mind. The possibility exists that this could be cancelled, too, because Hurok's contract, signed, sealed and delivered, carries an out clause by way of fingerprinting. If he (Hurok) cannot get the troupe an exemption on the fingerprinting they just won't come. It would be "degradine," they feel.

Hurok has also asked the Russians to ship him Shostakovich, the composer, for a conducting tour. Shosty, it seems, is willing. But the Culture Ministry is thinking it over. As they have been since Hurok was in Moscow, three months or so ago.

As for the Billy Rose "deal," which garnered so much space for the mighty mid-set in U. S. papers, inside is that Rose remains, as he always was a good press agent for himself. The Russians have a word for it. Nyet. There is nothing on paper by way of contractual obligations. Not a word. Russian officials have revealed in private parleys that they talked to Rose—or listened to him—and are waiting to see what he can produce, if anything. All Russian show biz deals are based on some sort of reciprocity. Thus, the Soviet Ballet p'aved in Paris in exchange for the TNP Theatre Troupe going from Paris to Moscow. The Bolshoi Ballet trip to London is in exchange for the Sadler's Wells going to Moscow. The Molseyev New York trip was preceded by Hurok shipping Jan Pearce and Isaac Stern to Russia. (Arthur Rubinstein was also approached to go, but was not interested in making the trip.)

Long ago, Carleton Smith (exposed by VARIETY) tried to inaugurate the first of these deals by American longhair entertainment—but couldn't produce. Billy Rose might fall into the same category, say the Russians. They like him. They respect him. They are willing to do business with him—or with anybody. But it has to be based, first, on whom he can send to Russia in exchange. In his first interviews, Rose mentioned Marian Anderson (whom he can't get because she is on an exclusive Hurok deal); Horowitz (who retired some time ago and refuses to travel any more), and some others. He may come up with some good names yet—at which time the Russians will be glad to talk to him further.

But in the meantime, the whole matter is undergoing serious discussions in what passes as smoke-filled rooms in Moscow. They've done enough round-the-world longhair touring now to realize that all is not necessarily rosy. They're not sure just where to turn next, or to what extent. One thing they know is that in Moscow manpower is no problem. A hundred men or more in a troupe is just a hundred men or so. But when they're travelling—and using up transportation costs—there's the rub.

At base, the Russians are no different from anyone else. They don't want to lose money. And they've found out the hard way that big grosses are not necessarily big profits.

## NBC's Aqualibrium

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where Miss Williams' swim show had previously played. NBC had to fly men to London to bring them over.

As one NBC technician put it, referring to the show getting on and off: "It'll probably go down as the greatest engineering feat in tv annals."

Credit should have read: Directed and Engineered By Greg Garrison.

# SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Oct. 2  
An encircling movement is slowly enveloping Hollywood and may in time capture the town itself. The movement is to get some cornerstones in educational institutions named after Hollywood people. The first to my knowledge was the William S. Hart high school in Newhall. The second has just opened in Long Beach. It's the Cecil B. DeMille junior high.

And in Sacramento legislators there are working on a Hollywood museum.

These may be small beginnings for a town that has been an entertainment capital of the world for at least 50 years, but big things are made out of such little things as atoms and if the scientists ever harass that thing completely for peaceful pursuits these rock piles to culture may endure as long as the Roman aqueducts you see scattered over Southern Europe.

My chief beef against those who have made millions out of pictures is that they have been so niggardly in setting up cultural monuments to either themselves or their industry. No Rockefeller Foundation, no Carnegie Library, no Field Museum, no Nobel Prize, not even a Ford Peace Ship has come out of Hollywood, and with the tax structure being what it was there was more incentive for producers to do these uplifting things than there were for duller industrial and commercial tycoons of the past.

Will Rogers willed his ranch and a beach to the State of California for social and cultural uses. But not many so far have followed his example. Most of them tossed their spare dough into racetracks. Of course, these make claims to being primarily interested in the breeding of thoroughbreds but everybody knows they are profit-making enterprises, not gifts to the improvement of mankind.

Even today the tax structure provides loopholes for those who would like to beat the Government to a socially beneficial enterprise. Any gifts to nonprofit institutions are tax-deductible, and most people of substance would rather report a capital loss before the Government puts the bite on them. But unless the charity is ballyhooed until it comes perilously close to what Harry the Horse calls a racket, people don't seem stirred to give. They may hate Government giveaways but they rarely try to beat the Government to the gift, which is still a privilege of a free people.

Of course, it's a more pleasant analgesic to one's ego for an official body to recognize us than for us to recognize the needs of a political subdivision. To have, like C. B. DeMille, a \$2,000,000 school named after us is a sort of vindication that good exceeded evil in our lives. We should live that long and DeMille obviously has, for he is 75 years old now.

## DeMille's Cultural Background

In his case it's a vindication that a divinity shaped his destiny, rough hew it as he could. He came from a family of educators. Both his parents were school teachers. They met when both were teaching in Lockwood Academy in Brooklyn 80 years ago.

Who Lockwood was, or what has happened to his academy, I have no idea. It probably was swooped up in the creeping socialism known as the public schools system. The elder DeMille also was studying for the ministry on the side. Ordained, he then made a switch to a larger pulpit. He became a playwright, and was associated with the American Academy of Dramatic Arts till his death.

After he died his widow took their three children to Pompton, N. J., and opened the DeMille school. It folded 50 years ago and not until Long Beach recently opened its DeMille junior high school was the name to be identified with education again. The school takes in 24 acres and services 1,200 students with a staff of 38 teachers.

Of course, in many ways C. B. DeMille has never quit school. He is still learning. Nobody could produce a picture like "The Ten Commandments" without getting a refresher course in biblical literature. He has taken long enough to make the picture to get a Ph.D. in the subject, and Par too has learned from him to accept the hunch that the most expensive pictures make the most money. Well, DeMille's, anyway.

He believes motion pictures have advanced a long way since he first came to Hollywood 43 years ago. In fact, he advances the debatable premise that "motion pictures have come of age as an industry, an art and an educational force in American life and throughout the world." That may be true of some of his pix but it isn't true of all Hollywood pix.

The town has gone some distance but it would take a micrometric instrument to measure the advance between Gloria Swanson in his "Male and Female" and Marilyn Monroe in "Bus Stop." That the industry has contributed mightily to the growth and development of Southern California, let alone the world, would be consoling if the art of motion pictures were not, right now, being smogged out of its heritage.

In accepting the honor of having a school named after him, DeMille gave the teenagers a quick history of motion and pictures. He went back to the Cro-Magnon cave paintings and pointed out that these primitive artists painted two and three set of legs on animals, not because they didn't know quite where to put them but because they wanted to show the animals running.

He said the oldest motion pictures he had ever seen were on a wall of the tomb of Beni Hasan. They were painted 3,800 years ago in a country too much in controversy to be named today. They showed a wrestling match. Each successive movement and hold were drawn separately, filling six long strips on the wall of that tomb.

"They were drawn so cleverly," said DeMille, "that if those strips of painting were on film or paper you could run them through a viewer at the proper speed and the figures would seem to be moving."

This was a secret the scientific world did not fully understand until 150 years ago. Then it was learned that the human eye retains the image of a picture for a fraction of a second after the picture itself has passed. The "persistence of vision" is the secret of motion pictures.

The next giant step, DeMille advances, was when D. W. Griffith taught how to photograph not only movement but thought. "The old masters knew this trick when they portrayed not only the outward features of their subjects but what they were thinking and feeling in their minds and hearts. Thus motion pictures have become the greatest and most effective means of conveying thought from one mind to another mind—and that is what makes them so powerful an educational force throughout the world."

This, I suspect, will be bigger news to Elvis Presley than it is to me. That eyes tell the story best is what Broadway musical stars find the hardest to learn when they swing over to motion pictures.

Though seemingly unaware what slow poison can do to cities, and particularly Hollywood, DeMille knows more sharply than most what uranium and hydrogen can do to his pictures and the whole human race. He accepts the fact that these kids in the school named after him will be among the millions who will have to decide whether the atom is used for good or evil. More than learning facts, schools will have to teach principles of living. An atom may be neutral but in issues between right and wrong people can't be neutral. They must know the difference and stand firm for the right at any cost. That's his story and it's an elevating one to be stuck with.

The refresher course in the Ten Commandments taught him more than how to make a powerful picture. Seventy-five years of not, the mighty man is still growing.



## Broadway

Mae Marsh has a bit part in Metro's "Julie."

Scribbled on a poster at the Met: "Elvis was here."

Most of Columbia and Screen Gems now quartered in the new homeoffice at 711 Fifth.

Blanche Thebom, Met mezzo awarded the Order of Vasa by Sweden's Queen Louise.

Anthony Perkins went west to start a new picture for the Perleberg-Seaton unit at Paramount.

Sam Bekeris, United Artists supervisor in South America, is back in Rio after a six-week visit here.

Pat Duggan in from the Coast for the publicity rounds about his new pic, "Search for Bridey Murphy."

Tom Gerety, of Metro's pub-ad staff, copped the senior golf championship of the Rockville Country Club.

New term for the dopey or no-brains drivers: "Milltown driver," inference being too relaxed or unbright.

Dino De Laurentiis is in from Rome to see the Columbia brass about his upcoming production of "The Sea Wall."

Danton Walker, N. Y. Daily News columnist, will be honor guest at an Israel Bond Drive dinner in January.

William Anelante, former manager of Loew's 83d St., shifts to NBC-TV as studio manager in plant operations.

Charles B. Moss named chairman of the Movie and Amusement Division drive for the Federation of Jewish Philanthropies.

Max Wolff and Al Roth to produce the 23d annual "Night of Stars," scheduled for Madison Square Garden Nov. 19.

Roseland Ballroom's Louis J. Brecker recuperating at home after a Mt. Sinai Hospital emergency operation on his knee and leg after an accidental fall.

Frank Lauder, the director and co-producer of the British-made "Wee Geordie" opening at the Little Carnegie Oct. 7, arrives from London Oct. 5 for the premiere.

Lynn Farnol is course director and moderator of a series of eight public relations case history lectures being offered by the School of General Studies of Columbia U.

Maria Gambarelli, longtime ballerina, who recently made several pic in Italy, plans returning there for further coproductions and, in line with that, has been studying thesping with Lee Strasberg.

Russell V. Downing, Music Hall managing director, winding two-week trek through the Far West with his annual visit to Hollywood this week. He will look at product until Friday when he is due to head for N. Y.

Flock of Coastites came in for the RCA 50th annual dinner to board chairman General David Sarnoff, among them NBC coast veepee John W. West, Alan W. Livingston and his wife, Betty Hutton, Groucho Marx, Abe Lastfogel, et al.

Sammy Davis Jr. will head up a Carnegie Hall all-star benefit and jazz concert in his honor Friday (5). Proceeds will go to a fund for the summer camp and day center for underprivileged children sponsored by St. Augustine Presbyterian Church in the Bronx.

John (El Morocco) "poured" for George Wood's birthday Monday night (1) at his home, followed by shindigs at El Morocco and Billy Reed's Little Club; boniface of latter reopened the joint, which is usually closed Mondays, for the William Morris Agency exec's pals.

Sylvia Siegler's ticket broker's license has been suspended for six months by License Commissioner Bernard J. O'Connell, who accused her of "loose and informal" business methods. The suspension was made retroactive to July 19, when it was temporarily imposed pending a full hearing.

The Hotel Pierre's Cotillion Room goes into a new daytime policy Nov. 12 for lunch, in addition to the grill and cafe restaurants, following an extensive summer facelift under prexy-managing director Frank A. Paget's direction. Caterina Valente resumes the Cotillion's nighttime show policy Oct. 22.

Conrad N. Hilton presented a check for \$65,000 to UNICEF as the net proceeds of the Waldorf-Astoria's Silver Jubilee dinner-dance (\$100-a-plate) last Friday (28) which David Rockefeller chaired and at which former President Herbert Hoover, longtime resident at the Waldorf, appeared among other VIPs.

With a 132-room addition to the Berkshire Hotel on the portion above the adjoining Barbary Room, the latter may shift to the new Seagram Bldg., under a stock flotation plan sparked by Jean Dalrymple and Bill Conlan, publisher for the Knott Hotels which has the Berkshire under 28-year lease.

Norman Bel Geddes, who designed the original BR when it was called the Elbow Room, would do the new Barbary again.

## Paris

By Gene Moskowitz

(28 Rue Huchette; Odeon 49-44)  
Richard Brandt has landed the Gallic pic, "La Traversee De Paris," for the U. S.

With governmental backing, Sacha Guitry's next film will be "The Unknown Soldier."

Alan Ladd through on way to Greece to star opposite Sophia Loren in "The Boy on the Dolphin" (20th) which Jean Negulesco is directing.

Two new plays have a three and two character setups, and unemployed actors are griping. "Voyage a Turin" has three and "Le Square" two.

First Russo-French coproduction will be based on a Stendhal novel, "Vanina Vanini," and will be directed by Henri Eissen. Pic is to be made entirely in Russia with two top Gallic stars.

Reported that the first pic of the newly-reformed German UFA will have primarily a Gallic cast with Maurice Chevalier, Jacqueline Francois and Brigitte Bardot to star in "Le Roi Pausole."

Charles Trenet suffered lip lacerations and loss of a few teeth in an auto accident. This will probably keep him from his singing for a while and he will devote himself to cleffing only temporarily.

Syndicate De Spectacles, made up of most key technical workers in many walks of show biz exhibition (films, theatre, music halls), has threatened to go on strike during the Auto Salon if retirement pay is not hiked.

Richard Davis, of UMPO and owner of the Fine Arts Theatre, N. Y., says that this is the first time he is heading for N. Y. without having snagged any pix after a visit to a film fest (Venice) and a sojourn in Paris.

Before heading to the U. S., after winding exteriors on "10,000 Rooms" (M-G) in Rome, Joe Pasternak received an offer from the Hungarian Embassy to visit Budapest and make some speeches and present some of his American pix.

Two young leading men, Jacques Tojas and Paul Guers, quitting Comedie-Francaise because of low wages and going into pix and the straight commercial theatre. Prexy Pierre Descaves is discussing wage increases with governmental reps of the state-subsidized org at the present time.

Young director Denys De La Patelliere, who has only two pix to his credit, gets a highpowered international cast for his next, "Retour De Maniuvre." Alec Guinness, Michele Morgan and Daniel Gelin are to head this pic. Gelin recently was in Paramount's "The Man Who Knew Too Much."

## Miami Beach

By Larry Solloway

Fontainebleau prexy Ben Novack to New York for surgical work.

Buddy Greco orch set for winter run in Harry's American Bar of the Eden Roc.

Dave Thorne, ex-AGVA staffer, joined the Selma Marlowe Harris talent agency.

Joe Reichman and Pupi Campo orchs signed for season engagements by new Americana Hotel.

Cab Calloway pacted for four-week run by new Cotton Club (former Beachcomber), beginning late in December.

Cecil B. DeMille's "Ten Commandments" booked for the Beach and Olympia by Florida State Theatres to open in December.

B. P. Schulbergs prepping for trip to N. Y. Retired film producer, now living here, will visit with his son, scripter Budd Schulberg.

Paul Bruun, Miami Beach Sun amusement ed, off on national trip, will work with Variety Tents in key cities on fund-raising problems.

## Minneapolis

By Les Rees

Ninth annual "Showdeo" at State Fair Hippodrome.

Riviera Quartet, Havana calypso group, opened at Gay 90s.

Hildegard into Hotel Radisson Flame Room for second time.

"Jazz at Philharmonic" played annual Auditorium one-nighter.

Gertrude Berg in "Arsenic and Old Lace" a tentative Lyceum booking.

Edyth Bush Little Theatre celebrating 16th anni with "Barretts of Wimpole Street."

Nancy Fitzgerald handling Hotel Radisson Flame Room publicity, succeeding Ann Jacobs who resigned to take a scholarship in Switzerland.

## London

(Temple Bar 5041/9952)

Irene Day opened this week as topper in Churchills nightclub revue.

Technicolor, Ltd., declaring interim divvy of 7½% against 10% last year.

WB staged a ladies-only preem to launch "The Bad Seed" at Warner Theatre.

Mori and Mary Krushen week-ended here before heading for Paris and Rome.

Fred Russell, father of Val Parnell, celebrated his 94th birthday last Saturday (29).

Martine Carol here to star with Van Johnson in "Action of a Tiger," a Claridge production for Metro release.

Anna Russell to South Africa for the Johannesburg Festival. She's due back here then for negotiations on a theatre show.

Joan Crawford giving a return party to members of the Critics Circle who feted her on arrival. She's starring in "Story of Esther Costello."

George H. Elvin, general secretary of Assn. of Cine and Television Technicians, taking a six-month rest on doctor's orders. Bert Craik, the union's senior organizer, will sub for him during his absence.

"Kismet" reached its 600th performance at Stoll Theatre; "Doctor in the House," the 100th at Victoria Palace, both Jack Hylton presentations while "Night of Fourth" also hit century mark at the Westminster.

Warwick Films acquired film rights of four new novels prior to publication Terence Robertson's "Ship With Two Captains" and "Walker, R.N." (naval stories); Tony Bevan's "Trooper Long" (military) and John Wyndham's "Day of the Trifids" (science-fiction).

## Boston

By Guy Livingston

Eddie Mack current at Dinty Moore's.

Johnny Desmond current at Blinstrub's.

Harold E. Fellows, NARTB prexy, arrives Oct. 15 for first district session.

Bill Field, press rep for "Too Late the Phalarope," back from N. Y. confab.

Ruthie Shapiro making local deejay circuit promoting Joni James, Frankie Laine and Eileen Rodgers.

Alta Maloney, Traveler legit critic, off for two-week rest, and Cameron Dewar of copy desk filling in.

Elliot Norton, Post drama critic, now doing a 15 minute once weekly radio drama review program over WBZ on Fridays.

James Cagney left summer home at Martha's Vineyard Monday (1) for Hollywood to make Lon Chaney life story.

Manny Williams, comic magician, back from six-week tour of Europe for Elk's Service Commission and State Department.

Walter Brown, Boston Garden prexy, named to receive the 1956 achievement award in the field of civic service by Boston Town and Country Clubs.

Jack Yorke takes over as new Shubert general manager here with Leonard Sang, filling in since resignation of Mike Kavanagh, back to Royale Theatre in N. Y.

Mike Kavanagh booked Eugene O'Neill's "A Long Day's Journey Into Night" into Wilbur opening Oct. 15 for two weeks. Hub is only other city outside of N. Y. to get it.

## Madrid

By Ramsay Ames

(Castellana Hilton 372200)

Vittorio Gassman makes his debut as a director in "Kean," in which he will also act.

Curd Jurgens, Lea Padovani, and Folco Lulli are in Almeria, filming "An Eye for an Eye," under the direction of Andre Cayatte.

Van Johnson and Martine Carole due here this week, preparatory to approaching starting date of Metro's "Action of the Tiger," which will be directed by Terence Young.

Sevilla's third Annual Festival began Friday with Marquis de Cuevas, Philharmonic Octet of Vienna, Hilda Guden, Mischa Elman, and the San Francisco Symphony.

Carmen Sevilla, star of Paramount's "Flamenco," which has been rolling in and about Madrid in recent months, planning a trip to Hollywood when the cameras are packed away.

Ernest Hemingway will arrive here soon. He's been traveling around Spain, first visiting Pamplona, site of his "The Sun Also Rises" and later attending bull-fights in Logrono.

Argentine director Luis Cesar Amadori is here to complete nego-

tations with Perojo Productions on a coproduction to be made here. It would star Argentina's Zully Moreno and Spain's Jorge Mistral.

Joseph Cotten-Eva Bartok starer, "Special Delivery," opened at the Carlos LLI and the Roxy B theatres. Ditto Germany's "Oh My Papa" at the Pompeya, the Palace, the Actualidades and the Beatriz. "Mi Tio Jacinto" (My Uncle Hyacinth), starring Pablo ("Marcelino, Pan, Y Vino) Calvo, opened at the Coliseum ditto Germany's "Oh My Papa" at the Pompeya, the Palace, the Actualidades and Beatriz.

Spanish-German coproduction, "Entre Hoy y la Eternidad" (Between Today and Eternity), started rolling in Palma de Mallorca. It stars Carlos Thompson, Lill Palmer, Francisco Bernal, and Marisa de Leza.

## Milan

By Gino Gario

Metropolitan dancer Marina Svetlova appearing at a special gala performance at Palace of the Duke in Mantova, North Italy.

Because of the popularity in Italy of Frankie Laine, he has been put under contract by a Milan impresario to tour Italy next spring.

Sale of records up in Italy from 4,000,000 in 1954 to 8,000,000 this year. Among the most popular American singers are Doris Day, Frankie Laine and Johnnie Ray.

American choreographer and impresario Buddy Bradley, who has a school in London, at Cinema Smeraldo presenting his new modern dance company headed by Elizabeth Shelley.

Spanish Ballet Co. of Roberto Ximenez and Manolo Vargas has been such a success at Teatro Odeon here that it will come back to same theatre in March, prior to a second tour of Italy.

Italian cinema actor Gianni Bortolotto invited by a society of fans in Denver, Colo., to visit there at convention of "doubles of famous stars." Invitation says Bortolotto is a double of Clark Gable.

The circus Palmiro (one of oldest circus families in Italy), following the death of two members of the family in tragic accidents, transformed the Big Top into a vaude theatre to good financial returns.

## Pittsburgh

By Hal V. Cohen

Larry Storch heads Dore's this week; Arthur Blake follows him in.

Vincent Romeo, Tech and Playhouse actor, enlisted in the Army.

Vet booker Joe Hiller and Evelyn celebrated their 30th wedding anni.

Joe E. Lewis tentatively slated for two weeks at Ankara beginning Nov. 2.

Ronald Reagan due in Oct. 8-9 to huddle with his tv sponsors locally.

Gaye Jordan signed for role in "Happiest Millionaire" with Walter Pidgeon.

Jay Doyle named production stage manager at the Pittsburgh Playhouse.

Vinnie Faye, comic Joey Faye's kid brother, back at Casino as its house singer.

Carmen Amaya troupe coming to Carnegie Music Hall for a one-nighter Oct. 11.

Local actress Jenny Lou Law into the off-Broadway hit, "The Threepenny Opera."

Mrs. Rosey Rowsell, widow of long-time Pirates' sportscaster, on an around-the-world tour.

Sammy Sheaffer, vet trumpet player, and his wife celebrated their silver wedding anni.

Playhouse actor and staffer Tom Gaydos off for Fort Jackson, S.C., and a stretch in the Army.

George Brenlin from nearby Clairton in Sean O'Casey's "Pictures in a Hallway" in N. Y.

## Chicago

Frenchy Medlevine new manager of the Radio Club.

Tex Beneke's band opens the Capri ballroom, formerly the Ridge filmery.

Norman Survis joined VARIETY's ad staff, replacing George Simon who went to Ziff-Davis.

Benny Dunn, Black Orchid host under the former Al Greenfield ownership, now at the Walton Walk.

Paramount's Jerry Pickman in last week mapping advance publicity drive for "Ten Commandments" which opens at McVickers next month.

Adolph Linick, one of founders of the Jones, Linick & Schaefer theatre chain now in retirement on the Coast, returning to hometown to celebrate his 87th birthday. He's being feted at a luncheon today (Wed.), tossed by Aaron and John Jones, owners-operators of McVickers.

## Hollywood

French moppet Michael Popper planned in from Paris.

Carl Bailey undergoes surgery this week in Pasadena.

James A. Fitzpatrick returned with a film made in Australia.

William Dozier in from N. Y. for RKO huddles with Daniel T. O'Shea.

Emery Austin in town for promotional confabs with Dore Schary at Metro.

Jack Cummings checks off Metro lot in December after 22 years as a producer.

Harold J. Mirisch back at his Allied Artists office after two weeks of discussions in N. Y.

Herbert Baker became a director of Screen Writers Guild, succeeding Robert Carson, resigned.

Steve Brody will speak at meeting of exhibitors and distributors for the Community Chest Drive.

Elizabeth Taylor and Rock Hudson planted their footprints in forecourt of the Chinese Theatre.

Walt Disney received David D. Donatello Award, Italy's highest for achievement in film production.

## Portland, Ore.

By Ray Feves

Chuck Miller topper at the Frontier Room.

Ella Mae Morse in at Nick Marino's new Hotel Roosevelt spot.

"Jazz At Philharmonic," inked for the Auditorium for a one nighter the middle of October.

Charlie Aaron, Peggy Mann, Cindy & Alberto and Cornett Girls with Johnny Drescaro at Amato's Supper Club for two weeks.

Metro designer Helen Rose and company starlets Marjorie Helen, Theona Bryant and Betty Uitt here for two big days to promote "Opposite Sex." This is the first stop on a cross-country tour.

Evergreen brass, district managers, and house managers Jim Runte, John Beall, Frank Christy, G. S. G. Patterson, Oscar Nyberg, Murt Makins, John Bretz, Jack Dudman and Dean Mathews off to National Theatres meeting in Phoenix.

## Philadelphia

By Jerry Gaghan

Russell Nye launched a "Celebrity Nights" series at the Bucks Playhouse Inn, New Hope.

Clarence Furman, inked to direct the Ocean City Music Pier concerts in 1957, his eighth season.

Bobby Jasper, Belgium's top reed man, making U. S. debut at the Blue Note, with the J. J. Johnson Quintet.

Chancellor Hall Hotel reopened Chancellor Room with entertainment policy, with pianists Billy Murray and Marilyn Mason featured.

Sam Handelsman bringing Gertrude Berg to the Erlanger in "Arsenic and Old Lace," as result of record-breaking grosses racked up by her "Solid Gold Cadillac."

A. A. Tomei, former secretary of the Musicians Union and one-time member of the Philadelphia Orchestras' French horn section, leaving for the Coast to settle in California.

## Scotland

By Gordon Irving

(Glasgow; Kelvin 1590)

Sheila Sweet, stage and tv actress, in current tour here of "Ring for Catty."

Joan Benyon, revue scripter, doing deejay stint on Scot BBC starting Oct. 11.

Harry Bailey, Irish comedian currently in vaude at Empire, Glasgow, mulling N. Y. trip.

Billie Wyner, Scot pianist, inked for holiday stint over Christmas at Piccadilly Club, Glasgow.

Maxwell Jackson, production director at Pitlochry Festival Theatre, named for similar post at Civic Theatre, Chesterfield.

Arthur Howard, leading man at Pitlochry Theatre, into new BBC tv series starring Jimmy Edwards. He's brother of late film actor Leslie Howard.

## Havana

By Jay Mallin

(Calle G. No. 159, Vedado)

Helene Aimee at Casino Parisien. Sans Souci has instituted bingo nights.

"Dear Charles" legit at Hubert de Blanck salon.

Blind organist Ernesto Hill Olivera at Tropicana.

"Johnny Concho" (UA) playing Rodi and America.

"Birds and the Bees" (Par) at the Trianon and Payret.

Filming of "The Fever Tree" completed by Dudley Pictures.



# OBITUARIES

## ALBERT VON TILZER

Albert Von Tilzer, 78, veteran composer, died Oct. 1 in Los Angeles after a long illness. Details in music section.

## FAITH BACON

Faith Bacon, about 47, once billed as the most beautiful showgirl, committed suicide Sept. 26 in Chicago, by leaping out of a hotel window. Details in vaude section.

## MICHAEL J. FRITZEL

Michael J. (Mike) Fritz, 75, Chicago restaurateur and night club owner whose colorful career in the city's night life spanned over half a century, died there Sept. 28 of a heart attack. He was said to be the "inventor" of the night club.

Son of a Nebraska horse trader, Fritz came to Chicago in 1898 and worked as a bartender in the old Haymarket area of the West Side, until he opened his first saloon at Peoria and Randolph St. in 1902. A later venture, the Arsonia, on Madison St., was said to be the first night club, "invented" by Fritz.

The Arsonia was the popular slumming spot of the day for socialites and Fritz there dispensed his hospitality to Lillian Russell, Gentleman Jim Corbett, the Dolly Sisters and Francis X. Bushman,

died Sept. 26 in N.Y., after a brief illness.

Born in Russia, he came to the U.S. in 1910. He was a leading bass violinist playing with the Detroit Symphony, and with the NBC Symphony under Toscanini. When latter group was disbanded in 1954, Sklar aided in the organization of the new orchestra known as "The Symphony of the Air." He was also on the NBC music advisory staff.

Wife, son and two daughters survive.

## CARL E. BIESECKER

Carl E. Biesecker, 47, a member of the original Glenn Miller orchestra, died in Pittsburgh Sept. 24 after a short illness. He was one of that city's best known musicians, having settled down there, his home town, to job around with different bands after coming in off the road.

In addition to his wife, Biesecker leaves a son and daughter, his mother and two sisters.

## JAMES A. BEIDLER SR.

James A. Beidler Sr., 87, pioneer exhibitor, died Sept. 26 in Toledo. For 45 years he was a partner in the Smith & Beidler Theatre Co., which operates seven houses in northwestern Ohio. Firm is now run by Beidler's son, James A.

## GEORGE BLAKE

October 7, 1955

among others. The Arsonia was said to be the first niter to sport a dance floor for patrons, and it was here that Mae Gray from Milwaukee, later Gilda Gray of the shimmy, and Cliff (Ukulele Ike) Edwards made early appearances.

With the advent of prohibition, Fritz operated a succession of speakeasies, the Friars Club, the Club Ansonia, the Club Royale, the Midnight Frolics, the Tent, and Colosimo's. Winning a \$50,000 bet that Franklin D. Roosevelt would win the 1932 election, Fritz opened the Chez Paree with the advent of repeal in 1934, on the site of the shuttered Club Pierre. He and his partner, Joe Jacobson, operated the Chez until 1949, when it was sold to its present owners. Fritz and Jacobson then opened Fritz's, a topdrawer downtown restaurant. Fritz recently sold his interest in Fritz's to his partner and took over operation of the Trade Winds, a top Rush St. spot.

His wife, two brothers and a sister survive.

## OTTO KRENN

Otto Krenn, 34, veteran free-lance radio and television announcer, died suddenly of a stroke at his home in Pittsburgh Oct. 1.

## Rest In Peace

## ETHEL ELLYN

Dearest "Mama" of Cynda Glenn  
Sylvia and David Bader

He had been confined to his bed for two days with a virus infection. Krenn had just finished a summer replacement job as announcer and was also doing film work at KDKA-TV. He held down two teaching posts in speech at St. Bernard's Parochial School and George Heid School of Announcing. Last year he taught advertising at Duquesne U. and before that speech at Univ. of Pittsburgh.

Wife, son, daughter and his mother survive.

## JOHN C. PINTO

John C. Pinto, 57, theatrical accountant with the New York firm of Pinto, Winokur & Pagano, died Sept. 25 in N.Y. At the time of his death, he was the accountant for the Playwrights Co., Theatre Guild, Producers Theatre, Kermit Bloomgarden and Alfred de Ligne, among others. He was also tax consultant for many leading show biz personalities. Four years ago, at the request of the Committee of Theatrical Producers, he was responsible for the preparation and introduction of a unified system of accounts for theatrical enterprises. Wife and son survive.

## PHILIP SKLAR

Philip Sklar, 56, on the board of directors and personnel manager of "The Symphony of the Air,"

Beidler Jr., and Martin G. Smith, son of the original partner. His son survives.

## JANE BACON

Mrs. Jane Bacon, 89, widow of Frank Bacon and a former stage actress in her own right, died Sept. 27 in Hollywood. She was the mother of the late Lloyd Bacon.

As an actress Mrs. Bacon appeared with her husband in the original stage version of "Lightnin'" on Broadway. Her last professional appearance was in the same play in Hollywood.

## WILLIAM C. JEAPES

William Cecil (Billy) Jeapes, 84, founder of Universal News which later was taken over by the Rank Organization, died Sept. 21 in West Wittering, Sussex, Eng. He pioneered one of the earliest silent newsreels, "The Topical Budget." His wife and son survive.

Jack Manos, 58, supervisor of theatres in and around Ellwood City, Pa., for Manos circuit, operated by his brother, Mike Manos, died Sept. 20 in that town. He leaves his wife and two daughters.

Brother, 70, of Jorge Marron, the Mexican "Dr. I. Q.," and dean of Mexican radio announcers, was found hanged recently in Mexico City. Police listed his death as suicide.

Father of Milton Brauman, manager of Screen Guild exchange in Pittsburgh, was hit by an automobile and killed in New York City Sept. 24.

Joaquim Manso, 67, journalist and playwright, died recently in Lisbon, Portugal. Also a drama critic, he authored a number of books on show biz.

Duncan B. MacKenzie, retired projectionist who was secretary of district 12, local 302, Projectionists' Union, died Sept. 23 in Calgary, Alta. His wife and three sons survive.

May Oakes, formerly of the vaudeville dance team of Oakes & DeLour, died Sept. 27 in New York. Husband, agent Percy Oakes, and daughter survive.

Father of Ed Young, of KDKA radio, production staff in Pittsburgh, died Sept. 23 in Zelleñople, Pa.

Hugh M. Heacock, 62, former manager of radio station WLNH, Laconia, N. H., died Sept. 22 in Concord, N. H.

James K. P. Parsells Jr., 73, stage manager for many years on Broadway and Troy, N.Y., died Sept. 24 in Troy. Wife survives.

Hymie Fink, 58, Hollywood photographer, died Sept. 26, fol-

lowing a heart attack while working at the Republic studio.

Ann Carson, wife of actor Robert Carson, died Sept. 27 in Hollywood. She was the sister-in-law of Jack Carson.

Florence Oakley Stone, 65, former actress, died Sept. 25 in Hollywood. She was the widow of actor Lewis Stone.

Mother, 77, of Bob Klingensmith, veteran film trade paper rep in Pittsburgh, died there Sept. 18 after a short illness.

Gilman Williams, 65, former concert baritone, died Sept. 24 in Kent, Conn., after a brief illness.

Mother, 75, of Jimmy Jewell, vaude and radio-tv comedian, died Sept. 26 in England.

## MARRIAGES

Barbara Wilkens to Dr. Val Bloch, Ossining, N. Y., Sept. 29. Bride is assistant advertising-promotion manager at ABC Film Syndication.

Stella Fabian to Rex Reed, Lowestoft, Eng., Sept. 12. Bride's an ice skater; he's a comedy acrobat.

Margaret Anthony to Paul Summerville, Wallingston, Eng., Sept. 16. Bride's a dancer; he's a member of the Three Deuces.

Doreen Sankey to Peter Keddie, Much Wenlock, Eng., Sept. 8. Bride's former dancer; he's a member of the Vados Bros., acro act.

Jean Frances MacEarchen to Paul O'Friel, New Rochelle, N. Y., Sept. 29. He's administrative assistant to Harold C. Lund, Westinghouse. Broadcasting Co. veep in Pittsburgh.

Dorothy Franklin to Jerry Myers, Las Vegas, Sept. 20. Bride is a singer-actress.

Mary Ponichtera to Edward Zaleski, New York, Sept. 30. Bride is with Metro's special services dept.

Joan Beifrage to Laurence Meynell, London, Sept. 26. Bride's an actress; he's a novelist.

Florence A. Rowe to Paul Libin, New York, Sept. 28. He's production assistant on the forthcoming Broadway production, "Happy Hunting."

Dolly Jonah to Will Holt, New York, Aug. 31. She's an actress; he's a folk singer.

## Arthur Loew

Continued from page 1  
the Metro film library to television.

### Behind Scenes

However, it's reported disagreement still persists on the top level, particularly as pertaining to the Lazard Freres and Lehman Bros. banking groups, which now have board representation, and the Central National investment trust. All three took "big positions" in terms of investment in Loew's Inc. stock on anticipation of a payoff via partial liquidation. Corporation, however, decided upon a long-haul disposition of its library and the inability to effect divorce had held up the payoff of certain theatres which could bring in revenue. Difficulties in dividing the company's \$30,000,000 indebtedness between the production-distribution and theatre outfits has held up the split.

### Successor Question

Speculation will be high on the likely candidate to succeed Loew. It's known that one film exec not associated with the company already has been informally approached but made it clear he wasn't available. Word from within now is that persons beyond the trade, as well as those with film backgrounds, are being considered. The choice of a new president of the corporation is currently the problem of the board, particularly the new board members who have also retained the Booz, Allen & Hamilton management engineering firm to do a four-week survey of the Culver City operations.

The efficiency experts will make a survey and report their findings on how to possibly achieve further economies on the production end, which is the major economic hurdle, they feel. Personnel will be involved only incidentally; prime objective is to find a pattern for moneysaving.

In the overall review of the production situation, that's where the new banking interests feel lies the key to much economic gain. The Booz - Allen - Hamilton o.o. starts this week.

### Dividing the Debt

The bankers have another problem in the spinoff of the theatre circuit. The Joe Vogel-Leopold Friedman management in charge

of Loew Theatres, when the divorce is achievement, has its own views on how much of the \$30,000,000 loan it should inherit, and it appears currently that the courts may be enlisted in a adjudication to determine the percentage of the schism.

Loew's bowout has perked comment anew that perhaps board chairman Nicholas M. Schenck would resume greater activity as the chief executive officer. The bankers, however, want a younger man, which is in line with Schenck's personal desire to remain an emeritus.

Arthur Loew took the job provisionally and, while it was hoped he would stick with it, he has told the board that he has found no encouragement within himself to stay on.

The bankers figure prominently in moves to realign authority, determine overhead wastage, and continue with an already existent program of retrenchment. This has to do (1) with contracts being permitted to lapse, and (2) the realistic position that a company, with 5,500,000 shares outstanding, belongs to the public.

Loew-Metro's veering more and more into television, sparked first by the Bill Paley (CBS) deal for "Wizard of Oz," may also see the company possibly allying with a major network for coproduction with a direct link to a network outlet.

MGM and CBS have been discussed in the new directorate segment within Loew's Inc. as a natural affinity. This is above and beyond Metro's current program of trading off its backlog, leasing same, and/or buying into its own stations.

## Scot Sociologists

Continued from page 2  
It will carry its own muscle men to prevent any riots.

### An Exhib Speaks

Edinburgh, Oct. 2  
Audiences in Scotland are being a "bit more sane" about rock 'n' roll music than English ones, according to J. K. S. Poole, local exhib.

He believes the pic "Rock Around The Clock" must be shown in more nabe cinemas among teenage audiences before proper conclusions can be drawn.

The Columbia riot-causing pic is now returning to second-run dates and to smaller towns and villages.

Demand to book the film has increased tremendously, according to Frank Cross, Scot manager of Columbia Pictures, who said: "I think some of the excitement so far has been put into the hands of the tougher types before they go to see this musical. They have gone into the cinema to try and outdo what has gone on somewhere else."

### Teenagers Vs. Police

Clydebank, Scot., Oct. 2.  
Some 300 teenagers taunted and fought police officers in a rock 'n' roll demonstration outside the Empire Cinema here. A police pa'rol car, its twin horns blaring, charged the crowd and forced them to run. A packed holiday audience, instead of jiving in the aisles, as expected, threw fireworks from the balcony.

Biggest trouble came when the crowd jostled out into the street singing tunes from the film "Rock Around The Clock." They forced their way through a waiting queue, and several youths started fighting while others began jiving in the road, forcing tramway cars and automobiles to halt. Police who tried to break up the mob were jostled, kicked and punched. Another crowd of about 200 sang and jived, ignoring police.

### Clampdown on 'Clock'

Carlisle, Eng., Oct. 2.  
"Rock Around The Clock" (Col) has been banned here by the City Justices. It was to have been shown at the Gaumont Theatre.

## 40,000 Medicos

Continued from page 1  
torts will view the telecasts on screens set up in three function rooms.

The other N. E. outlet will be at the Crown Hotel in Providence, R.I. Seven specialists, representing five of the country's leading medical schools, will be confronted with four cancer cases at Pratt

## BIRTHS

Mr. and Mrs. Joseph Leighton, daughter, Hollywood, Sept. 22. Mother is actress Linda Leighton; father is a publicist.

Mr. and Mrs. William Barron, daughter, Van Nuys, Cal., Sept. 27. Father is a publicist.

Mr. and Mrs. Cedric Francis, daughter, Santa Monica, Cal., Sept. 19. Father is in charge of shorts production at Warners.

Mr. and Mrs. James Nelson, daughter, Hollywood, Sept. 24. Father is a sound editor at RKO.

Mr. and Mrs. Robert Kaufmann, son, Hollywood, Sept. 22. Father, formerly with Paramount, runs his own publicity agency.

Mr. and Mrs. Ernest Gluckman, daughter, Santa Monica, Cal., Sept. 26. Mother is former actress Judy Allen; father is a television producer.

Mr. and Mrs. Don Mahoney, daughter, Galveston, recently. Father is with KGUL-TV in that city.

Mr. and Mrs. Claude Burrows, son, Houston, recently. Father is engineer with KPRC in that city. Mr. and Mrs. Mikel Kane, daughter, Hollywood, Sept. 21. Father is a CBS-TV director and Hollywood prexy of the Radio-TV Directors Guild.

Mr. and Mrs. Mike Risk, daughter, Encino, Cal., Sept. 23. Father is with NBC Plant Operations.

Mr. and Mrs. Ed James, daughter, Los Angeles, Sept. 25. Father is a television writer.

Mr. and Mrs. Peter Palmer, son, Bloomington, Ill., Sept. 28. Father plays title role in the forthcoming Broadway musical, "Li'l Abner."

Lt. and Mrs. Daniel DeBra, daughter, Rome, N. Y., Sept. 11. Grandfather is Arthur H. DeBra, director of community relations for the Motion Picture Assn. of America.

Mr. and Mrs. Dave Gordon, daughter, New York, Sept. 30. Father's a publicist with Screen Gems.

Mr. and Mrs. Edward Force, son, Omaha, Sept. '28. Mother, Darlene Nelson Force, was secretary in Warner's Omaha exchange; father is manager of the Brandeis Theatre in Omaha.

Mr. and Mrs. Dick Lee, son, Philadelphia, Sept. 26. Father is a recording and night club singer.

Mr. and Mrs. Vincent Ball, son, London, Sept. 22. Father is an Australian film actor and compere on commercial tv.

Mr. and Mrs. Lewis F. Blumberg, son, Santa Monica, Cal., Sept. 29. Father is independent pic producer; grandfather is Nate J. Blumberg, board chairman of Universal.

Mr. and Mrs. Harold D. Blumberg, son, Oct. 1, New Milford, N.J. Father is secretary-treasurer, in charge of the tv department, of Brooks Costume Co.; mother is former Ballet Russe de Monte Carlo dancer Natalia Iratova.

Mr. and Mrs. Saul Jeffee, daughter, Scarsdale, N.Y., Sept. 29. Father is president of Movielab Film Labs.

Mr. and Mrs. Cy Howard, daughter, France, recently. Mother is actress Gloria Grahame; father is tv writer-producer.

Mr. and Mrs. Addison Fowler, daughter, Sept. 6, Providence, R. I. He's the vet ballroom dancer ex-Fowler & (the late Florenz) Tamarai, now operating an Arthur Murray station in Providence with his wife, Jayne.

Mr. and Mrs. Bill Connolly, daughter, Pittsburgh, Sept. 24. Mother's Jean Connolly, of KDKA-TV staff; father is Pitt manager for Screen gems.

Mr. and Mrs. James Feldman, daughter, Pittsburgh, Sept. 24. Father's the son of Joe Feldman, longtime WB pub-ad head in Pitt and now partner in ad agency of Dubin & Feldman.

Mr. and Mrs. Jim Bertera, daughter, Pittsburgh, Sept. 21. Father's one of operators of Holiday House niter in Pitt with his brother, John Bertera.

Mr. and Mrs. Kenneth MacLeod, daughter, London, Sept. 25. Mother is actress Diane Hart.

Mr. and Mrs. Gordon Clayton, twin daughters, Leeds, Eng., recently. He's an orch bassist.

Mr. and Mrs. Arturo Martinez, son, Mexico City, Sept. 16. Father is an actor.

Auditorium, which will be transformed into a tv studio for the night. The nationwide aud will see and hear each step of the examination, discussion and action.

Two of the seven specialists will be Edwin B. Astwood, professor of medicine at Tufts and senior physician at New England Center Hospital and Dr. George W. Dana, medical director of Pratt Diagnostic Clinic, New England Center Hospital. Dr. Richard H. Overholt, clinical professor of surgery at Tufts, will be one of four physicians taking part

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BOSTON

# VARIETY

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## VEGAS TIGHTENS ITS MONEY-BELT

### Will Success Spoil Rock 'n' Roll In French (Roule et Balance) Try?

Paris, Oct. 9. Most facets of show biz, including music hall, music pubs, diskers, film and legiters, are watching the attempts of rock & roll to find its place here as either a short-lived phenomenon or a staple addition to entertainment ranks. First push was the intro a year ago via the Metro film, "Blackboard Jungle," whose soundtrack of "Rock Around the Clock" was lifted to disk and became a collector's item. But it did not produce the furore expected in spite of the pic's controversial status due to its nix at the Venice Film Fest by Ambassador Clare Booth Luce.

Known here in Gallic as "roule et balance," r&r is now getting its second chance and may come in as a regular though it does not look to set off the youthful riotous and sociological effects it has had in the U. S., England, West Germany and Scandinavia.

Henri Salvador, recording as Henri Cording, brought out a Gallic r&r in a takeoff by Michel Legend's music and Boris Vian's madcap words. Disk put out by Philips, has already sold 10,000 copies, which is rare here in the early stages. Salvador has now put his name to it and is trying for the aud participation via his present imperson stint at the Bobino Music Hall, as is Eddie Constantine at the Olympia. Both have gotten some mileage via sympathetic handclaps, with some youths even mounting the stage, but it looks like any sort of need of teenagers here has not been hit by the blaring, syncopated r&r tunes. Oldsters look on all this with indulgence. Jazz is still the thing with the (Continued on page 74)

### Red China Circus Parts Bamboo Curtain Via Its Swiss Time—and Socko

Zurich, Oct. 9. Those iron and bamboo curtains are lifted a little higher every day—at least in the show biz sector. Chinese Red acrobatic and artistic troupe of 45, including a 12-piece music section, is the latest import from "beyond" to the Western variety scene. Founded in 1950 by assembling the cream of Chinese artists scattered until then all over the country, it has "already" concluded five tours abroad, most of which to Red or satellite countries, but also Scandinavia, Western Germany and now Switzerland where it played six cities. Troupe claims to have given over 1,000 performances before an audience of more than 5,000,000. It follows in the footsteps of last year's highly successful European tour of the Peking Opera.

Let's face it: this is a sock show. It is a living proof for that. Show biz knows no barriers" theory and being 100% unpolitical, would be just as sock in the U.S. as it is (Continued on page 74)

### JUDY GARLAND 113G IN TWO SRO WEEKS

Second week of Judy Garland in her Palace, N. Y., two-a-day continues at capacity plus standees. Take for week ending last night (Tues.) was \$56,000, added to the \$57,000 of last week when the opening night's ducats were upped to \$9,900.

Ticket sale is exceedingly heavy, with a constant line at the Palace boxoffice. So far, Miss Garland's stay has been set for 10 weeks.

### NTA Launches 1st 'Film Web': 750G McCarey Pix Buy

National Telefilm Associates has reportedly purchased negative rights to four Leo McCarey feature films and partial rights to two other of McCarey's top Paramount releases, all of which will serve to launch television's first "film network" on Monday (15).

NTA Film Network Inc., a wholly owned NTA subsidiary, launches operations next week on 102 stations covering 82% of U. S. tv homes with a feature showing of McCarey's "Good Sam," the Gary Cooper starrer which is one of the four outright negative purchases. Other three are said to be "Bells of St. Mary," "Gulliver's Travels" and "Mr. Bugs Goes to Town," the Max Fleischer feature cartoon.

In addition, NTA was reported to have grabbed off Western Hemisphere rights (theatrical as well as tv) to "Encore" and "Trio." All six pictures were bought up by McCarey's Rainbow Productions a (Continued on page 46)

### How to Push a Platter In the U. S.—Write Tune Here, Wax It in Lisbon

A production number from the Copacabana niter in New York had to be given a "phony" European origin before it could make any headway with the U.S. diskery artists' repertoire men.

Tune, "Petticoats of Portugal," is now getting the record company rush with six versions already on the market. The bandwagon for "Petticoats" started rolling only after Murray Deutch, general professional manager at Peer Interna- (Continued on page 63)

### CASINO DIP KEY TO TALENT TAKE

By ALAN JARLSON

Las Vegas, Oct. 2. This frontier's business heads—particularly those of the gambling industry—are turned in retrospection of the first eight months of the year's ledger. Satisfied with the indication that the tourist still regards Las Vegas an adventure to be tried, and happy with the fact that the profit margin is up, the town's barons now seem to feel a bit more secure as they prepare to travel the long, cold corridor of winter.

Essentially, the overall period leading up to Sept. 1 saw Las Vegas enjoying okay prosperity. According to State Tax Commission figures covering the first six months of the year, plus a preliminary analysis of July and August, the gambling revenue of the 10 major resort hotels (all located on the "Strip") increased seven-tenths of 1%. In dollars and cents, the take jumped slightly from \$41,160,000 to \$41,460,000.

An inspection of the docket recording the first eight months of the year reveals, however, an ominous period. This was during the second-quarter months of April, May and June when the 10 key hotels saw their gambling earnings dive to 15% below the same quarter of the previous year.

This was a period of alarm for the Strip operators. But their anxieties were soothed somewhat by noting that while they were being drubbed, the downtown gambling halls, where the action centers about slot machines and bingo games, were recording a 10% hike over the 1955 second quarter. And, based on six months' reported revenue (Continued on page 60)

### Race Bias Hits Granz's Houston Jazz Promotion

Houston, Oct. 9. Norman Granz' "Jazz at the Philharmonic" will never return to Houston until the town "changes some of its peculiar ideas about people," the promoter said during last night's (Mon.) two shows. Granz charged that Houston's leading stores refused to handle tickets to the event unless he re-iterated in his policy of non-segregated audiences at the concerts. The promoter finally lined up a local disk shop to handle the sale of ducats.

He reported the first performance went almost clean, the second was about three-quarters full, both below last year's take. Granz directly attributed fall to his distribution difficulties.

### 'Anne Frank' Has Profound Impact On German Press and Public

By HAZEL GUILD

### SHOW BIZ STILL GLORIFYING ZIGGY

Lou Walters, operator of the Latin Quarter in New York and Miami Beach, has purchased the rights to the title of "Ziegfeld Follies" for the Florida area. He'll open his first edition at the resort starting Dec. 21 for the season.

Of late, the Ziegfeld Follies has become a purchasable trade name. The Sands Hotel, Las Vegas, has also bought the rights to that tag in that town, and Kroil & Conaway, producers of the legit revue "Ziegfeld Follies," have leased the title from the Ziegfeld estate and the Shuberts.

### See R-B Circus Its Tented Self If Veeck Buys

Negotiations for the sale of Ringling Bros. and Barnum & Bailey Circus are underway between circus prexy John Ringling North and Bill Veeck, flamboyant sports promoter who is former owner of the St. Louis Browns. Price under discussion is \$2,500,000. There have been conferences with Art Concello, former general manager of the circus, ousted several years ago by Ringling. Concello would take over operation of the show if the deal jells.

Should transfer take place, it's almost a certainty that the circus would resume its career as a tent show. That's likely to come about anyway because, other than Madison Square Garden in New York and the Boston Garden, there have been no arenas set for the Big Top. When the circus folded last July in Pittsburgh, North announced that the show's career as a tent (Continued on page 74)

### Saga of Flagpole Sitter Working Way to Bottom; Levititation Act in Rain

Greensboro, N. C., Oct. 9. What does a flagpole sitter do when the people tire of flagpole sitting? "Only one thing to do," John Pappas says. "Go underground." So Pappas changed his billing from "The Human Bird," to "The Human Corpse" and marched out to seek his fortune six feet under. "I became," he says, not without (Continued on page 74)

Frankfurt, Oct. 9. "Diary of Anne Frank," the poignant true story of a young Jewish girl and her family forced into hiding and eventual death by the Nazis, opened simultaneously in seven important theatres in Germany last week before a German audience registering a complexity of emotions ranging from high interest to guilt to shock to stunned silence.

Reaction was astounding. In the words of play agent Liesl Frank Mittler, who arranged the rights to bring the play to Germany, "It was very exciting and terrific—a tremendous reception. In all my years in the theatre business, I have never witnessed an opening like it."

"I sat in the Duesseldorf theatre, and although I know the play by heart, I reacted just as the rest of the audience did, in a stunned silence at the overwhelming emotion it caused."

"People didn't go out during the intermission. They sat in their seats as if afraid of the lights outside, ashamed to face each other. At the end of the play, both Berlin and Duesseldorf audiences had the same reaction. The people left in silence, too moved to applaud, too gripped by the terrifying truth of the play's message."

"In Duesseldorf I saw it myself—some of the actors on stage were so moved that they cried themselves during the last act. And many of the audience left in tears."

Since most of the top German theatres are repertoire, the play is (Continued on page 74)

### Too Much Presley Too Many Ways, So DeeJay Gets Bounced by KYA

San Francisco, Oct. 9. KYA deejay Bruce Vanderhoof, who wants to program Elvis Presley records, was fired last week for playing Presley's "Love Me Tender" at various speeds—14 times in a row.

Irving C. Phillips, the independent station's general manager, first told Vanderhoof he was through during a break in the deejay's three-hour, afternoon stint and asked him to finish up the program.

Vanderhoof returned to the air and asked listeners to phone newspaper radio-tv editors to protest KYA's partial ban on Presley platters. So Phillips came back to the studio, ordered the engineer to cut Vanderhoof off and the pair traded words which the deejay said "are not approved by the FCC."

Firing apparently had been building up for a month, ever since KYA decided to keep Presley records (Continued on page 74)



# Yanqui Disk & Pix Names Best Known In Rio; Brazil Still Favors Samba

By RAY JOSEPHS

(Longtime VARIETY correspondent; author of "Argentine Diary," "Latin America; Continent in Crisis," etc., just returned from below the border.)

Hep to the needs, outlook and psychology of the Latins, the Europeans, particularly the West Germans, are swarming back into South America in increasing numbers. They're grabbing for themselves the dominant role in the very area where a decade ago they were considered unlikely ever to make a comeback.

In transportation, chemicals, steel, heavy industry, the speed with which the Continentals are assuming an aggressive lead seems especially remarkable to this correspondent who first saw them in operation back in '39, then observed them closely through the blacklisted days of World War II, and most recently on two separate expeditions in the immediate post-war epoch.

But in one field they've made little or no progress whatsoever—show biz.

With the exception of films in which the Italians, French and to a lesser extent, the British, have done fairly well, the show biz model to be emulated is the U.S.

Most translations on the local boards in Rio de Janeiro and Sao Paulo, Brazil, as well as in Buenos Aires, Argentina's capital, are from Broadway.

Television, just beginning to (Continued on page 22)

## Capital Talent Parade For Bonds' 19th Anni; Hecht Takes the Tab

Washington, Oct. 9. To lure Washingtonians to the fair grounds and simultaneously mark 15th anni. of U. S. Treasury Savings bonds a group of theatrical personages were in town last week. In motor cavalcade were Jeanne Crain, Abbott & Costello, Buddy Hackett, Dr. Frances Horwich of NBC's Ding Dong School and a half dozen of Steve Carlin's "\$64,000 Question" winners.

Rounding out the week-long observance was Monday's show, with Virginia Mayo and Michael O'Shea, plus Walter Winchell. Winchell made 2 appearances at the fair, at each of which he received an award. American Legion presented columnist with its Americanism Award. And Treasury Secretary George M. Humphrey chose Miss Mayo and O'Shea to represent him in giving Winchell a Treasury Minute Man citation for his "distinguished volunteer service" in the bond program.

Hecht Company, local department store, picked up check for expenses of stars and for the series of parties feting them. Fair was held on grounds of Hecht's suburban Virginia store.

## A & C's Citation

Washington, Oct. 9. Abbott & Costello received a citation here last week from the Treasury Dept. for public service contributions in behalf of the sale of U. S. Savings Bonds.

The comics performed at the Freedom Fair, sponsored by the Treasury, and gave out with their "Who's on First" skit. They announced that a recording of the skit will be placed in the Baseball Hall of Fame in Cooperstown, N.Y.

## 100 Men (N. Y. Symphony) And a Gag (Jack Benny)

### Something to Laugh At

Jack Benny played New York's Carnegie Hall last Tuesday (2) night in "100 Men and A Gag." Turning up with a borrowed Stradivarius and his own tails and white tie, Benny was solo violinist with the N. Y. Philharmonic-Symphony Orchestra in a benefit performance for the Committee to Save Carnegie Hall and the National Assn. for Retarded Children.

Benny played Mendelssohn and, as the old wheeze put it, Mendelssohn lost. But, even if the cause of music was thrown back, the charities were served in notable fashion. Benny drew a capacity house in a routine which he has done successfully with other symphony groups across the country in behalf of various philanthropic ventures.

Benny may be no Heifetz, but he's a superlative laughmaker and anybody who came that night to hear the comedian play legit music rated a refund. Benny, as a fiddler, may not be as bad as he pretends, but he conceded that his appearance with the N. Y. Philharmonic was equivalent to Toots Shor being narrator on "Omni-bus."

Benny was programmed to play (Continued on page 74)

## 'HEIL HITLER' STARTS BRAWL IN GERMAN CLUB

Frankfurt, Oct. 2. A Saturday night episode in a popular nightclub here, The Tropicana, broke into a free-for-all when one of the customers cried "Heil Hitler" and followed that with a brief anti-Semitic speech. The German, who had a ring-side table at the club, which is one of the most popular American hangouts here, started the brawl by having a few too many drinks and then by sending a round of drinks during intermission to the Dutch orchestra currently playing at the spot.

As is the custom in Germany, the orchestra members accepted their drinks and then stood facing the

(Continued on page 75)



Pierre Louis-Guerin

The fastidious Managing Director and Producer of the fabulous CLUB LIDO in PARIS, said—"THE GOOFERS—is the greatest American act ever to play the LIDO and we have played the biggest. We want them back again and again and again."

## Camp Shows Inc. Mustered Out Of USO Budget

Camp Shows Inc., the show business arm of national defense, is threatened with extinction. Camp Shows, which has functioned through two shooting wars and the cold war, is being cut off from the 1957 budget of the United Service Organizations from which it has obtained a regular allocation since 1941. At a recent USO meeting, a resolution was passed cutting "live, paid entertainment" out of the budget and gave Camp Shows the choice of operating as a cadre through which volunteer shows would be channeled, or going out of business completely.

Camp Shows, however, has told USO that it should not operate as a stepchild unit, and is studying means of remaining active as a separate organization, since it feels its services are vital to national defense. Its necessity toward the maintenance of troop morale all over the world has been repeatedly affirmed by various branches of the armed services.

The timing of the USO decision (Continued on page 75)

## Paulette Goddard Plans To End 2-Yr. Vacation

Berlin, Oct. 2. Paulette Goddard revealed here that with her Berlin visit she's winding up a twoyear vacation which has led her to nearly all parts of the world. Early next year, Miss Goddard said, the tele series called "Perils of Paulette," scripted by Anita Loos, will be launched in N. Y. Also a Hollywood vehicle may be taken into consideration, actress disclosed. Miss Goddard came here to meet her husband, Erich Maria Remarque, whose first stage work, "Last Station," had its world preem at the last Berlin Cultural Festival. "Modern Times" (UA), via which Miss Goddard once (1936) gained her first popularity and which costarred her with her then husband (Charlie Chaplin), is currently making its local rounds.

## New Brit. Lion Films Nets \$174,000 in 14 Mos.

London, Oct. 2. British Lion Films, the company formed under the auspices of the National Film Finance Corp., to take over the former British Lion Film Corp., has made a net profit of more than \$174,000 in the first 14 months from incorporation date, Jan., '55 until March this year. Company's report also reveals that there will be no dividend distribution.

Under the heading of current assets, the balance sheet values unreleased films at over \$2,350,000 and released films at around \$450,000. The British Lion Studio Co., which runs the Shepperton lot, and in which the parent company has a controlling interest, made a profit of \$165,000 for the year ended last March 31.

## Little Lord Fauntleroy—Age 51

VARIETY is readying its 51st Anniversary Number to be published, per usual, at year-end.

Having passed its Golden Jubilee, the paper enters the first year of its second half-century.

Like Heywood Brown once wrote, "the boys grow older," and with the passage of time the personalities of yesterday become statistics in the annals of show biz as they mature and eventually pass out, professionally or actually.

The news of 76-year-old Grock's injury in an Italian automobile accident recently revealed that the famed European clown, who enjoyed worldwide renown in the heyday of the international music hall, had been in semi-retirement under his real name, Adrian Vetch, at his family seat in Imperia, Italy. He had only made occasional television appearances.

Grock and Toto, as a matter of coincidence, were conjured up when the Spanish musical clown family of Pompo, Thedy & Co. opened a fortnight ago with Judy Garland at the Palace. They are of the same tradition as the Arnauts, the Loyals, the Fratellinis, the Grocks and Totos, many of them multi-generation families, and not a few intermarried. They were the royalty of the European circus and music hall in its palmy era. The VARIETY files are replete with reviews of these versatile musical clowns—pantomimists who could work in any language.

## Jeff Chandler's Upbeat On Show Biz Fronts Via Pilot Conner, Ex-Decca

Hollywood, Oct. 9. Michael Conner, who resigned recently as Decca artists relations, promotion and publicity director, has opened his own office as a personal manager and inked Jeff Chandler as the first client. Conner also plans shortly to expand his activities to include record promotion.

Signing of Chandler, whose exclusive thespact with Universal-International expires around Dec. 1, marks the beginning of plans for expansion of the actor's activities in tv, niteries and disks. Guiding the expansion with Conner will be Meyer Mishkin, Chandler's longtime associate and agent who is also partnered with Chandler in the indie Earlmart Productions.

Conner will establish offices in Hollywood for his personal management firm and is currently completing negotiations for other clients. Prior to his 11 years at Decca, he was a producer-writer at CBS, an advertising agency account executive, a radio announcer and a newscaster.

## MARCH REFUNDS \$1,000 OF PITTSBURGH WAGES

Pittsburgh, Oct. 9. Taking note of the poor take at Variety Club's recent Sunday night show for its charities here, Hal March, who headlined along with Jayne Mansfield, Dick Shawn and Betty Ann Grove, turned back \$1,000 of his pay check to the showmen's organization. March received \$3,500 for the engagement.

Variety Club took a bath on the promotion, which had been arranged to tie in with the dedication of a new \$750,000 Rosella Foundling Hospital for which Tent No. 1 had raised more than half a million. Even with March's kickback, show lost between \$4,000 and \$5,000.

## British Film Producers Advertise for a Prexy

London, Oct. 9. The British Film Producers Assn. is advertising in key national newspapers for a fulltime paid president. This is a new appointment, arising from the recent resignation of Sir Henry L. French, the director-general for the past 10 years.

It is understood that Sir Arnold Plant, who had been strongly tipped to be invited to fill the new position, will not be applying for the post.

the world over. In actuality, their stuff brooked no linguistic frontiers because their humor was in the best traditions of the mime. Youngsters from six to 60 understood and reveled in it.

A nostalgic hark-back of another sort stemmed from the death of George Bancroft at 76. This veteran trouper came to most vivid attention with his he-man roles, in the evolution of talkers, as a Paramount star.

He rode the Hollywood crest with any number of seasoned legions who suddenly skyrocketed as the picture business put a premium on dialog. "Garbo Talks" was P. 1 news—and the unfortunate John Gilbert's pizzicato voice that went up high like an Irish tenor was sad news for many of his silent fans, an ignominious freak of illfortune for himself. Not to mention the great boxoffice loss to Metro.

But Bancroft talked, and talked well. However, at one unfortunate period, he too was riding another Hollywood show business phenomenon—the "theme" song.

"Ramona," "Jeannine, I Dream of Lilac Time," "Diane," "Chiquita" came first. Then, as the filmulicals bloomed and radio flourished, it was proved good boxoffice to plug other theme songs from the sundry scores; much as the "themes" from the recent crop of top pictures—"Third Man Theme," "High Noon," "Picnic," "Terry's Theme," not to mention "Three Coins in the Fountain," "Love Is A Many-Splendored Thing"—have been mated to radio and tv for boxoffice values.

So, too, theme songs started to sprout, linking the film title to a love song.

It reached its nadir with two pictures almost in rapid succession. When a Norma Talmadge item, "The Woman Disputed" resulted in a "theme song" titled "Woman Disputed, I Love You," and a George Bancroft-Par picture, "My Dynamite Man," resulted in "Dynamite Man, I Love You," even the talkie-happy public balked. It put a quietus on theme songs for a spell.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24th, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1936. (Title 49, United States Code, Section 233.) showing the ownership, management and circulation of Variety, published weekly at New York, N. Y., for October 1, 1956.

1. The names and addresses of the publisher, editor, managing editor, and business manager, are: Publisher—Variety, Inc., 154 W. 46th Street, New York 36, N. Y. Editor—Abel Green, 154 West 46th Street, New York 36, N. Y. Managing Editor—Robert J. Landry, 154 West 46th Street, New York 36, N. Y.

Business Manager—Harold Erichs, 154 West 46th Street, New York 36, N. Y.

2. The owner is: Variety, Inc., 154 West 46th St., New York 36, N. Y.; Syd Silverman, 154 West 46th St., New York 36, N. Y.; Estate of Sime Silverman, 154 West 46th St., New York 36, N. Y.; Harold Erichs, 154 West 46th St., New York 36, N. Y.; Abel Green, 154 West 46th St., New York 36, N. Y.

3. The known bondholders, mortgages and other security holders owning or holding 1 per cent, or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was ..... (This information is required from daily, weekly, semi-weekly and tri-weekly newspapers only.)

Harold Erichs, Business Manager. Sworn to and subscribed before me this 25th day of September, 1956. Sidney Bernstein. (Notary Public 31-0272825. (My commission expires March 30, 1957.)

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# HOLLYWOOD BIGNESS ON WANE?

## Re-Run Money for Talent Guilds Illusory; TV Coin Applied To Original Negative Cost Loss

When and as feature films made for theatres subsequent to 1948 are sold to television, the talent guilds (actors, writers, directors) expect to share in the sale or lease monies. The guilds' claims are reported running to 35%. But here's the rub and the reason several cases are now in dispute:

Studio auditors are insisting that monies paid for any film which did not recoup its negative cost in the first instance are to be credited against the book deficit. That means, in some instances, that there is nothing left to take care of re-run payments to the guilds.

This chilling after-the-fact revelation assumes real disappointing dimensions when it is further stated that since 1949 only one picture in five has returned its capital investment.

## COMPO TURNED DOWN ON MPAA COIN BID

Council of Motion Picture Organizations has struck out in its bid for more money from the Motion Picture Assn. of America. COMPO had made a specific pitch for a donation of \$150,000 for both this year and next but MPAA has turned a deaf ear on the proposal.

MPAA earlier voted to match exhibitors' contributions to COMPO on a dollar-for-dollar basis up to a maximum of \$100,000. But the expectation is that the theatre money will be short of 100G and consequently the MPAA coin will be commensurately short.

COMPO special counsel Robert W. Coyne had taken the position that while MPAA ostensibly was being asked to ante up more than its share, actually this was not the case. He made the point that exhibitors, in addition to paying their dues, last year also spent over \$100,000 for accessories used in connection with the Audience Awards poll.

There has been no determination so far as to what extent COMPO will be forced to curtail its planned program because of the MPAA money mix. On its schedule are the next AA pulse-taking, a campaign to eliminate the remaining admissions tax and continuance of its institutional press campaign, among other matters.

## Louisiana-Financed Feature Fully Cast

New Orleans, Oct. 9. Casting for "Bayou," to be shot in south Louisiana marsh area by American Films, indie producing company domiciled at Mobile, Ala., has been completed. Pix will star Peter Graves and Lita Milan, with Jonathan Hayes, Douglas Fowley and Tim Carey in supporting roles. Harold Daniel will megaphone. Company is headed by Edward I. Fessler and M. A. Rippes, operators of drive-in chain in New Orleans, Biloxi, Miss., and Mobile. "Bayou" will be released in April through United Artists with world premiere in New Orleans, Fessler said.

## Divide Belgium's 258

Application of the U. S. industry's global formula for license division last week resulted in a new divvying up of 258 Belgian permits for the year ended Feb. 28, 1957. Total number of licenses available was the same as during the prior year.

Gaining a permit each were Loew's, which received 41; Paramount (27), 20th-Fox (34) and Warner Bros. (27). Losing a permit were Columbia (30), RKO (22), Republic (18), and Universal (34). United Artists remained the same with 25.

## Kid Kops at Theatres

Winooski, Vt., Oct. 9. Kids may soon be escorting other kids home from film shows in this city. Police Chief Arthur E. Gay reports a plan for the establishment of a junior police department. Later would include youngsters 10 to 15 years old, and would work closely with the regular police.

## Bid 'Outsiders' Join Code Rule

Independent producers and exhibitors will be invited to serve on the appeals board of the Production Code, which through the years has consisted only of presidents of the member companies of the Motion Picture Assn. of America. Additional personnel were recommended by a special MPAA committee and the idea has been endorsed by the full MPAA board.

Detail work has been left to future decisions. While expansion of the appeals board was approved in principle, there has yet to be any vote on the number of new members who will be asked to serve. The special committee, headed by MPAA president Eric A. Johnston, now has the job of mapping a specific plan for the new operation and choosing likely candidates.

Code often has been criticized within the trade because of the absence of non-MPAA members in its administration.

## \$3,500,000 BUDGET FOR NEW 'FAREWELL'

Hollywood, Oct. 9. Budget of around \$3,500,000 has been allocated for David O. Selznick's "Farewell to Arms," which will go before the cameras in Italy Feb. 15 with Jennifer Jones starred. It will be filmed entirely on location in Italy.

Arthur Fellows, Selznick's exec production associate, returned from a location scouting trek to Italy to report that some 60% of the picture will be filmed on the actual locations of the Ernest Hemingway novel. Interiors will be shot in Milan and at Cinecitta Studios in Rome.

## REPUBLIC DECLINE: 30%

39-Week Net (July 28) Amounts To \$946,595

Republic Pictures' net profit for the 39 weeks ended July 28 was \$946,595, company reported last week. Figure represents an almost 30% decline from earnings of \$1,333,168 for the comparable 39-week period last year.

Per share earnings were 32c as against 51c. Profit was \$1,431,595 before tax deductions of \$485,000. Income for the previous year's 39 weeks came to \$2,833,168 before tax provision of \$1,500,000.

## 20th Options McPartland's 'Down Payment' Novel

Option on John McPartland's upcoming novel, "Down Payment," has been taken by 20th-Fox for \$5,000. If it's picked up, the final price will be \$50,000.

"Down Payment" will be produced by Jerry Wald. Simon & Schuster are skedded to publish the book next year.

## 'RUNAWAY' FEARS ALL TOO REAL

Is Hollywood on the road to abdication as the motion picture capital of the world?

Some in the industry, watching current trends, are inclined to feel that it is; that the swing to decentralization in production, plus the drop in volume, is going to drastically reduce the Coast center.

The better part of the work, the argument goes, will be done on location, in New York and abroad. Hollywood, in a few years, will be no more significant than are the studios in France, Italy or Britain. Supporting the argument is the steadily rising volume of American film work being done in N. Y. and on the Continent. The employment level on the Coast has dropped sharply.

"The keynote in today's films is realism," observed one industry exec. "You don't get that by building a set on the backlot, particularly with the widescreen processes that so cruelly show up any artificial note. Today, the camera needs real-life backgrounds and producers realize it. That's why Hollywood is going to get less and less of the overall work."

Adding fuel to the argument that Hollywood, as the heart of world production, may be relegated to a lesser place is the known inclination on the part of several of the big production companies to merge the studio facilities which are simply no longer needed but cost a lot of money to keep up.

"The old cliché about the world becoming a smaller place is doubly true of motion pictures," comment-

(Continued on page 11)

## Ulrich Calls N.Y. Over-Organized; Disillusioned Re Yank 'Efficiency'; German Studios Faster-Paced

### Hardly Subtle

Minneapolis, Oct. 9. Politics and film exploitation became bedfellows here when Adlai Stevenson posed in the lobby of the Gopher theatre with two little girls bearing banners, "Let's Make Stevenson our boss for the next four years."

Current at the Gopher was United Artists picture, "The Boss" and Irving Shrifin from that company's N.Y. exploitation staff.

A German producer shooting on location in Manhattan last week said he was "greatly disappointed" with working conditions here. He said the same footage, shot in Germany, could have been lensed in half the time.

Kurt Ulrich, head of the Berolina studios in Berlin, brought a unit to N. Y. to film location shots for "Die Gimpel Story." Yarn is about the German spy Gimpel who survived the war in the U. S. undetected and later stayed on until the FBI picked him up. Gimpel is being allowed to return to this country. The Berolina unit spent seven days shooting in Gotham.

"I am disappointed with the U. S.," said Ulrich. "In Europe, we always talk about the speed with which everything is accomplished in America. Now I know better. The blunt fact is that the film unions in New York are over-organized. You can't get work done quickly under such conditions."

The German producer, whose outfit is among the most prolific and successful in Western Germany, stressed the cost angle involved in locationing in New York. "We have to spend about four times the amount we'd spend on the same scenes in Germany," he said. Some 33% of the pic revolves around the N. Y. location.

Ulrich said the Gotham union setup, with its strictly departmentalized functions, would be an impossibility in Germany. He'll return with a finished print of the "Gimpel Story" in November to arrange for distribution. Pic may be dubbed since many parts were taken by Americans, who speak English and whose voices are dubbed into German for the German version.

Ulrich is among the German producers who have sold only few films in the U. S. He cited two reasons for this: (1) The Berolina product is aimed primarily at the domestic audience. (2) He sold a few pix to the late Joseph Schenckmann of the Casino Theatre, N. Y., and never got a penny back.

The UFA will start producing films next year and will make pix suitable for export, Ulrich opined. He himself will produce for UFA under his own name, with Berolina continuing its activity separately and releasing through its former channels. Ulrich said the start of UFA production also would spark the establishment of a German film office in New York.

Producers all over the world should find means of closer co-

(Continued on page 14)

## Burma, Pakistan Deals Cheer U.S.

Motion Picture Export Assn. had good news from the Far East last week, with new deals in the offing in both Burma and Pakistan.

Reporting from Rangoon, Irving Maas, the MPEA Far Eastern supervisor, said his talks with the Government had progressed in a spirit of cooperation and that an agreement was likely that would break the current impasse. MPEA members at the moment have suspended shipments into Burma where regulations for the Ameri-

(Continued on page 7)

## National Boxoffice Survey Biz Continues Okay; 'Peace' New Champ, 'Tea' Cops 2d, 'Wonders' 3d, 'Things' 4th, 'Attack' 5th

With the impact of juveniles returning to school well out of the way and the normal fall season setting in, many key cities covered by VARIETY this session report the wicket trade returning to normalcy. Competition of the World Series cut into matinee trade in numerous keys but not as much as had been expected by some exhibs. Current week is leaning on previously launched product for its main strength, but this is no handicap.

"War and Peace" (Par), which has been gradually building as more and more first-run playdates are launched, is taking over No. 1 spot. It is helped somewhat on top, by the failure of "Tea and Sympathy" (M-G) to hold up as well as hoped for in second and subsequent weeks in some keys. "Tea" is second best.

"7 Wonders of World" (Cine-rama) is landing third position, playing in some eight cities currently. "Best Things in Life Are Free" (20th) again is copping fourth place, same as a week ago although racking up a better showing.

"Attack" (UA) is moving up from ninth spot of last week to fifth position. "Bad Seed" (WB), in eighth place a week ago, is pushing to sixth.

"Oklahoma" (Magna) is taking seventh money, showing in 11 key cities. "Lust for Life" (M-G) is climbing to eighth position. "Cinema-rama Holiday" (Cine-rama) will wind up ninth while "La Strada" (T-L), a newie, is finishing 10th.

Some new pictures loom as promising. "Solid Gold Cadillac" (Col), which comes into the N. Y. Victoria shortly, shapes smart in Chi, smash in Seattle and hot in L. A. "Toward the Unknown" (WB), disappointing in Balto and Pitt, looms socko in Louisville and smooth in Washington.

"Power and Prize" (M-G) is proving lightweight in Denver, Cincy, N. Y. and L. A. in the present stanza. "Reprisal" (Col), average in K. C., looks okay in Omaha. "The Mountain" (Par), also new, is rated big in Chi and good in Toronto.

"Lisbon" (Rep) is heading for a fair session in Denver. "Bus

Stop" (20th), not appearing in many firstruns in bigger cities this round, is okay in N. Y., good in Philly and L. A.

"High Society" (M-G), big in Detroit, is lousy in Chi and good in Philly. "Pillars of Sky" (U) is rated fairish in K. C. "Godzilla" (Indie) is rated okay in Detroit. "King and I" (20th) looks big in Toronto.

"Strange Intruder" (AA) shapes okay in K. C. "1984" (Col) looms torrid in N. Y. and Chi. "Burning Hills" (WB) is neat in Providence.

"Last Wagon" (20th), fine in N. Y., looks fast in Chi. "Killers" (U), out on reissue, is rated big in Louisville. "She-Creature" (Indie), solid in Providence, is smash in Boston.

(Complete Boxoffice Reports on Pages 8-9).

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# FRISCO TEST: REISSUE SELZNICK OLDIES ALREADY SEEN CUFFO ON TELEVISION

San Francisco, Oct. 9.

Effect of television release, on the boxoffice prospects of the same films in reissue will be carefully tested in San Francisco next week by the Selznick organization and Mauri Schwarz, operator of an art house chain in the Bay City. Schwarz has deliberately booked a doublebill of "Intermezzo" and "Bill of Divorcement" into the Rio Theatre, opening Oct. 18, with the full knowledge that both films have been shown on television in San Francisco.

Crucial test is an experiment that will be watched by exhibitors around the country, all of whom are concerned by the avalanche of feature product recently dumped on television screens in wholesale deals by the majors. It also will be studied carefully by National Film Associates, to whom Selznick has already sold some of his top films for television release.

San Francisco was selected, according to Telefilm exec Herbert Bregstein, because it is a good film city, a good video city and a cosmopolitan center whose residents are accustomed to "going out" and are not as avidly glued to sets as inhabitants of other areas.

Rio will frankly exploit the double-bill as having been previously seen on television but will hang its advertising campaign around the twin ideas—"What Happened During the Commercial?" and "Have You Seen the Entire Picture?"

Advertising and publicity copy will stress wide screen projection, comfortable seats, the chance to get out of the house and (presumably) the possibility of avoiding drop-in, thirsty company. Budget set for the campaign compares with what would ordinarily be spent advertising a first run film.

## Europe's Film Men Too 'Traditional' Thinks R. Davis

European producers, and particularly the French, are too enamored of "traditional" concepts of filmmaking, Richard Davis, importer and artie exhib, said in N. Y. last week. Davis returned recently from a lengthy stay on the Continent.

Davis said he had been unable to find many French pix of seeming potential for the U. S. and he attributed this to the producers' refusal to see beyond their limited, domestic market.

"One day they will wake up to the fact that, if they pour large amounts of money into a picture, they can recoup properly only if, at the very outset, they keep in mind the need for an international appeal," he opined. As an example he cited his own release, "Grand Maneuver," which has had a disappointing opening at the Sutton Theatre, N. Y. Davis said he had predicted in Paris that the film would have difficulties.

"Who but the French really can appreciate a film played off against the background of a small pre-World War I French garrison town," he asked. "The picture is in color, and it's well acted, but men like Rene Clair should turn to subjects of wider international appeal."

Davis said he fully understood the need for a quota of "typically" French films, but not at the expense of product useful in export, "certainly not at a time when the French picture is trying to gain a foothold in the U. S."

The question of how to achieve "international appeal" without sacrificing potential income at the local level has long bothered overseas producers. Many importers lean to the view that, faced with the choice, they'd rather see foreign industries succeeding in the U. S. with the "typical" local product than with films consciously aimed at the American market. Later type has rarely been successful.

### Formidable Turk

Hollywood be on guard! Muzaffer Tema is coming.

Tema is a Turkish film star who has made 24 films, many of which he produced and directed himself. He is also a mucho hombre.

Turkish Information Office, in clocking Tema's arrival, outlined the thesp's career and then added a strictly personal note:

"In private life he has been married six times."

### Loan Interest Deduction

#### Disallowed, Kaye & Wife Go to U. S. Tax Court

Washington, Oct. 9.

Danny Kaye and his wife, Sylvia, have appealed to the U. S. Tax Court from an Internal Revenue Service claim for \$19,667 in back income taxes. In 1952, Kaye purchased bank time certificates with a face value of \$300,000, for \$287,531. He borrowed \$300,000 on the certificates as collateral and paid \$23,750 in advance interest.

The entertainer claimed the interest payment as a deduction. Internal Revenue said he couldn't do this. With the Kaye income for that year, if the interest deduction is not allowed, he must pay \$19,667 in additional interest.

### BURSTING WITH PLANS

#### RKO High of Decade—15 Properties Ready To Roll

Hollywood, Oct. 9.

Most ambitious work schedule in a decade is underway at RKO where 15 properties are being readied for production late this year or early in 1957. Five of the 15 are from novels and 10 will be in color, production veepee William Dozier reported. All will have top screen, stage, or television names.

In addition to the upcoming schedule, "The Lady and the Prowler," "The Girl Most Likely" and "Escapade in Japan," all now before the cameras, will continue into November.

In various stages of preparation are "Stage Struck," "Bangkok," "10 Days in August," "Three Empty Rooms," "Affair in Portofino," "Sex and Miss McAdoo," "Rachel Cade," "Pakistan," "Galveston," "On My Honor," "The Naked and the Dead," "Cash McCall," "Far Alert," "Journey to the Center of the Earth" and "Stage Door."

### Discreet Interstate Ducks Texas Preem on 'Giant'; Watch Racial Angles

Treatment of the racial issue in George Stevens' "Giant" by the Warner Bros. release a timely aspect. Although the film deals with discrimination against Mexicans in Texas, it nevertheless places sharp focus on the entire question of segregation in the South.

The reaction of Texas and, for that matter, the entire South is being awaited with interest by WB. Not only is the film severely critical of the manner in which the Mexicans are treated, but it also takes to task the oil millionaires and Texas politicians who have succeeded in gaining tax benefits for the oil men.

Edna Ferber's novel on which the picture is based was not received with glee in the Lone Star State and since its issuance Miss Ferber has practically been persona non grata in Texas. What the picture's effect will have still has to be determined.

At any rate, the picture, although a sweeping history of a Texas cattle and oil family, will not be world premed in Texas. It's understood that the picture was shown to the usually promotion-wise Interstate circuit of Texas, but the theatre chain, going on the theory that discretion is the better part of valor, decided against a Texas launching, preferring to wait for the reaction from other quarters before booking the film.

General industry theory is that the picture's theme, rather than harming business in Texas and the South, would accomplish just the opposite because, by the nature of the controversy, regional audiences will be anxious to see the picture to witness at first hand the depiction of the area and its people.

### Cuban Rap at Mexicans

Washington, Oct. 9.

Representatives of the Cuban film industry and actors have informed Cuban Labor Minister Suarez Rivas that their organizations will boycott Mexican films in Cuba.

They charge that the solidarity pact entered into by the Mexican Film Workers Union has been violated, according to word received here.

## 711 5th Nearly Ready for Columbia Pics

### Art Gallery, Cosmetician, Pavillion Cafe All Out— Did Henri Soule Snoot Harry Cohn?

Columbia Pictures and its Screen Gems subsidiary almost 100% enclosed now in its 711 5th Ave. Bldg., which was the original NBC Bldg. Decorations are being completed for occupancy in two or three weeks. Besides exec veepee Jack Cohn's suite there will be an ext. office for prexy Harry Cohn, who, when visiting the old 729 7th Ave. hq., would use the board room as his retreat.

The new Fifth Ave. quarters are being paralleled to the 7th Ave. layout, i.e., the executive offices are also on the 11th floor; the sales (Abe Montague) on the 10th; publicity-advertising (Paul N. Lazarus Jr.), 9th floor; accounting on the 8th; foreign (Lacey W. Kastner, prez of Col International), 7th floor; Screen Gems (which, of course, was never in the 7th Ave. building) has the fifth and sixth floors. The art gallery and Prince Matchiebel, which had the second floor, have vacated; it'll be the storeroom, shipping and cuttingroom.

Columbia bought the building and will occupy it almost 100% save for the top two (15th and 16th) floors which WMGM, the

Loew's Inc. radio station, still retains. The 12th and 14th floors also have yet to be rented and there is also a pharmaceutical company occupying some space on the 4th floor.

(Sol Hurok and National Concerts remain bivouacked at 711.—Ed.)

In turn, United Artists has taken on the 11th floor of the 7th Ave. building, in addition to its upper stories, and NBC Newsreel has leased the 9th and 10th floors in the old site.

A landmark associated with the new 5th Ave. building is Henri Soule's posh Le Pavillion restaurant occupying the 5 East 55th St. side of the structure. He is due to vacate shortly. He was offered a lease at more than twice the old rent.

A legend has also sprung up that prexy Harry Cohn one night didn't like a table which had been reserved for him by an associate. He asked that boniface Soule come over and was snootily ignored, whereupon the new owner of the building told the restaurateur that he "might like to meet his new landlord."

## Nervous Is As Nervous Does

### [ABOUT ANEMIC-APPEAL PICTURES]

System of out-of-town testing of pictures before they're brought into New York is being criticized by some in distribution who feel that the results are frequently misleading.

"Nervous" pix now are frequently opened away from New York in engagements designed to test their acceptability and the effectiveness of the ad campaigns. There are two views on that practice, both negative.

One holds that it's unrealistic to rely on out-of-town reaction as a dependable indicator of wide audience acceptance of a film. This faction maintains that it's preferable to launch a pic in New York and to take it from there.

The other view is that public reaction in most of the larger cities is essentially the same. However, said one exec, "Why fool around with a picture if you're worried about it? The best you can hope for is that your suspicions are confirmed. If a film has doubtful audience acceptability, the best course is to open it with a saturation campaign that doesn't leave much room for word-of-mouth to spread."

It's felt by some that, if a test engagement is negative, a company will often give up on the picture and never bother with intensive handling when actually it might have had a chance coming out via New York.

## Brokerage House on Ballyhoo Kick; Bache Co. Booth for Lobbies As 'Gold Cadillac' Hits Key Centres

### Exhib Turns Prof

Italy, Tex., Oct. 9.

W. W. Spurlock, owner of the Elk Theatre here, has taken a job as professor of chemistry at the Daniel Baker College in Brownwood, Tex.

Mrs. Spurlock will operate the Elk here.

## 'High Brow Horror' Is Lewin's Stock-In-Trade; How He Got That Way

Albert Lewin, independent producer whose latest is "The Living Idol" for Metro release, tells how he came to make the picture:

"I went to a party with friends in New York 10 years ago and a fortune teller there told me what a terrific person I was. I immediately saw that she was very intelligent. But at the end of the interview she told me I was going to Mexico. I had no intention of going to Mexico but I told my wife later that we should go just so the fortune teller would be right."

Sounds like a gag but the veteran film-maker insists it's true. The Lewins and journalist Cecelia Ager (onetime VARIETY staffer) did go to the Yucatan country on a vacation trip. Lewin was impressed with the remnants of the ancient Indian culture and two years ago finally undertook to fashion a screenplay about it. He also directed.

The result is "Living Idol," which is set in modern day but concerns a femme character who's obsessed with the thought that she's linked, somehow, with a centuries-ago human sacrifice to "the jaguar god."

Film, which has Steve Forrest, (Continued on page 74)

### N.Y. to Europe

Libby Block  
Pat Duggan  
Herb Golden  
F. Hugh Herbert  
Mrs. Joseph S. Hummel  
Van Johnson  
Harry M. Kalmine  
Herman Levin  
David Merrick  
Samuel Stark  
Pat Weaver

### Europe to N.Y.

Erica Anderson  
Charles Boasberg  
Jerry Bresler  
Clarence Brown  
Ina Claire  
Joan Fellerman  
Richard Fleischer  
Jacques Goutmanovitch  
Jerome Hill  
Arthur Hornblow Jr.  
Jan Kiepura  
Anita Loos  
Lorraine March  
Duncan McGregor  
Jeanine Mischeu  
Gilbert Miller  
Jean Mineur  
Paul Paray  
Joseph Schaeffer  
Alan Schneider

### L.A. to N.Y.

Anne Bancroft  
Francis X. Bushman  
Dave Cantor  
Mark Damon  
Robert Drucker  
Don Estey  
L. Wolfe Gilbert  
Harold Hecht  
Rock Hudson  
Frances E. Kaye  
Peggy King  
Frankie Laine  
Walter Lang  
Jesse L. Lasky  
Ricardo Montalban  
Patti Page  
Cole Porter  
Vincent Price  
Milton R. Rackmil  
Robert Stack  
Elizabeth Taylor  
Dimitri Tiomkin  
Mike Todd  
Margaret Whiting  
Henry Willson  
Jane Withers  
Peter Witt  
Darryl F. Zanuck

### N.Y. to L.A.

Shirley Ballard  
Hernando Courtwright  
Dino De Laurentiis  
D. A. Doran  
Bob Hope  
Ben Kuchuk  
Abe Lastfogel  
Ann Miller  
Bruce Odium  
Laura Lee Payne  
Mike Stern



# LOEW'S-WALL ST. TUG-O-WAR

## New York Sound Track

Publicity man at Loew's was heard saying, "I want to know all rumors as possible next president of the company, so I can call them and ask what I can do for them. This way I ought to hit upon the right man and he'll think I'm a nice guy."

Some ad-pub toppers are still burning re the Bosley Crowther blast on misleading ads of a week-and-a-half ago . . . 20th-Fox wishes Elvis Presley never going on that Ed Sullivan show Oct. 28. Outfit feels that his next public exposure should be in the "Love Me Tender" film opus and that any prior appearance would tend to lessen curiosity on the part of the saner audience sector. Presley, incidentally, dies in the picture.

Last week was the anniversary of James Dean's passing and teachers in some of the better schools around New York, including at Hunter College, were stunned by the turnout of mourning apparel on a single day, and from an intelligent group of girls, many of them by no means in the rock 'n' roll groove.

Mrs. Joseph S. (Leonora) Hummel in for a fast 10 days from her Paris home because of her mother's illness; her husband is the vet Continental chief for Warner Bros.

Charles Schlaifer, president of the ad agency bearing his name, which handles numerous accounts in the motion picture field, reelected secretary-treasurer of The Joint Commission on Mental Illness & Health. He is the only layman on the Commission and is one of the most prominent leaders in America in the field of mental illness.

Diana van der Vils, appearing in "The Happiest Millionaire" in its pre-Broadway tryout, signed by producer David Susskind for a three-picture deal. Contract negotiated by Baum-Newborn agency calls for the 20-year-old blonde to receive \$35,000 for her first picture . . . Olympic Film benefited from the premiere of "Wee Geordie" at the Little Carnegie Sunday (7). Writer and co-producer Frank Lauder arrived from London for the New York bow . . . Capitol Theatre hosted the Japanese girls who came to the U.S. for plastic surgery as a result of the Hiroshima bombing at a showing of "War and Peace" last week . . . Emery Austin and Arthur Cantor to Ciné for Metro for the world premiere of Doris Day's "Julie" today (Wed.) . . . Ann Miller returning to the Coast after three weeks in Gotham.

Reginald Armour of Republic and Murray Silverstone of 20th-Fox continuing their negotiations re a 20th takeover of the Rep pix in Britain. Deal is very close . . . Talent agents Jack Lenny and Nat Debin have merged to become Lenny-Debin Inc. They'll soon have a Hollywood affiliation . . . Reports in circulation again re disposition of the Samuel Goldwyn backlog of about 65 features to tv. National Television Associates is mentioned as the distributor . . . Omnibus, ABC-TV, will show portions of Capt. Jacques-Yves Costeau's "Silent World" on each of three upcoming programs . . . William J. German, Eastman distributor, to be recipient of the Human Relations Award, given annually by the film division of the Joint Defense Appeal . . . Spyros P. Skouras thinks the proposed press junket to the Coast, numbering about 300 newspapermen, ought to have a tie-in gimmick. Perhaps a special L. A. film festival for the scribes from the hinterlands? . . . Sol A. Schwartz heads the dinner committee for the Picture Pioneers' tribute to Robert J. O'Donnell Nov. 30.

## Paramount's 20, Doubling 1955

Hollywood, Oct. 9. Paramount will launch five films in the next three months to wind its 1956 production activity with a 100% increase over 1955. Last year, only 10 films were produced. The five upcoming pix at the studio will give Paramount a total of 20 for 1956.

First to go is "The Joker Is Wild," Joe E. Lewis biopic starring Frank Sinatra and Jeanne Crain which starts this week. Others on the list are "The Tin Star," Henry Fonda-Anthony Perkins; "From Amongst The Dead," James Stewart starring for Alfred Hitchcock; "The Red Nichols Story," Danny Kaye starring in the biofilm; and "The Chalk Garden."

## 'CREDITS' FOR WRITERS' GUILD DETERMINATION

Hollywood, Oct. 9. Hassle between Mike Todd and Writers Guild of America, West over screenplay credits on "Around the World in 80 Days," has prompted a proposed Guild ruling which would bar writers from working for any producer who refuses to arbitrate on credits. Ruling will be submitted to general membership for approval.

Proposed form would prevent writers from working for any producer not a signatory to the basic agreement unless the producer agrees to abide by credit arbitration if such procedure is requested.

Guild has ruled that "80 Days" screenplay should be credited to James Poe, John Farrow and S. J. Perelman. Todd insists the film will carry a solo screenplay credit for Perelman and declined to attend the grievance committee hearing slated for last night (Mon.).

## Drive Tagged for Aboaf

Five-week sales drive in honor of Americo Aboaf, Universal foreign sales chief, has been launched by Universal.

Drive, which winds up Nov. 4, is the first worldwide U push dedicated to Aboaf.

## 20th Puts Up \$\$ For 'Okla.' Dates In U. S.-Canada

Twentieth-Fox is putting up an advance guarantee of several million dollars in connection with its takeover of the CinemaScope version of "Oklahoma" in the domestic (U. S.-Canada) market. Musical will be released by 20th in the U. S. and Canada probably around Lincoln's Birthday, next February.

Release deal ties in with the arrangement under which 20th puts up part of the financing of Magna Theatre Corp.'s "South Pacific," which is to be made on the 20th lot. Company also will release the Rodgers & Hammerstein musical in the international market.

"Oklahoma" is being released abroad by RKO.

The 20th deal with Magna respects the playoff pattern of the Todd-AO version of "Oklahoma" which is currently running in 24 cities and is skedded to open in seven more. 20th will release the C'Scope only in towns where Todd-AO run has either ended or one isn't contemplated.

20th's investment in both "Oklahoma" and "South Pacific" deals with Magna is said to run close to \$5,000,000. Joshua Logan will direct the "South Pacific" tuner.

## INVESTORS PREP MGT. SHOWDOWN

Sol C. Siegel, Metro indie producer, was approached to take over the presidency of Loew's Inc., it was confirmed yesterday (Tues.). In statement issued on the Coast, Siegel declared: "I was approached by New York regarding the presidency of Loew's Inc. While I am flattered by the presentation, there is a problem regarding my independent production company and my obligation to it. All negotiations are in abeyance pending further talks."

In a "blowing it cagey" mood, Loew's initially denied the Siegel report and then later authorized the issuance of the Siegel statement without any comment. Siegel's statement regarding "further talks" appears to indicate that the final decision may rest on the board of directors which meets on Oct. 17.

However, Wall Street sources, opposing the present operation of the Loew's Inc. management, have strongly indicated that any moves made by the current team would be an interim and limited one. They seem to feel that the Siegel appointment, if it is confirmed, would constitute an action of the present management group which the Wall Streeters are determined to clear out.

At any rate, the setup, as proposed by the present management, would find Siegel as president with headquarters at the Coast studio and in full charge of production. Charles C. Moskowitz, v.p. and treasurer, would serve as executive v.p. and function as chief eastern officer. Arthur M. Loew would resume his post as president of Loew's International. Selection of Siegel is seen as a move to oust production chief Dore Schary from his post. Schary's contract has about a year to run, but it's indicated that his pact can be bought off or he can function at the studio as an indie producer.

Siegel, who produced the successful "High Society" for Metro release, is currently reading "Man of Fire," starring Bing Crosby, for the studio. He previously served as a producer at Paramount and 20th-Fox and has a long list of successful films to his credit.

Among others "mentioned," some seriously and some not so seriously, or voted down by the board of Loew's Inc., for one reason or another, to become the new president of the corporation have been Eric Johnston, Leonard H. Goldenson, Robert S. Benjamin, Charles K. Feldman, Darryl F. Zanuck, Sylvester L. (Pa') Weaver Jr., Charles C. Moskowitz, Benjamin Kalmenson, Joseph R. Vogel.

Goldenson states he was offered a deal to sell his 600 United Paramount Theatres and merge the broadcasting end of American Broadcasting-Paramount Theatres Inc. with Loew's Inc., and join the latter. Besides questioning the Governmental okay, Goldenson was "not interested." United Artists merger was similarly reported. Hollywood agent Charles K. Feldman, who has had success in putting together sundry indie packages and making savvy distribution deals for same, is likewise not interested—for one thing he has long confessed being "just too tired to take on any more of a load." Zanuck ditto. Vogel is set to head the 117-theatre Loew chain.

Kalmenson ditto; it's figured that when Jack L. Warner eases his load as the WB proxy, that Kalmenson's horizons are with the company. Abe Schneider huddled with Arthur M. Loew and the result was a new deal for the Columbia veepee-treasurer with Col.

The resignations of Paul Manheim, partner in Lehman Bros., and Charles P. Stewart, partner in Lazar Freres, both of whom represent over 1,000,000 shares of the 5,250,000 shares of Loew's Inc. stock outstanding, is said to be a tactical Wall Street move. It is expected that, in lieu of a proxy fight which seems to be generally

(Continued on page 18)

## Failure to Train Future Presidents Shows as Loew Job Goes Begging

### Suddenly, L.B.'s In N.Y.

Louis B. Mayer, former Metro production chief, is arriving in New York today (Wed.) for an unexpected visit. Some reports indicate that Mayer's eastern trek has some connection with the Loew's Inc. situation.

Although Mayer does not hold any stock in Loew's, it's reported that some of his friends are influential stockholders who attribute the film company's decline as stemming from the time of Mayer's exit from Metro.

The task of finding a new president for Loew's Inc. to succeed Arthur M. Loew points up the industry's neglect in developing young executive blood to fill the shoes of the retiring pioneers. Unlike other U. S. industries, the motion picture business, for the most part, has remained in the tight control of the founding fathers and when deaths or retirements occur, it results in a hectic search for a competent successor.

To outsiders, it must seem strange that a company of Loew's Inc.'s stature is unable to come up with an aggressive, young executive within its organization trained to take over the reins of Arthur Loew. As a matter of fact, there isn't an executive in the entire industry—perhaps with the exception of two—in the 40 to 50 age bracket deemed worthy for the Loew's top post.

Except for Arthur Loew, the 59-year-old son of the late Marcus Loew, founder of the company, not even the sons of the film industry pioneers have been trained to succeed their fathers. This situation, of course, may be due to the public ownership and bank control of the major producing companies. However, it did not serve as a factor in Robert Sarnoff's ascension to the presidency of the National Broadcasting Co.

In exhibition, where many of the theatre companies are family owned, the situation is just the reverse—the sons of the founders being active in taking over the management.

## Films 14% Off; WB, Republic In Production Lag

Hollywood, Oct. 9.

Major studio film production for the first nine months of the year is running about 14% behind the corresponding period last year. To date, the majors have sent 146 films before the cameras as compared to 169 for the same length of time last year.

Bulk of the decline is attributable to production cutbacks at Warners and Republic while both studios were in the midst of sale negotiations. Warners has started only nine this year compared to last year's 19 while Republic's output is down from 15 to seven.

Universal leads the majors in films started so far this year with a total of 26. Columbia has launched 25, Metro 19, Allied Artists 18, 20th-Fox 16, Paramount 14 and RKO 12. Paramount's tally marks a jump of six over last year's figure.

## BENEDEK HERE FOR GERMAN-MADE 'MOMS'

Laslo Benedek, indie director whose credits include the Stanley Kramer productions of "The Wild One" and "Death of a Salesman," is shopping around for a releasing deal for a German-language film he made about a year and a half ago in Hamburg for producer Erich Pommer. Originally titled "Sons, Mothers and the General," the film, which has English titles, is now called "Mothers." It's based on a novel by Herbert Reinacker.

Benedek admits the production "didn't go over so good in Germany," although it received favorable reviews. It's concern with the Nazi army toward the collapse of the Thousand Year Reich just didn't sit well with the German public, he stated in New York this week. However, reception was favorable in both Switzerland and Belgium, he claimed.

Benedek related that Columbia had shown interest in taking on distribution but decided against this when that company's "Last 10 Days," which is of same locale and time, failed to score sufficiently at the boxoffice.

Benedek was in New York this week en route to the Coast from Cuba where he directed "The Fever Tree" for producer Richard Goldstone under the aegis of Dudley International Pictures.

## Nate Blumberg N.Y. to S.A.

Nate J. Blumberg, Universal's board chairman, is in New York to attend the company's regular board meeting today (Wed.).

Tomorrow (Thurs.) he sails with his wife on the S.S. Brazil for South America, where he will tour the company's branches and confer with Latin American exhibitors.

## Republic Facing New Proxy Tiff

Another proxy fight is in the offing at Republic. It's led by a group headed by Harry Popkin and could come to a head within the next two to three weeks.

The Popkin faction, aiming for at least partial liquidation of the Rep assets, has acquired 300,000 shares of Rep stock. Rep proxy Herbert J. Yates holds 275,000 shares and controls proxies on an additional 400,000. However, the rebellious stockholders have been able to grab off 150,000 of these proxies and now feel that their strength is about even with that of Yates.

Popkin and his group have offers not only for Rep's Consolidated Laboratories, but also for the studio property and for the remaining library. Bid of \$600,000 for the latter has come from National Television Associates. Total coin would come to around \$20,000,000, representing approximately \$10 per share, with 2,000,000 shares outstanding.

While no regular Rep stockholders meet is skedded until next February, there is a possibility that the new group may force a special meet. Vital, but still undetermined, is the position of such men as Ben Goetz and Bernard Smith, both of whom hold blocks of stock in the company. Popkin is said confident that the indie stockholders in Republic will side with him in any proxy fight.

The one Rep asset for which there are no plans is the company's distribution setup, which might be continued under a new management, with Rep turning out pictures via a rental studio. Rep execs are currently negotiating with 20th-Fox for a takeover of the Rep product in Britain and likely throughout the world.

Bevhills investment firm of Cantor-Fitzgerald earlier this year optioned Yates' stock at \$12 per share and conducted a study of the company. However, the outfit let the option lapse.



Miss Michaels is as good as role will permit, and Davis, as the traitor, has no chance at all. Richard Travis and Paul Cavanagh enact State Dept. and Scotland Yard officials, respectively, and Thora Hird an old prison inmate who helps Beverly to escape and accompanies her. Part of the picture appears to have been filmed in the U.S. Whit.



# Det. Jumpin'; 'Seed' Terrif \$26,000, 'Attack' Bangup 23G, 'Peace' 28G, 2d

Detroit, Oct. 9.

Biz is jumping at the downtowners this stanza. "Bad Seed," "Attack" looks lively at the Palms. "War and Peace" stays smash in second week at the Michigan. "Seven Wonders of World" is great in ninth round at the Music Hall. "Lust for Life" shapes lusty in third stanza at the Krim. "Godzilla" looms okay at Broadway-Capitol.

## Estimates for This Week

Fox (Fox-Detroit) (5,000; \$1-\$1.25)—"Rebecca" (20th) (reissue) and "Shadow of Fear" (UA). Very poor \$11,700. Last week, "Last Wagon" (20th) and "Queen of Babylon" (20th), \$11,500 in second week.

Michigan (United Detroit) (4,000; \$1-\$1.25)—"War and Peace" (Par) (2d wk). Great \$28,000. Last week, \$34,000.

Palms (UD) (2,961; \$1-\$1.25)—"Attack" (UA) and "Gunslinger" (Indie). Fancy \$23,000. Last week, "Hot-Rod Girl" (Indie) and "Girls in Prison" (Indie), \$16,000.

Madison (UD) (1,900; \$1-\$1.25)—"Bad Seed" (WB). Terrific \$26,000. Last week, "Duchin Story" (Col) (8th wk), \$7,000.

Broadway-Capitol (UD) (3,500; \$1-\$1.25)—"Godzilla" (Indie) and "Man Beast" (Indie). Oke \$14,000. Last week, "Hold Back Night" (AA) and "Young Guns" (AA), \$10,000.

United Artists (UA) (1,667; \$1.25-\$2.20)—"Oklahoma" (Magna) (34th wk). Steady \$11,500. Last week, same.

Adams (Balaban) (1,700; \$1-\$1.25)—"High Society" (M-G) (8th wk). Big \$8,000. Last week, \$9,200.

Music Hall (Cinerama Productions) (1,208; \$1-\$2.65)—"Seven Wonders" (Cinerama) (9th wk). Great \$33,000. Last week, \$33,200.

Krim (Krim) (1,000; \$1.25)—"Lust for Life" (M-G) (3d wk). Smash \$12,000. Last week, \$13,000.

# 'Peace' Potent \$12,000, K. C.; 'Pillars' Fairish 10G, 'Reprisal' Oke 5G

Kansas City, Oct. 9.

Milder tone of picture business continues. "War and Peace" at the Paramount with upped scale getting pleasing money, but is not smash. Length of pic figured working against popular appeal. "Pillars of Sky" in four Fox Midwest houses and "Strange Intruder" in four Dickinson situations are moderate. "Reprisal" at the Roxy is just okay. "Lust for Life" continues strong at the Rockhill on second week.

## Estimates for This Week

Glen, Dickinson, Leawood Drive-In, Shawnee Drive-In (Dickinson) (700, 700, 1,000 cars, 1,000 cars; 75)—"Strange Intruder" (AA) and "Cruel Tower" (AA). Okay \$9,000. Last week, subsequent runs.

Kimo (Dickinson) (504; 75-90)—"Private's Progress" (DCA). Stout \$2,000; stays. Last week, "Umberto D" (Indie) (2d wk), \$800.

Midland (Loew) (3,500; 75-90)—"Tea and Sympathy" (M-G) (2d wk). Mild \$6,500. Last week, \$9,000.

Missouri (SW) (1,194; \$1.20-\$2)—"This Is Cinerama" (Cinerama) (17th wk). Each week sets a record for length of run, still fancy at \$16,000. Last week, same.

Paramount (United Par) (1,900; 75-\$1.25)—"War and Peace" (Par). The \$1.25 top against usual 90c, building this to hefty \$12,000, if not smash. Holds. Last week, "Cry in Night" (WB) and "Goodbye, My Lady" (WB), \$4,500.

Roxy (Durwood) (879; 75-90)—"Reprisal" (Col). Personal by Guy Madison opening day, helping to above average \$5,000, may hold. Last week, "First Traveling Saleslady" (RKO), \$4,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Lust for Life" (M-G) (2d wk). Nifty \$4,000; stays on. Last week, \$5,000.

Uptown, Esquire, Fairway, Granada (Fox Midwest) (2,043; 820; 700; 1,217; 75-90)—"Pillars of Sky" (U) and "Behind High Wall" (U) at Esquire and Granada. Fairish \$10,000. Last week, "Bigger Than Life" (20th) and "Queen of Babylon" (20th), \$8,000.

Vogue (Golden) (550; 75-90)—"Since You Went Away" (SRO) (reissue). Oke \$1,500. Last week, "I'll Be Seeing You" (SRO) and "Spiral Staircase" (SRO) (reissues) ditto.

## Broadway Grosses

Estimated Total Gross  
This Week ..... \$522,100  
(Based on 19 theatres)  
Last Year ..... \$477,100  
(Based on 21 theatres)

# 'Tea' Trim \$14,000, Pitt; 'Things' 11G

Pittsburgh, Oct. 9.

Two holdovers, "Tea and Sympathy" at Penn and "Lust for Life" at Guild, are doing great this week and one new entry, "Best Things in Life Are Free" at Fulton, looks fancy, too. But otherwise, biz is on downbeat. "Toward the Unknown" looks a big disappointment at Stanley and "Storm Center" is doing little at the Harris. Squirrel Hill nabber has learned the hard way they cinelene can't go for opeke and "Madame Butterfly" is coming out after a dismal fortnight.

## Estimates for This Week

Fulton (Shea) (1,700; \$1-\$1.25)—"Best Things in Life" (20th). World Series telecasts are hurting the mats but evenings are big, insuring at least fancy \$11,000. Holds. Last week, "Pillars of Sky" (U), \$7,000.

Guild (Green) (500; 85-99)—"Lust for Life" (M-G) (2d wk). Still going strong at \$4,000. Last week, like first, topped previous house record with \$4,800.

Harris (Harris) (2,165; 65-99)—"Storm Center" (Col). Controversial Bette Davis pic got good campaign but they cinelene can't go for opeke. Last week, "Bigger Than Life" (20th), \$5,000.

Nixon (Rubin) (1,700; \$1.25-\$2.40)—"Oklahoma" (Magna) (19th wk). "Last weeks" being advertised, with run ending Nov. 24, and starting to show signs of wear and tear. Slipping under fair \$7,000. Last week, \$7,000.

Penn (UA) (3,300; 80-\$1.25)—"Tea and Sympathy" (M-G) (2d wk). Doing okay and could probably stick again but house has locked booking, with "War and Peace" (Par) set open Thursday. Nice \$14,000. Last week, \$22,000.

Squirrel Hill (SW) (900; 85-99)—"Mme. Butterfly" (IFE) (2d wk). Light \$1,500. Last week, \$2,000.

Stanley (SW) (3,800; 65-99)—"Toward Unknown" (WB). Generally disappointing. Much more than \$10,000 was hoped for on strength of sock campaign, William Holden's personal a week ago and full Air Force cooperation resulting in much newspaper space. Last week, "Burning Hills" (WB), \$7,000.

Warner (SW) (1,365; \$1.25-\$2.40)—"Seven Wonders of World" (Cinerama) (25th wk). Still in the big money as first half of a year's run approaches. Off slightly to around \$16,500 but very big in comparison with figures at this stage for previous two Cineramas. Last week, \$17,000.

# 'Lust' Solid \$7,000 In Balto; 'Attack' Fair 8G, 'Things' NSH at 8½G

Baltimore, Oct. 9.

New product is not getting far here, this week. "Lust for Life" is the sole exception, receiving a solid sell-off at recently facelifted Little. "Best Things in Life Are Free" is rated not so hot at the Century. "Attack" is a fairish newcomer at the New. "Beyond Reasonable Doubt" is drab at the Hipp. Second round of "Tea and Sympathy" is hefty at the Town.

## Estimates for This Week

Century (Fruchman) (3,000; 50-\$1.25)—"Best Things in Life" (20th). NSH \$8,500. Last week, "Kiss Before Dying" (20th) and "Mohawk" (20th), \$5,000.

Cinema (Schwaber) (460; 50-\$1.25)—"Bullfight" (Indie) (2d wk). Fairish \$2,500 after \$3,000 opener. Film Center (Rappaport) (890; \$1.50-\$2.50)—"Oklahoma" (Magna) (32d wk). Pleasing \$6,000, same as last week.

Five West (Schwaber) (460; 50-\$1.25)—"Secrets of Reef" (Indie). Okay \$3,500. Last week, "Riff" (UMPO) (9th wk), \$2,000.

Hippodrome (Rappaport) (2,100; 50-\$1.25)—"Solid Gold Cadillac" (20th). (Continued on page 20)

# 'ATTACK' QUIET \$9,000, PORT.; 'MOBY' 7½G, 3D

Portland, Ore., Oct. 9.

Town is loaded with strong holdovers this round. Biz holds in high gear despite transient name attractions and nice weather. "Moby Dick" still is neat in third round at the Fox. "Tea and Sympathy" is rated nifty in second Liberty session. "Attack" at the Paramount looks like best newcomer but only barely good.

## Estimates for This Week

Broadway (Parker) (1,875; 90-\$1.25)—"Back From Eternity" (RKO) and "River Pirates" (BV). Slim \$5,500. Last week, "Bad Seed" (WB) (2d wk), \$7,200.

Fox (Evergreen) (1,536; \$1-\$1.50)—"Moby Dick" (WB) (3d wk). Neat \$7,500. Last week, \$9,100.

Guild (Indie) (400; \$1.25)—"Fantasia" (BV) (reissue) (2d wk), eves & weekends only. Big \$6,000. Last week, \$6,800.

Liberty (Hamrick) (1,890; 90-\$1.25)—"Tea and Sympathy" (M-G) and "Behind 'High Wall'" (U) (2d wk). Nifty \$7,000. Last week, \$9,600.

Orpheum (Evergreen) (1,600; \$1-\$1.25)—"Best Things in Life" (20th) and "He Laughed Last" (Col) (2d wk). Okay \$7,000. Last week, \$8,600.

Paramount (Port-Par) (3,400; 90-\$1.25)—"Attack" (UA) and "Star of India" (UA). Good \$9,000. Last week, "It Conquered World" (Indie) and "She-Creatures" (Indie), \$6,300.

# 'She-Creature' Big 23G, Hub; 'Tea' 35G

Boston, Oct. 9.

Biz is booming at the wickets this frame as firstruns hit a fast pace after its letdown. Cool, rainy weather helped. Paramount and Fenway, with "She-Creature" and "It Conquered World," shapes socko. "La Strada" is torrid at Kenmore and "Fantasia" is big at Beacon Hill.

"War and Peace" leads the holdovers with wham \$40,000 in second frame at Metropolitan. "Tea and Sympathy" is powerful at State and Orpheum in second round. "Best Things in Life Are Free" is big at Memorial in second.

Nabe houses report big upsurge this frame and the 200 drive-ins, doing a \$15,000,000 annual gross in New England, report things are looking up. With suspension of the Boston Post, battle for newspaper space is on again with exhibs asking for at least equal space with tv.

## Estimates for This Week

Astor (B&Q) (1,500; 75-\$1.25)—"Duchin Story" (Col) (8th-final wk). Oke \$6,500. Last week, \$8,000.

Beacon Hill (Beacon Hill) (678; 90-\$1.25)—"Fantasia" (BV) (reissue). Hot \$18,000. Last week, "Summer Happiness" (Times) (13th wk), \$4,000.

Cinerama (Cinerama Productions) (1,354; \$1.25-\$2.65)—"Seven Wonders of World" (Cinerama) (7th wk). Torrid \$34,000. Last week, \$32,000.

Exeter (Indie) (1,200; 60-\$1.25)—"Private's Progress" (DCA) (6th wk). Neat \$7,000. Last week, \$8,500.

Fenway (NET) (1,373; 60-90)—"She-Creature" (Indie) and "It Conquered World" (Indie). Bright \$6,500. Last week, "Canyon River" (AA) and "Strange Intruder" (AA), \$4,000.

Kenmore (Indie) (700; 85-\$1.25)—"La Strada" (T-L). Wham \$13,000. Last week, "Madame Butterfly" (IFE) (6th wk), \$2,500.

Memorial (RKO) (3,000; 60-90)—"Best Things in Life" (20th) and "Magnificent Roughnecks" (AA) (2d wk). Slick \$12,500. Last week, \$15,000.

Metropolitan (NET) (4,357; 90-\$1.50)—"War and Peace" (Par) (2d wk). Wham \$40,000. Last week, ditto.

Paramount (NET) (1,700; 60-90)—"She-Creature" (Indie) and "It Conquered World" (Indie). Lofly \$16,500, sparked by extensive radio-tv hypo. Last week, "Canyon River" (AA) and "Strange Intruder" (AA), \$10,000.

Saxon (Saxon) (1,100; \$1.25-\$2.20)—"Oklahoma" (Magna) (5th wk). Hot \$20,000. Last week, \$22,000, above estimate.

Orpheum (Loew) (2,900; 60-90)—"Tea and Sympathy" (M-G) (2d wk). Torrid \$20,000. Last week, \$27,000.

State (Loew) (3,600; 60-90)—"Tea and Sympathy" (M-G) (2d wk). Big \$15,000. Last week, \$18,000.

# Canadian Thanksgiving Ups Toronto; 'Peace' Huge \$30,000, 'Tea' Wham 36G

Toronto, Oct. 9.

## Key City Grosses

Estimated Total Gross  
This Week ..... \$2,677,700  
(Based on 23 cities and 236 theatres, c. 12.5% first runs, including N. Y.)  
Total Gross Same Week  
Last Year ..... \$2,524,400  
(Based on 23 cities and 225 theatres.)

# Philly Sags; 'Bus' OK 14G, 'Tea' 16G

Philadelphia, Oct. 9.

Bad weekend weather plus the World Series is sloughing the local boxoffice. "Bus Stop" is being badly hit but still okay in second week. Stanza albeit way off from first round. "Toward the Unknown" is fairly good at Goldman but admittedly below hopes. Same is true of nearly every spot. "Tea and Sympathy" is rated so-so on second stanza at Randolph. "Attack" still is stout in second week at the Viking. "Private's Progress" is socko in first session at arty Green Hill.

## Estimates for This Week

Arcadia (S&S) (526; 99-\$1.80)—"High Society" (M-G) (7th wk). Good \$8,500. Last week, \$11,500.

Boyd (SW) (1,430; \$1.25-\$2.60)—"Seven Wonders of World" (Cinerama) (24th wk). Fair \$14,500. Last week, \$16,000.

Fox (20th) (2,250; 75-\$1.80)—"Bus Stop" (20th) (2d wk). Okay \$14,000. Last week, \$25,000.

Goldman (1,250; 65-\$1.35)—"Toward Unknown" (WB). Fair \$9,000. Last week, "Killers" (U) and "Sleeping City" (U) (reissues), \$7,000.

Green Hill (Serena) (750; 75-\$1.25)—(closed Sundays) "Private's Progress" (DCA). Sock \$5,200. Last week, "Love Lottery" (Indie) (4th wk), \$3,000.

Mastrbaum (SW) (4,370; 90-\$1.49)—"Bad Seed" (WB) (5th wk). Fair \$8,500. Last week, \$11,000.

Midtown (Goldman) (1,000; \$1.20)—"Oklahoma" (Magna) (6th wk). Okay \$13,000. Last week, \$12,000.

Randolph (Goldman) (2,250; 99-\$1.49)—"Tea and Sympathy" (M-G) (2d wk). So-so \$16,000. Last week, \$26,000.

Stanley (SW) (2,900; 99-\$1.80)—"War and Peace" (Par) (3d wk). Good \$14,000. Last week, \$20,000.

Stanton (SW) (1,483; 99-\$1.49)—"Port Afrique" (Col) and "Cha Cha Cha Boom" (Col). Dull \$7,000. Last week, "7 Men from Now" (WB), \$8,000.

Trans-Lux (T-L) (500; 99-\$1.80)—"Trapeze" (UA) (15th wk). Dim \$2,700. Last week, \$3,200.

Viking (Sley) (1,000; 75-\$1.49)—"Attack" (UA) (2d wk). Stout \$11,000 or less. Last week, \$16,000.

World (Pathe) (499; 99-\$1.49)—"Hose of Ricordi" (Indie). Good \$8,000. Last week, "Maddalena" (Indie), \$3,500.

# 'Things' Rugged \$15,000, Denver; 'Attack' 12G, 2d

Denver, Oct. 9.

"Best Things in Life Are Free" is topping the city currently with fancy takings at the Centre. It is holding over. "Lisbon" looms fair at the Denver. "Attack" still is robust in second frame at Paramount. "Power and Prize" looms surprisingly slow at Orpheum.

## Estimates for This Week

Centre (Fox) (1,247; 75-\$1.25)—"Best Things in Life" (20th). Fancy \$15,000. Last week, "Bus Stop" (3d wk), \$10,000.

Denver (Fox) (2,525; 70-90)—"Lisbon" (Rep) and "Rio Grande" (Rep) (reissue). Fair \$10,000. Last week, "Bad Seed" (WB) and "Secret Treasure Mountain" (Col) (2d wk), \$8,000.

Esquire (Fox) (742; 75-90)—"Richard III" (Lop). Fine \$3,000. Last week, on reissues.

Orpheum (RKO) (2,600; 70-90)—"Power and Prize" (M-G) and "Frontier Gambler" (Indie). Slow \$8,000 or less. Last week, "Tea and Sympathy" (M-G) and "Naked Hills" (AA), \$12,500.

Paramount (Wolfberg) (2,200; 70-90)—"Attack" (UA) and "Gun Brothers" (UA) (2d wk). Robust \$12,000 or close. Last week, \$18,000.

Vogue (Sher-Shulman) (442; 75-90)—"Proud and Beautiful" (King) (2d wk). Fair \$1,200. Last week, \$1,600.

With Monday (8) being celebrated in Canada as Thanksgiving Day, major exhibitors have been saving up top product to cash in. "War and Peace" is off to a wham start at the Imperial. Famous Players' flagship and largest house in Canada, "Tea and Sympathy" playing Loew houses is terrific. No theatres are open in Toronto on Sundays but, for the national holiday, this legality was avoided by special Sunday (7) midnight showings, starting at 12:05 a.m. and running time, is being limited to four-a-day schedule with the Imperial's doors being opened at 9 a.m. and not even a newsreel being on the bill. First two nights of "War and Peace" saw heavy lineups in the rain, and hundreds were turned away. Same situation applies to "Tea," gross exceeding "Peace" and topping city via the big two-house combo. "The Mountain" is good at two houses. "Private's Progress" shapes nice at two other theatres.

## Estimates for This Week

Circle, Towne (Taylor) (750; 695; 60-\$1)—"Private's Progress" (IFD). Nice \$8,000. Last week, "Catered Affair" (M-G) (3d wk), \$5,000.

Colony, Danforth, Fairlawn, Hub, Odeon (Rank) (839; 1,351; 1,165; 1,242; 2,518; 60-\$1)—"Reach for Sky" (Rank) (3d wk). Satisfactory \$20,000, with Odeon alone getting \$12,000. Last week, \$30,000.

Downtown, Glendale, Scarborough, State, Westwood (Taylor) (1,054; 995; 694; 698; 994; 50-75)—"Francis in Haunted House" (U) and "Price of Fear" (U). Lean \$10,000. Last week, "Dakota Incident" (Rep) and "He Laughed Last" (Col), \$12,500.

Uptown, University (FP) (1,080; 1,556; 60-\$1)—"The Mountain" (Par). Good \$16,000. Last week, "Vagabond King" (Par), \$14,000.

Hyland (Rank) (1,357; 75-\$1)—"Jacqueline" (Rank). Off to nice \$8,000. Last week, "The Mudlark" (Rank) (reissue), \$6,000.

Imperial (FP) (3,344; 75-\$1.50)—"War and Peace" (Par). Terrific \$30,000. Last week, "Santiago" (WB), with \$1.10 top, \$13,000.

International (Taylor) (557; \$1)—"Richard III" (IFD) (reissue) (3d wk). Still holding okay at \$3,000. Last week, same.

Loew's, Uptown (Loew) (2,098; 2,745; 75-\$1.25)—"Tea and Sympathy" (M-G). Wham \$36,000 at this two-house combo. Last week, Loew's, "Ambassador Daughter" (UA) (2d wk), at 75c-\$1, \$8,000; Uptown, "High Society" (M-G) (5th wk), at same scale, \$8,000.

Shea's (FP) (2,375; 60-\$1)—"King and I" (20th) (1st wk). On end-of-run reports, upping this to \$10,000. Last week, \$8,000.

Tivoli (FP) (995; \$1.50-\$2)—"Oklahoma" (Magna) (24th wk). Still hefty at \$10,000. Last week, same.

# 'Peace' Pacing Cincy At Sock \$21,000; 'Wonders' Great 26G, 'Prize' 10G

Cincinnati, Oct. 9.

"War and Peace," smash at the Palace, is lifting the downtown total this week, with all houses light in afternoons because of World Series. "Power and Prize" shapes fairish at huge Albee. Third newcomer, "Satellite in Sky," is dim at the Grand. Only holdover, "Best Things in Life Are Free," looms okay in second week at Keith's. High level is maintained by "Seven Wonders of World" in 18th week.

## Estimates for This Week

Albee (RKO) (3,100; 75-\$1.25)—"Power and Prize" (M-G). Moderate \$10,000 or near. Last week, "Tea and Sympathy" (M-G), \$12,500.

Capitol (Ohio Cinema Corp.) (1,376; \$1.20-\$2.65)—"Seven Wonders of World" (Cinerama) (18th wk). Great \$26,000. Last week, \$26,400.

Grand (RKO) (1,400; 75-\$1.10)—"Satellite in Sky" (WB) and "River Changes" (WB). Slow \$4,500. Last week, "Bigger Than Life" (20th) and "That Lady" (UA), ditto.

Keith's (Shor) (1,500; 75-\$1.25)—"Best Things in Life" (20th) (2d wk). Good \$7,500 after \$9,600 bow.

Palace (RKO) (2,600; 90-\$1.50)—"War and Peace" (Par). Smash \$21,000. Holds. Last week, "Pillars of Sky" (U), at 75c-\$1.10 scale, \$7,000.

# STURDY H.O.'S BOLSTER B'WAY

**Chi Perks; 'Peace' Sockeroo \$45,000,  
'Gold Cad' Lively 38G, 'Lust' Lusty  
17G, 'Wagon' 14G, 'Mountain' Ditto**

Chicago, Oct. 9.  
A raft of openers this round is hyping first-run biz here and several look good for long runs.

"War and Peace" shapes a hotsty \$45,000 in first week at State-Lake. "Solid Gold Cadillac" is heading for a nice \$38,000 in opener at the Chicago. In the first at Oriental, "Bigger Than Life" looks dull, \$23,000. "Lust for Life" shapes wow \$17,000 at the Loop. Also new, "Last Wagon" should hit a fast \$14,000 at Grand. "The Mountain" is landing a swell \$14,000 too in same frame at the Esquire. "1984" should get a sock \$9,000 in the preem Surf week. World looms fair \$3,800 with "Proud and Beautiful" in first.

"Crime in Streets" and "Young Guns" double bill is still hot in second at the Roosevelt. Twill bill of "Untamed Mistress" and "King of Coral Sea" stays solid in second at the Morac.

"Tea and Sympathy" is slightly disappointing in third United Artists frame. "High Society" is still right up there in sixth round at Woods. "Oklahoma" stays okay in the 41st round at the McVickers. "Cinerama Holiday" is still a wow in 68th frame at Palace.

**Estimates for This Week**  
Carnegie (Tele-T) (480; 95)—"Secrets of Reef" (Cont) (4th wk). Slow \$2,200. Last week, \$4,200. Chicero (B&K) (3,900; 98-\$1.25)—"Solid Gold Cadillac" (Col). Swell \$38,000. Last week, "Un-guared Mount" (U), \$23,000.

Esquire (H&E Balaban) (1,400; \$1.25)—"The Mountain" (Par). Nifty \$14,000. Last week, "Vagabond King" (Par), \$7,500. Grand (Indie) (1,200; 98-\$1.25)—"Last Wagon" (20th) and "Leather Saint" (Par). Fast \$14,000. Last week, "Outside Law" (U) and "Behind High Wall" (U), \$8,000.

Loop (Tele-T) (608; 700-\$1.25)—"Lust For Life" (M-G). Wow \$17,000. Last week, "Catered Affair" (M-G) (4th wk), \$7,000.

McVickers (JL&S) (1,580; \$1.25-\$3)—"Oklahoma" (Magna) (41st wk). Dullish \$16,000. Last week, \$19,000.

Monroe (Indie) (1,000; 67-87)—"Untamed Mistress" (Indie) and "King of Coral Sea" (AA) (2d wk). Nice \$8,000. Last week, \$7,500.

Oriental (Indie) (3,400; 98-\$1.25)—"Bigger Than Life" (20th). Dull \$23,000. Last week, "Bus Stop" (20th) (4th wk) \$15,500 in 5 days.

Palace (Indie) (1,484; \$1.25-\$3.40)—"Cinerama Holiday" (Cine-ma) (68th wk). Solid \$21,000. Last week, \$20,000.

Roosevelt (B&K) (1,400; 65-90)—"Crime in Streets" (AA) and

(Continued on page 20)

**Prov. Happy; 'Hills' Hot  
11G, 'She-Creature' 10G,  
'Tea' Tasty \$11,000, 2d**

Providence, Oct. 9.  
Exhibs are happy hereabouts with one exception. Majestic with "Burning Hills" State with second week of "Tea and Sympathy" and RKO Albee with "She-Creature" are running neck and neck, and all excellent. Strand is the lone disappointment with "Cha Cha Boom." Loew's State had Adlai Stevenson plugging their next pic when smart exploiters rang in a "solid gold cadillac" for him to ride in while in Providence Saturday (6).

**Estimates for This Week**  
Albee (RKO) (2,200; 50-85)—"She-Creature" (AIP) and "It Conquered the World" (Indie) Heavy tv bally paying off at around swell \$10,000. Last week, "Gunsmoke" (U) and "Wings of Hawk" (U) (re-issues), \$6,000.

Majestic (Fay) (2,200; 50-85)—"Burning Hills" (WB) and "Amazon Trader" (WB). Hotsy \$17,000. Last week, "Bad Seed" (WB) (2d wk), \$9,500.

State (Loew) (3,200; 75-90)—"Tea and Sympathy" (M-G) (2d wk). Still big at \$11,000. First week was \$19,500.

Strand (Silverman) (2,200; 50-85)—"Cha Cha Boom" (Col) and "Spin A Dark Web" (Col). Sad \$3,000. Last week, "Hold Back Night" (AA) and "3 For Jamie Dawn" (AA), \$6,000.

**H.O.'s Top Buff.; 'Things'  
Brisk 10G, 'Unknown' 11G**

Buffalo, Oct. 9.

Biz is above average, with 30 many holdovers because of heavy weekend patronage, it being Canada's Thanksgiving Monday (8). "Toward the Unknown" and "Best Things in Life Are Free" are stand-out holdovers, latter making best showing. "Seven Wonders of World" soared in sixth week to top fifth round.

**Estimates for This Week**  
Buffalo (Loew) (3,000; 60-90)—"Tea and Sympathy" (M-G) (2d wk). Neat \$11,000. Last week, \$15,000.

Paramount (Par) (3,000; 50-80)—"Toward Unknown" (WB) and "Queen of Babylon" (20th) (2d wk). Nifty \$11,000. Last week, \$15,000.

Center (Par) (2,000; 50-80)—"Best Things in Life" (20th) (2d wk). Big \$10,000. Last week, \$12,000.

Lafayette (Basil) (3,000; 50-80)—"Hold Back Night" (AA) and "Young Guns" (AA). Hefty \$11,500. Last week, "Walk Proud Land" (U) and "Behind High Wall" (U), \$9,500.

Century (Buhawk) (1,400; \$1.25-\$2)—"Oklahoma" (Magna) (8th wk). Bright \$10,000. Last week, same.

Teck (Cinema Products) (1,200; \$1.20-\$2.40)—"Seven Wonders of World" (Cinerama) (6th wk). Pushed to socko \$20,000. Last week, \$16,500.

**'Peace' Hotsy 19G,  
St. Loo; 'Tea' Same**

St. Louis, Oct. 9.

It's a close race between "Tea and Sympathy" and "War and Peace" in current session for total coin. Both are big. Biz elsewhere at the big houses is mostly fair to good; "Vagabond King" shapes only fairish. "Seven Wonders of World" dipped below average for first time since run began at Ambassador. Weather was clear and cool over the past weekend.

**Estimates for This Week**  
Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Seven Wonders of World" (Cinerama) (24th wk). Good \$14,000. Last week, \$14,300.

Esquire (1,400; 75-90)—"Vagabond King" (Par). Fair \$5,000. Last week, "Run For Sun" (UA) (2d wk), \$3,000.

Fox (F&M) (5,000; 51-75)—"Solid Gold Cadillac" (Col) and "He Laughed Last" (Col). Opened today (Tues.). Last week, "Best Things in Life" (20th) and "Brave and Bold" (RKO), fine \$17,000.

Loew's (Loew) (3,221; 50-85)—"Tea and Sympathy" (M-G). Swell \$19,000. Last week, "High Society" (M-G) (3d wk), \$19,500.

Orpheum (Loew) (1,914; 50-85)—"Moon Is Blue" (UA) and "High Noon" (UA) (reissues). Good \$7,000. Last week, "Kiss Before Dying" (UA) and "Nightmare" (UA), ditto.

Pagant (St. L. Amus.) (1,000; 99)—"Private's Progress" (Indie) (2d wk). Okay \$2,000 after \$2,700 in first stanza.

Richmond (St. L. Amus.) (400; \$1.10)—"Private's Progress" (Indie) (2d wk). Fair \$1,500 following \$2,000 initial frame.

St. Louis (St. L. Amus.) (4,000; 75-\$1.25)—"War and Peace" (Par). Big \$9,000 or over. Last week, "Bigger Than Life" (20th), \$7,500.

Shady Oak (St. L. Amus.) (800; \$1.10)—"Bigger Than Life" (20th) (2d wk). Good \$2,000. Last week, "Secrets Reef" (Indie), \$1,200.

Missouri (F&M) (3,500; 51-75)—"Best Things in Life Are Free" (20th) and "Bold and Brave" (RKO). Relighted this house today (Tues.).

**'TEA' 145G, 2D,  
'SEED' 27G, 4TH**

While the World Series games obviously hurt matinees, the thousands in the city for the annual classic generally helped ticket sales in the evenings. There are no new, important pictures, save one arty entry, to help trade in the present stanza. The fact that many Canadians visited Manhattan on Monday (8), Canada's Thanksgiving Day, or during the weekend was a plus factor. Better business tone is enabling many firstruns to hold close to last week's total.

"Tea and Sympathy" with stage-show again is getting top coin, with a sturdy \$145,000 for second session at the Music Hall. Bill stays on. "Best Things in Life Are Free" is holding remarkably well with \$22,000 in sight for initial holdover round at the Victoria.

Judy Garland and her all-vau-de show wound up the second week at the Palace last night (Tues.), with a capacity \$57,000. Seats now are being sold to Nov. 18, and soon may take in Dec. 4. "Power and Prize" is slumping to a light \$11,000 or less in the 8-day second round at the State, with "Heaven and Hell" opening tomorrow (Thurs.). "At-Seed" held at fancy \$14,000 in third week at the Mayfair.

"Grand Maneuver" hit \$14,500 in first round at the arty Studio. "Toward the Unknown" is heading for a solid \$38,000 in second week at the Paramount, and goes a third. "Seven Wonders of World" climbed ahead of previous week to hit a great \$47,300 in 25th stanza at the Warner. "War and Peace" held near the sixth week's total to land a smash \$40,000 in seventh session at the Capitol.

"Bad Seed" running very close to the preceding week, held at big \$27,000 in fourth frame at the Astor. "Lust For Life" held at a wham \$24,500 in third round at the Plaza, mighty close to the record second-week take. "Bus Stop" with stagework wound up a 5-day sixth session at the RKO last night (Tues.) with an okay \$36,000.

"Giant" preems tonight (Wed.) as a special benefit, regular run starting tomorrow (Thurs.).

"Moby Dick" was brought back for three days last week after it had run five days in 13th week at the Criterion. House is now closed to ready for launching of "10 Commandments" with advance seat sale already running big. Reserved-seat policy has \$3.30 top. "Last Wagon" is heading for okay \$7,500 in final (3d) week at the Globe. "Pillars of Sky" replaces Friday (12).

**Estimates for This Week**  
Astor (City Inv.) (1,300; 75-\$2)—"Bad Seed" (WB) (5th wk). Fourth session ended last night (Tues.) held at remarkably big \$27,000 after \$29,000 for third.

Baronet (Readle) (430; \$1.25-\$1.80)—"Secrets of Reef" (Indie) (12th wk). The 11th round ended Monday (8) was okay \$3,700. The 10th week was \$4,400.

Capitol (Loew) (4,820; \$1-\$2.50)—"War and Peace" (Par) (8th wk). Seventh round concluded last night (Tues.) was lofty \$40,000 as against \$45,000 in sixth week. Continues.

Fine Arts (Davis) (468; 90-\$1.80)—"Rift" (UMPO) (19th wk). The 18th stanza finished last night (Tues.) was nice \$7,200. The 17th was \$8,500. "Marcelino" (UMPO) set to preem night of Oct. 22.

Globe (Brandt) (1,500; 70-\$1.50)—"Last Wagon" (20th) (3d wk). This session winding tomorrow (Thurs.) looks like okay \$7,500. Second was \$9,500. "Pillars of Sky" (U) is due in Friday (12).

Guild (Guild) (450; \$1-\$1.75)—"Private's Progress" (DCA) (12th wk). The 11th round ended Monday (8).

(Continued on page 20)

**Estimates Are Net**

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net in income.

The parentetic admission prices, however, as indicated, include the U. S. amusement tax.

**L.A. Biz Lagging But 'Bus' Oke  
\$31,000; 'Tea' Sweet 20G, 'Moment'  
NSG 70G, 12 Spots, 'Lust' 9G, 3d**

**'Things' Smooth \$7,000,  
Omaha; 'Reprisal' 4½G**

Omaha, Oct. 9.

Biz remains spotty at the downtown firstruns this week. However, the in-person stim of Guy Madison at the Brandeis Saturday (6) helped his "Reprisal" to a good mark. "Best Things in Life Are Free" is lagging behind hopes at the Omaha but its still fairly good. "Last Wagon" is sluggish at the Orpheum although slightly better than recent westerns playing at Tri-States flagship.

**Estimates for This Week**  
Brandeis (RKO) (1,000; 75-90)—"Reprisal" (Col) and "Secret of Treasure Mountain" (Col). Shapes okay \$4,500 or near. Last week, "1984" (Col) and "Gamma People" (Col), \$3,000.

Omaha (Tristates) (2,000; 75-90)—"Best Things in Life" (20th). Good \$7,000 or better. Last week, "Vagabond King" (Par) and "Leather Saint" (Par), \$4,000.

Orpheum (Tristates) (2,890; 75-90)—"Last Wagon" (20th) and "Queen of Babylon" (20th). Light \$7,500. Last week, "Walk Proud Land" (U) and "3 Jamie Dawn" (AA), \$6,500.

State (Goldberg) (860; 75-90)—"Tea and Sympathy" (M-G) (2d wk). Dipping to oke \$3,500 after \$6,500 bow.

**'Peace' Powerful  
\$25,000, Mpls. Ace**

Minneapolis, Oct. 9.

With the Minnesota U-Purdue season's opening football game here drawing a capacity crowd of 65,200, top attendance for an opener, attention was diverted somewhat from the showhouses over the past weekend. Nevertheless, one newcomer, "War and Peace," with the boosted scale got off to a tremendous start. Many of the other fresh entries are ordinary. It's the 10th stanza for "Seven Wonders of World" and second for "Tea and Sympathy," which is doing fine here, and moverover for "Best Things in Life Are Free."

**Estimates for This Week**  
Century (S-W) (1,150; \$1.75-\$2.65)—"7 Wonders of World" (Indie) (10th wk). Holding at recent highs, and still boffo at \$19,000 last week, \$19,500.

Gopher (Berger) (1,000; 85-90)—"The Boss" (UA). Tepid \$2,500. Last week, "Rawhide Years" (U), \$3,500.

Lyrie (Par) (1,000; 85-90)—"Best Things in Life" (20th) (m.o.). Here after fair initial Radio City stanza; Fair \$4,000. Last week, "Attack" (UA), \$5,500 in 8 days.

Radio City (Par) (4,100; 90-\$1.50)—"War and Peace" (Par). This one has had a tremendous buildup, including crix' raves. Doors open at 10 a.m. during run. Upped prices and heavy patronage point to sockeroo \$25,000. Last week, "Best Things in Life" (20th), \$9,000 at 85c-90c top.

RKO Orpheum (RKO) (2,800; 75-90)—"Satellite in Sky" (WB) and "Seven Men From Now" (WB). Too many this type thriller here recently. So slender \$6,000 is about all. Last week, "1984" (Col) and "Gamma People" (Col), \$6,000.

RKO Pan (RKO) (1,650; 75-90)—"Outside Law" (U) and "Behind High Wall" (U). Light \$3,500. Last week, "Bad Seed" (WB) (5th wk), \$4,000.

State (Par) (2,300; 85-90)—"Tea and Sympathy" (M-G) (2d wk). Fat \$7,000. Last week, \$14,000.

World (Man) (75-\$1.20)—"Ambassador's Daughter" (UA). Well regarded comedy, but not setting boxoffice afire. Fairly good \$4,000. Last week, "King and I" (20th) (12th wk), \$3,900 in 8 days at 85c-\$1.25. Also playing St. Paul World day-date and finishing there after 11 weeks, "King" garnered huge \$130,000 for Twin Cities' runs.

Los Angeles, Oct. 9.

There is not much improvement to local boxoffice trend currently, most new openers this week being principally fair or worse. Exceptions are "Tea and Sympathy," heading for \$20,000 at Pantages, and "Bus Stop," good \$31,000 or near in four situations. "Un-guared Moment," also new, shapes medium \$19,000 in three theatres plus \$51,000 in one nabe and eight drive-ins.

"Power and Prize" looks thin \$9,000 or under in two houses. "Cha, Cha, Boom" is heading for slow \$13,000 or near in three spots. "Lust For Life" continues showing a strong pace, with third week at Fine Arts bettering \$9,000. "Best Things in Life Are Free" is rated okay \$13,000 or near in second Chinese stanza. "War and Peace" still is good with \$13,500 in seventh week at Hollywood Paramount.

**Estimates for This Week**  
Pantages (RKO) (2,812; \$1-\$1.75)—"Tea and Sympathy" (M-G). Good \$20,000. Last week, "High Society" (M-G) (9th wk-6 days), \$7,900.

Los Angeles, New Fox, Riz, Loyola (FWC) (2,097; 965; 1,363; 1,248; 90-\$1.50)—"Bus Stop" (20th) and "Blonde Bait" (Indie). Fine \$31,000. Last week, L.A., Loyola with Hollywood, "Last Wagon" (20th) and "Frisky" (Indie) (2d wk), \$13,600. New Fox with Globe, "Crash Dive" (20th) and "Halls of Montezuma" (20th) (reissues), \$5,400.

State, Hawaii (UATC-G&S) (2,405; 1,100; 90-\$1.25)—"Power and Prize" (M-G) and "No Place Hide" (AA). Thin \$9,000 or near. Last week, State only, "Task Force" (Indie) and "Fighting 69th" (Indie) (reissues), \$5,600.

Downtown Paramount, Iris, Uptown (ABPT-FWC) (3,300; 816; 1,715; 85-\$1.25)—"Cha Cha Boom" (Col) and "Miami Expose" (Col). Slow \$13,000 or close. Last week, D'town Par, "Beyond Reasonable Doubt" (RKO) and "Big Sky" (RKO) (reissue) (2d wk), \$5,700; others in different units.

Downtown Warner, Wilern, Hollywood (SW-FWC) (1,767; 2,344; 756; 90-\$1.50)—"Un-guared Moment" (U) and "Showdown at Abilene" (U). Medium \$19,000. Last week, D'town, Wilern with Iris, "Bullfight" (Indie) and "King of Coral Seas" (AA), \$15,700.

Chinese (FWC) (1,908; \$1.25-\$2)—"Best Things in Life" (20th) (2d wk). (Continued on page 20)

**'Things' Lofty \$12,000,  
L'ville; 'Unknown' Boff  
\$9,000, 'Okla.' 10G, 7th**

Louisville, Oct. 9.

Biz at downtown firstruns continues at a smooth clip this week. Competish from summerlike weather are holding some pick back. Best showing currently is by "Toward the Unknown" with smash take at the Mary Anderson. "Best Things in Life Are Free" shapes sturdy at Rialto. "Killers" and "Sleeping City" at the Kentucky is big for oldies. Seventh week of "Oklahoma" at the Brown continues good.

**Estimates for This Week**  
Brown (Fourth Avenue-Loew's) (1,000; \$1.50-\$2)—"Oklahoma" (Magna) (7th wk). Good \$9,000 or over after last week's \$11,000.

Kentucky (Switow) (1,000; 50-85)—"Killers" (U) and "Sleeping City" (U) (reissues). Big \$5,000. Last week, "Walk Proud Land" (U), \$7,000.

Mary Anderson (People's) (1,000; 50-85)—"Toward Unknown" (WB). Town's bright spot with smash \$9,000. Last week, "Bad Seed" (WK) (2d wk), \$6,000.

Rialto (Fourth Avenue) (3,000; 50-85)—"Best Things in Life" (20th). Sturdy \$12,000. Last week, "Pillars of Sky" (U) and "Show-down at Abilene" (U), \$8,500.

State (Loew's) (3,000; 50-85)—"Tea and Sympathy" (M-G) (2d wk-5 days). Winds up local run with dull \$3,500. Last week, \$7,500.

## Another Plot to Overthrow 'Shortage'; Sounds Like Hal Makelim's Plan But With Multiple Producers

A plan by which yesteryear's now outlawed block booking system can be revived without Federal Government opposition is being weighed by a number of U. S. indie producers. The proposal, which is seen as having merit in some industry quarters, is still in an initial exploratory stage and no concrete steps have as yet been taken to put it into effect.

In essence, the idea is similar to the plan which Hal Makelim proposed a year ago but never was able to get off the ground. It would involve the organization of a group of well-known independent producers who by their accomplishments over the years have built up a reputation for quality and ability among exhibitors.

These producers would assemble a production program of six to eight pictures which would be presented in advance to exhibitors. Each of the pictures would have a certain classification, perhaps, two being 50% pictures, several being 35%, etc. Provision would be made for sliding scales and adjustments and perhaps for the cancellation right on two. The pictures, on the basis of the producer, the story, and the stars, would be booked far in advance prior to production similar to the system in vogue prior to the outlawing of block booking.

On the basis of advance payments or guaranteed play contracts, the producers could assemble the coin for the production. This system, it's argued, would provide theatremen with a new source of product in today's film short market and also give assurance to exhibitors that they will receive a specified number of pictures each year.

One indie producer has already explored the situation with the Dept. of Justice and was told there would be no objection to the plan as long as the pictures were not distributed by one of the major companies operating under the consent decrees. According to the producer, this bottleneck could be overcome by employing a distribution outfit not subject to the anti-trust restrictions, such as, for example, Buena Vista, Allied Artists, or Distributors Corp. of America.

There was admission that there were many obstacles in the plan that still had to be worked out, but it was considered highly feasible if the right producers were assembled. One obstacle seen in offering the pictures before production is the difficulty in lining up stars far in advance for each project. When the major companies operated under the block booking system, they had the stars under contract and it was no problem for them to provide the players initially offered. This problem was answered with the comment that the theatremen would have to rely on the reputation of the producer who, after all, would not attempt to peddle an inferior piece of merchandise. In addition, it was pointed out that the star system is not a guaranteed sign of success. The basic ingredients, it was stressed, would be the story and the producer involved in converting it to the screen.

## Warn RKO Staffers Not To Hint Its 'Scoundrel' Is Late Serge Rubinstein

RKO Pictures legal eagles have issued a warning to the pub-ad department to avoid any linking of the "Diary of a Scoundrel" with the late Serge Rubinstein. Viewers who have seen advance screenings of the picture have detected a resemblance between the character in the film and the international mystery man who was found murdered in his Fifth Avenue home last year.

Although Rubinstein lived on Fifth Avenue, RKO has deleted from its ads reference to a "Park Avenue Scoundrel" in order to avoid even a hint of a connection with Rubinstein.

## Briefs from Lots

Hollywood, Oct. 9. Victor Jory snagged a top role in Sam Katzman's "The Man Who Turned to Stone" at Columbia... Mitzi Gaynor into Paramount's Joe E. Lewis biopic, "The Joker Is Wild"... Marjorie Main and Percy Kilbride will be teamed again in "The Kettles on Old MacDonald's Farm at U. S. George Sanders, Eleanor Parker and Bill Travers in Metro's "The Painted Veil"... Harry Belafonte set to sing three tunes as background music for Sol Baer Fielding's "Trooper Hook"... Tommy Cook cast by U. S. in "Night Passage"... Dana Wynter replaces Jennifer Jones in Darryl F. Zanuck's "The Sun Also Rises"... New indie outfit, Anthony Mann Productions, will tee-off with "God's Little Acre"... James Whitmore and E. G. Marshall joined Sal Mineo in Columbia's "The Cunnings and the Haunted"... Gene Tierney returns to film to co-star with Richard Widmark in "The Wayward Bus" at 20th-Fox.

Metro signed Orson Welles to direct "Tip On A Dead Jockey," starring Robert Taylor... Metro will release "Happy Journey" as "Happy Road"... U. S. cast Donald Curtis in "Night Passage"... Same studio handed Troy Donahue an exclusive player contract... Cuban actress Lilia Laso signed for three films by Dudley Pictures Corp... Diana van der Vlis signed a three-picture deal with David Susskind... U. S. renewed Valentine Davies for another year as writer-director... Charlotte Austin drew fame lead in Sam Katzman's "The Man Who Turned to Stone" at Columbia... J. Carroll Naish handed a top role in Philip A. Waxman's indie, "The Cunnings and the Haunted"... Ray Milland will star in the Benedict Bogeaus indie, "Conquest".

Joan Blondell will play a mother role in "This Could Be the Night" at Metro... David Niven and Barbara Rush set as co-stars in "Oh, Men, Oh, Women" at 20th-Fox... Jeanne Crain cast as a British ballerina in "Les Girls" at Metro... Olive Blakeney returns to the screen for 20th-Fox's "Three Brave Men"... Paul Kelly replaces Richard Boone in Pine-Thomas' "Ball Out at 43,000"... "Fear Strikes Out" is the new tag on "The Jim Piersall Story" at Paramount... Bel-Air signed Lex Barker as male lead in "Jungle Heat"... French actress Etchika Choureaud will play opposite Tab Hunter in "C'est La Guerre" at Warners... Mala Powers drew fame lead in "The Man From Abilene" which will tee off the new Brady-Glasser Productions... U. S. assigned Jack Arnold to direct "Pay the Devil".

Ed Williamson To Manhattan  
Ed Williamson, Warner Bros. Southwest district manager, has been promoted to Midwest division sales manager for the company. He'll headquarter in New York.  
Grover Livingston, Southeast district manager, has been named to take over as Southern district manager, a new position. He'll headquarter in Dallas.

## 186,500 Shares In Disney Up For Owners' Grab

Stockholders of Walt Disney Productions Inc., will be offered rights to purchase approximately 186,500 shares of common stock, prexy Roy O. Disney has revealed.

They may subscribe, via primary right, to one share of common stock for every seven shares held, at \$20 per share, approximately the current market price. They also will receive a secondary right to subscribe, at \$20 per share, to any shares of issue remaining after the primary rights have been exercised.

Additionally, for every share subscribed through primary and secondary rights, stockholders may further purchase one additional share at \$22, good until Nov. 30, 1957.

Atlas Corp., which now holds approximately 225,000 shares of stock has given notice that it will exercise all of its primary rights and intends also to exercise its secondary rights in full. All stock, therefore, not purchased by others will be taken by Atlas, which has been a big stockholder for years. Present Atlas holdings account for approximately 17% of total common stock outstanding, while the Disney family owns approximately 54%.

Disney Productions had previously planned to issue a block of subordinated convertible debentures. However, it was decided to withdraw from the proposed debenture financing and make the stock offering instead of shareholdings.

Approximately \$3,700,000 in cash will be realized from sale of the 186,500 shares. This, according to Disney, will be applied to retirement of short term bank loans and balance for working capital.

## Dangers of the Press Preview?

By ABEL GREEN

Two top film entries of the fall season, costing about \$17,000,000 between them, had staged their press previews and in both instances two- or three-line captions comment in syndicated columns brushed off Cecil B. DeMille's "The 10 Commandments" (\$12,000,000 worth of negative) and George Stevens' "Giant" (costing about \$5,000,000), with about the same abandon as if it were a chatter item about some saloon incident.

The DeMille picture doesn't open its two-day Broadway stand at the Criterion until November and "Giant" is due this weekend at the Roxy. But, in both instances, the snide cracks created a conditioning that was negative to the effort; (2), usurped authorized cinematic critical opinion; (3), perhaps violated the supposed "publication date" of reviews, by essaying a pseudo-critique that was careless and with complete disregard to whatever obligations a press review has towards a new show biz entry. Especially when both pictures are far from the quickie calibre.

The syndicated columnists who expressed themselves so tersely and so captiously are no newcomers to the columnar ranks. They

have complete awareness of the obligations from the viewpoint of leveling with their readers—and also realize the difference between a smart-aleck capsule opinion or an studied appraisal of an important piece of Hollywood property. And especially in these parlous times when risk capital of that size is no laughing matter.

There was a time when two or three of the shrewd Coast producers withheld their pix from non-matter who because, as one expressed it, "After it gets through playing to that jaded, wisecracking Beverly Hills-Bel Air HOLMby Hills 'after-dinner-well-sea-picture' private projection-room circuit, whatever chance a player, a writer, or a producer had for stature in his own community is dissipated. You can't beat the wisecracking, ad libbing, running for a drink, wise-guy audience because they're no audience, most of them anyway."

Paramount staged four advance showings of "Ten Commandments" last week and that 1,700-capacity Criterion played to a lot of deadheads. If even a small segment starts making with the dead wisecracks it is evident that such "news previews" are fraught with a kickback danger.

## One-Fifth of \$5,000,000 Capital In For Latin Film Venture; 'Bolivar' Set to Roll With Free Soldiers

### Metro's Chicago Pow

Metro sales managers will convene in Chicago Monday (15) for a two-day session at the Blackstone Hotel on marketing plans for forthcoming product.

Headed by sales veepee Charles M. Reagan, the N. Y. homeoffice contingent will include assistant general sales manager E. M. Saunders and customer relations chief Mike Simons.

Also attending will be Hillis Cass, general sales manager for Canada; Herman Hipps, assistant eastern division sales manager, and the following regional sales chiefs: Rudolph Berger (south), John J. Maloney (central), Burtis Bishop Jr. (midwest), John S. Allen (southwest), John P. Byrne (east), and George A. Hickey (west).

## N.Y. Data Show Foreign Films A Flood' Here

Number of foreign features and shorts brought into this country continues to rise. In the first half of his fiscal year, ended Sept. 30, the N.Y. censor reviewed 298 imports against 244 in the same period in 1955 and 211 in 1954.

Topping the list, for the first time, is Germany with 66 features and shorts. It is followed by China (Hong-Kong) with 63, Mexico with 59, Britain, with 27, Italy, 17; France, 13; Soviet Union, 13; Greece, 7; Austria, 4, and Malaya, 4. Lineup last year saw the Chinese on top with 74, Mexico next with 42, then Germany with 40, Britain, 30; Soviet Union, 16; Italy, 15; France, 9; Spain and Sweden, 2 each. Argentina in 1955 exported 14 pix, but doesn't rate among the top ten this year.

The increase in the number of German films reviewed is significant. In 1954, only 14 German pix were submitted to the N.Y. censor in the first six months of the fiscal year. While shorts are included in the totals, their number is not significant.

The six months' figures are not necessarily an infallible guide to what the entire year may show since an importer might bring in a batch of pix at one time. On the other hand, they are the only reliable figures of what is being imported since it can be safely assumed that no one would wish to pay a fee unless he intended to exhibit the picture.

According to the motion picture division of the N.Y. State Education Dept. (the censor), not a single import was banned by the office in toto. Changes were, however, demanded in several, notably "Lady Chatterley's Lover" which is leading to a court test of the constitutionality of the N.Y. censor law.

### Cleveland Cinerama Set

Stanley Warner has closed the deal with RKO Theatres for the conversion of the Palace Theatre in Cleveland to a Cinerama installation.

The Cleveland house will open Nov. 14 with "This Is Cinerama," first film in the process. New Cinerama unit is the 20th in the U.S. and Canada.

### WANGER HIRES PETERSON

Louis Peterson has been signed to write the screenplay of "Border Trumpet," which Walter Wanger will produce for Figaro Inc.

Peterson, whose play "Take a Giant Step" was produced on Broadway in 1953 and is currently enjoying an off-Broadway revival, leaves for the Coast Monday (15) for script conferences with Wanger. Wanger expects to put "Border Trumpet," a western based on Ernest Haycox's novel, before the cameras shortly after the first of the year. United Artists will release.

Initial step leading to the organization of a Latin American film production company with representation from various South and Central American republics has been completed with the formation in Panama of Cinematografía de Los Americanos. The company comprised of both government representations and private investors, will hold its first board of directors meeting in New York later this month.

Company, patterned after the Organization of the American States, has as its prime objective the production of films which will present a true picture of Latin American life and customs to the international market. As its first project, it will produce entirely in English a film biography of Simon Bolivar, the George Washington of South America. The film will be based on a biography by Enrique Campos, prominent South American author and a member of the parliament of Chile. It will be filmed on location under the supervision of Lester Cowan, the American producer who has been selected by the Latin American group to handle the project.

A total of \$1,000,000 of the company's proposed \$5,000,000 capitalization has reportedly already been raised via subscriptions from governments or from wealthy South American business men. Initially, the undertaking involves only the so-called Bolivarian countries, but the aim is eventually to include all the republics of Latin America. Haiti, although not considered a Latin American country, is a subscriber because of its historical connection with Simon Bolivar. The Haitian government, with authorization of Congress, has purchased a block of shares. Ditto the government of Panama which has named Roberto Heurtematte, former ambassador to Washington and general controller of Panama, as its representative on the board.

In Colombia, the National Bank, the National Federation of Coffee Producers, and the Merchant Fleet of Colombia and Ecuador, put up the coin, naming Eduardo Zuleta Angel, who presided over the United Nations in 1945, as its board member. Gale Plaza, former president of Ecuador, is that country's representative. Henrique J. Brandt, Venezuelan oil millionaire, is an investor and board member. Chile's representative is Hernan Santa Cruz, former ambassador to the United Nations who is credited with sparking the project.

### Shoots In Venezuela

Production of "Simon Bolivar" will begin in March in Venezuela. It will also be filmed in parts of the other Bolivarian countries. There will be no Spanish version of the film. Cowan convinced the group that an all-English version, released by an American distributor, will more easily achieve the purpose of having the film reach the world market.

The film has been budgeted at \$2,500,000 and is being geared for a three-hour running time. All the governments involved will lend full cooperation, with Venezuela and Colombia, for example, making their armies available to recreate Bolivar's famous battles. Local governments will also foot the bills for housing and transporting the actors and the technical crew.

Cowan, now on the prowl for a director and stars, said the film would be shot either in Cinerama or Todd-AO.

As part of the public relations program for the film, the Venezuelan Tourist Bureau will invite 100 leading U.S. newsmen to witness the recreation of the Battle of Carabobo in which some 10,000 soldiers will be used. Interiors will be filmed in Mexico, Chile, or Argentina, the three countries where adequate studio space is available.

### 'King & I' in Toronto

Toronto, Oct. 9.

"The King and I" played to more than 200,000 persons in just over eight weeks at 2,375-seat Shea's Theatre, Toronto, and is sure of a 10th. Manager Len Bishop believes it's a house record.



# EIRE BIDS FOR U.S. PRODUCERS

## Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (9)

1956	High	Low	Weekly Vol.	Weekly High	Weekly Low	Tues. Close	Net Change for week
32 1/2	24 5/8	Am Br-Par Th	91	26 3/4	25 1/2	26	+ 1 3/4
32 1/2	22 1/2	CBS "A".....	66	30 1/4	28 1/2	30 3/4	+ 1 1/4
32 1/2	22 1/2	CBS "B".....	29	28 1/2	29	29 1/2	+ 1 1/4
26 1/4	18 1/2	Col Pix.....	21	19 1/2	18 1/2	19	+ 1/4
16 3/4	14	Decca.....	45	14 1/2	14 1/2	14 1/4	+ 3/4
100 1/2	75 1/4	Eastman Kdk	73	80 3/4	88 1/2	90 1/2	+ 2 3/4
4 3/4	3 1/2	EMI.....	37	3 3/4	3 1/4	3 1/4	+ 1/2
12	7	List Ind.....	162	7 3/4	7	7 1/2	+ 1/2
25 1/4	17 1/2	Loew's.....	234	20	19 1/2	19 1/4	+ 1/2
9 1/4	7 1/8	Nat. Thea.....	63	7 5/8	7 1/4	7 3/8	+ 1/2
36 1/2	30 1/2	Paramount.....	99	31 1/2	30 3/8	31 1/2	+ 1 1/2
36 1/2	18 1/2	Philco.....	144	19 1/2	18 1/2	18 3/4	+ 1/2
50 3/4	37 1/4	RCA.....	422	38 3/4	37 1/2	37 1/2	+ 1/2
8 1/2	5 1/2	Republic.....	43	6	5 1/2	5 1/2	+ 1/2
15 1/2	12 3/4	Rep., pfd.....	5	12 3/4	12 3/4	12 1/2	+ 1/2
17 3/4	14 3/4	Stanley War.....	30	14 3/4	14 1/2	14 3/4	+ 1/2
29 1/2	22 1/2	Storer.....	164	26 1/2	25 1/2	26 1/2	+ 1 1/2
29 1/4	21 1/4	20th-Fox.....	90	25	24 1/2	24 1/2	+ 1 1/2
29 3/4	24 1/4	Univ. Pix.....	3	25 1/2	25 1/4	25 1/2	+ 1/2
82 1/2	74 1/2	Univ., pfd.....	100	75 1/2	75	75	+ 1/4
29 1/4	18 1/2	Warner Bros.....	39	27	26 1/2	26 3/4	+ 1/2
14 1/4	10 1/2	Zenith.....	19	11 1/4	10 3/4	10 3/4	+ 3/4

### American Stock Exchange

6 1/4	3 3/4	Allied Artists	33	5 1/4	5	5 1/4	+ 1/4
13 1/4	9 3/4	All'd Art., pfd.	1	11 1/4	11 1/4	11 1/4	+ 1/4
2 1/2	1 1/2	C & C Super	443	1 1/2	1 1/4	1 1/2	+ 1/2
10	5 1/2	Du Mont.....	44	6 1/2	6	6 1/2	+ 1/2
4 1/4	2 3/4	Guild Films	35	3 1/2	3 1/2	3 1/2	+ 1/2
7 1/2	3	Nat'l Telefilm	158	7 1/2	7	7 1/2	+ 1/2
5 3/4	2 3/4	Skiatron.....	15	3 3/4	3 1/2	3 1/2	+ 1/2
13 1/4	9	Technicolor	105	9 3/4	9	9 1/2	+ 1/2
4	3	Trans-Lux.....	15	3 3/4	3 1/2	3 1/2	+ 1/2

### Over-the-Counter Securities

	Bid	Ask
Ampex.....	34 3/4	39 1/4
Chesapeake Industries.....	2	3
Cinerama Inc.....	1	1 1/4
Cinerama Prod.....	3	3 1/2
DuMont Broadcasting.....	5 1/4	6 1/2
Magna Theatres.....	2 1/2	3 1/2
Official Films.....	1 1/2	2 1/2
Polaroid.....	79	82
U. A. Theatres.....	7 1/4	8 1/4
Walt Disney.....	19 1/2	21 1/2

\* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

## Back-Dating on Italo Dubbing Fee Hike Puts U.S. Film Biz in Dilemma

Motion Picture Export Assn. is considering hiring legal counsel in Italy to determine the constitutionality of the Italo move in making the dubbing fee hike for U. S. pix retroactive to the first of the year.

MPEA board recently took up the matter, but reached no definite conclusions. The boost in fees is part of the Italian Film Law which was made retroactive in toto. However, the demand for additional coin violates the Italo-American film agreement.

It's pointed out that the American companies would first have to obtain a sound legal opinion before they can move in any direction. On the other hand, even if the opinion favors the U. S. distributors, there's still a question whether they'd want to set the precedent of challenging the constitutionality of the retroactive move since it would undoubtedly set off a chain of other, similar claims.

Italo industry execs intervened on behalf of the Americans on the dubbing fee question, but the Government maintained that the increase, being part of the overall law, had to follow the overall pattern.

### NEBRASKA TO TEXAS

U. S. Senator, Hruska Part of Group Buying Drive-In

Omaha, Oct. 9.

Center Drive-In Theatre Co., which has owners here and in nearby Lincoln, last week purchased a 700-car drive-in theatre at Corpus Christi, Tex.

Owners of the Center are U. S. Senator Roman Hruska of Omaha, Lancaster County Commissioner Russell Brehm of Lincoln, and Herman S. Gould, vet theatremen.

### Zanuck Disagrees

While some see Hollywood's future importance on the wane, Darryl F. Zanuck believes its star is actually rising.

"The trend is towards a return to the studios," he said in Gotham Monday (8). "Fewer of our pictures were made on location abroad this year than last year. The people that do produce abroad are always moaning about how much better Hollywood facilities are."

If the first picture for his new company—"Island in the Sun"—is to be made completely in the Barbados, "it's only because the subject matter requires it," he said.

### Bigness Wanes

Continued from page 3

ed one observer. "People everywhere today expect a true atmosphere in films. It's tougher than ever to fake anything. Hollywood served its purpose well when the motion pictures lived wholly in a world of make-believe. Can you imagine a 'Three Coins in a Fountain' produced on a backlot?"

Through the years, voices have been raised against the concentration of production on the Coast where it was established in the early 1900s and flourished in the sun, away from tax collectors and the New York trust. The immediate purpose was served, but it wasn't long before the conviction grew that Hollywood was too far removed from the lifstream of American thought. Production from time to time has proved that argument wrong, but now the trend is being reversed. The legend of Hollywood may be due for a revise.

## NEW LAW FAVORS DOLLAR DEALS

Hollywood, Oct. 9. Recent legislative action has paved the way for a new accent on film producing in Ireland and plans are being drawn up for a three-stage studio to be constructed just outside Dublin, Dan O'Herlihy reported on his return from a trek to England and Ireland. O'Herlihy conferred in Dublin with Ben Kiely on the screenplay of Kiely's book "Honey Seems Bitter," which O'Herlihy will produce independently.

"Bitter" probably will be made in Dublin but at the present rate of interest in production there will probably not be the first film to use the new studios. Construction is being mapped by Lord Killanin, partnered with John Ford in Four Provinces films, who has some film projects of his own scheduled.

Legislative action which helped pave the way for the new construction, O'Herlihy explained, was prompted by the Irish desire to detach the country from the pound sterling area and encourage dollar investments. With this in view, the Irish have rescinded an old law which stipulated that any company operating there had to be owned 51% by Irish nationals. This has been changed so that a firm owned wholly by Americans can produce there. Irish also have changed the status relative to the Central Bank so that dollars earned by Irish nationals now go directly to Ireland instead of to the Central Bank in London where it was available only upon application.

New studio offers good prospects for production, O'Herlihy pointed out, since it provides facilities in a country where costs are considerably lower than they are in the U.S. He estimated that American producers could effect savings up to 50% by shooting there.

"There are not too many technicians available," O'Herlihy admitted, "but there is a great number of Irish technicians working in the film industry in London. It's expected that many will return to Dublin to work as soon as the new studios are completed, so there will be no labor problem."

Producers who go to Dublin, he added, probably will be able to count on considerable government cooperation. He said he had had a lengthy conversation with Eamon DeValera who reported that the country is interested both from the dollar standpoint and from the angle of combatting the effect of British films in Ireland.

## Un-United Americans Sure to Lose

Eric Johnston Sees \$100-Million Loss If Yanks Revert To Rugged Individualism

American film companies would lose \$100,000,000 a year if ever there's a collapse of their unified stand in dealing with foreign countries, according to Eric A. Johnston, president both of the Motion Picture Assn. of America and the Motion Picture Export Assn.

Prior to his weekend hop to nations within the Soviet orbit, Johnston, in a private New York interview, disclosed no secrets as to any possibility of a breakdown of the MPEA structure. But there has been some intra-mural hassling over the details of certain deals negotiated abroad in past.

The exec pounded home the strength-in-unity theme. Yank outfits now draw \$215,000,000 annually from foreign markets and this would be about halved if there's any split in the ranks, he insisted.

Johnston said that problems have developed with at least 20 countries which have never drawn press spotlighting. But each was serious, concerning demands for screen quotas, taxation or reciprocity deals of the type which MPEA is not free to enter. Each would have been burdensome to

## Abe Montague Scorns 'Production' Day-Dreams of Theatre Circuits

### Rumors Vs. Facts?

The Eric Johnston and Pat Weaver names are pooh-poohed as ever having being "seriously" considered by the responsible bankers in the Loew's setup. Columbia's veepee-treasurer Abe Schneider did have a talk with ex-prexy Arthur M. Loew and the result was a new deal at Columbia Pictures, his alma mammy, for Schneider.

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, has also been mentioned, and the roster of possibles and improbables includes a pix biz who's who.

## Loew's Circuit Abolishes Depts.

As a result of a survey by an industrial engineer, Loew's Theatres has eliminated two departments—personnel and real estate—and has also whittled down staffers in other departments in the N. Y. headquarters and the field.

Each department head is now responsible for hiring his own help. The job of the real estate department is now handled individually by each theatre, with the local manager responsible for collecting the rents and arranging the leases. This system is regarded as a more economical operation since the real estate properties are part of the local theatres.

The industrial engineer hired for the survey, Leonard O'Donnell, has since been named controller of Loew's Theatres. He assumed the post on the death of Harold Cleary, who had been v.p. and controller. Selection of O'Donnell for the job appears to indicate a general tightening operation for Loew's Theatres, with new controller being the watchdog on expenditures.

When the management engineering firm of Booz, Allen & Hamilton, hired to do a four-week survey of Loew's Inc.'s studio operations, completes its task on the Coast, it's expected that a similar study will be made at the home office in an effort to bring about economies similar to those achieved by Loew's Theatres.

Abe Montague, sales veepee of Columbia Pictures Corp., reflects the general distribution thinking anent the recent decision by the three top theatre chains to go in on film production. For one thing, they (the distributors) take a dim view of the overall intent, and secondly, don't think it's feasible.

"There's a big enough job yet to be done in the successful operation of theatres so that any divided interests can only further hurt and not help the situation," observes Montague.

But apart from that, Montague sees the idea of making "idea" pictures or "small, good pictures" is held to be unrealistic, when Leonard H. Goldenson (Paramount), Si Fabian (Warner) and Elmer C. Rhoden (National Theatres) express themselves as desirous of going into production.

Even the Hollywood pros, whose main job is making money-making pictures, can't achieve that: theoretical idea. More likely, it will further send costs spiralling upward as bids for people or properties take shape. Furthermore, if the theory is to make "more pictures to fill the screens," Montague said there's always been a shortage of good product, but as for a shortage of celluloid—"there are miles of film which never get playdated."

The distributors feel the exhibitors who would be producers will (a) "take a terrific shelling," (b) "if they go into production then why shouldn't the distributors go back into owning theatres, as pre-divorcemen?"

"It took us a few years to learn about production and distribution," says another distrib, "and we still don't know enough, so why should the theatreowners think they'll do any better? They should stick to their last. The philosophy of 'making sure we have a merchandisable picture' is malarkey—isn't that what we all do when we buy a property or cast it with what we feel are competent names?"

Above all, it appears, the distributors want to know who's playing time will be usurped by these theatreowner-produced pictures? Also, none believes that they are going to sell them cheaper than the distributors do now and who will be favored?

Another distributor says he'd "fight my own company if it wanted to go into exhibition, because that's a business all its own, and by the same token the theatreowners must recognize that production and distribution is a horse of a different color."

Montague says, "I'll show any amount of films costing not that 200G they talk about but from \$500,000 to a million or a million-and-a-half which are passed up by the circuits so don't let them talk about any 'shortage' of product. Shortage of boxoffice films—that's a different story! But why do they think they'll be any different or more successful than the old pros in the Hollywood end of it?"

Another observes, "Let's face it—today the top Hollywood stars want to own everything and any newcomer would starve to death with a 'small but good' picture because that means only one thing—'no names' or, as we used to say around Gower Gulch, a quickie."

### ERASE PAID OFFICE

Ernest Conlon Will Be Linked To Allied By Fees

Detroit, Oct. 9.

The board of directors of Allied Theatres of Michigan, Inc., has abolished the paid office of executive secretary held for several years by Ernest Conlon. The directors paid tribute to Conlon for his many years of loyal service and to his many achievements on behalf of Michigan exhibs.

Conlon will continue his association with Allied as consultant on legal and legislative matters on a fee basis. Elected officers will assume the executive secretary's duties.

## 3 Major Film Assns., Ignoring CEA, To Set Up BBC-TV Pact

London, Oct. 9.

In spite of the opposition from the Cinematograph Exhibitors Assn., the three other major trade associations are going ahead with their negotiations to supply films for BBC-TV on a controlled basis. Both the distributors and short film makers had previously indicated their readiness to continue, the talks, and last week the British Film Producers Assn. decided to side with them.

Before any further direct talks are held with the state web, however, there will be a further session of the four trade associations to review recent developments. It is understood this meeting will be held after tomorrow's (Wed.) CEA general council session.

The negotiations between the industry and BBC-TV were on the basis of a controlled supply of around 20 vintage pix annually for an experimental period. About 12 of the 20 would be English-speaking films from either Britain or the U. S., and the remainder would be either continental or documentary productions.

It is felt in local trade circles that, since the producers and distributors are allied in this move, the CEA will virtually be powerless to implement its 1951 conference resolution which aimed to boycott the output of all producers and distributors who offered to trade with tele. Exhibs obviously would be left without a source of supply if they attempted to go ahead with their five-year-old policy resolution.

The majority feeling within the industry seems to be that the exhibs are misguided in their opposition and that the trade, as a whole, is doing the right thing. The producers, it is known, regard the arrangement as an important milestone and feel that if good vintage product is given a regular airing on tv it will have beneficial results for the industry as a whole.

## Universal As Is In South Africa

Despite the 20th-Fox takeover of the Schlesinger film interests in South Africa, the distribution situation in that country remains virtually the same and, at least as far as Universal is concerned, no changes are contemplated.

That's the news brought back last week by Americo Aboaf, U's foreign sales topper, following a four-week trip to South Africa. U has a longterm distribution contract in that country and these obligations have been taken over by the new distribution subsid, Twentieth Fox Varieties, Inc. Only United Artists and Metro are on their own in S. A. Metro works via its own theatres.

Regarding U's general overseas policy, Aboaf said his company had "always followed a conservative line" and did not intend changing it. "Outfit has no plans for theatre acquisition anywhere, nor does it intend to coproduce overseas. 'We've always had enough product to keep our organization busy,' and we see no need for taking on outside product," Aboaf declared, noting that U's foreign billings were continuing to climb.

Regarding South Africa, Aboaf reported that there was no expansion of the market since immigration was at a virtual standstill. Several drive-ins are being built by 20th.

## Child's Fall Alleged As Drive-In Negligence

St. Louis, Oct. 9.

The first personal damage suit against an ozoner in the St. Louis area as the result of an accident to a minor was filed in the U. S. District Court in East St. Louis, Ill., last week. In the action which seeks \$25,000 damages against the Mounds Drive-In Theatre, near East St. Louis, the petition filed in behalf of Ronald Way by his father, alleges the child was injured when knocked from a swing in the ozoner's playgrounds while the lights had been turned off.

Negligence is one of the allegations contained in the petition.

## 'Conqueror' Hangs Up Many German Records

Frankfurt, Oct. 2.

"The Conqueror," John Wayne-Susan Hayward starrer, which started its run through Germany less than two months ago, is breaking German house records. So far it is the biggest RKO grosser in West Germany since the war. Pic had unusually strong initial booking, and opened as a record-breaker in Berlin, where it ran in three big first-runs.

More than 200,000 saw it during the first two weeks of its German run. In Munich's 800-seat Schiller Theatre, it broke all attendance records for its three-week booking. It's been contracted for by 3,500 German houses or 64% of the country's total cinemas.

## New U. S. Tourist Record for Paris

Paris, Oct. 2.

Bureau de Tourism has released optimistic figures on tourist trade. Despite the gripping about prices the Yank tourist rate this summer was 46% higher in Paris than it was last year for the month of August, and about 45% better than previously for the first eight months of general tourism. Yanks also topped all other foreign visitors, with the British second.

Figures show there were 63,199 Americans here in August while the eight-month period total was 311,929. In total numbers, the Paris visitor trade is also up and it shows big facets such as the movies and theatres. Restaurants and shops also benefited. All this occurred in spite of offbeat weather in Paris and most of France.

There were increases in tourists from Italy, Portugal, Ireland, South Africa, while there were falls from West Germany, Belgium, Holland and Switzerland. In all, it was a satisfying balance, with the larger spending Yanks overcoming the corresponding drops from other countries.

## WELTNER, JOHNSTON TO SATELLITE LANDS

George Weltner, global sales chief for Paramount, is accompanying Eric A. Johnston, president of the Motion Picture Assn. of America, on the latter's current swing around the iron curtain countries. They left New York Sunday (7) to set up deals for the licensing of American film product to the Soviet and the satellites.

It was at Johnston's request that Weltner went on the trek. The MPAA chief worked with the Par exec in negotiations of foreign film trade deals in past and apparently as the result of this relationship Johnston asked Weltner to join him.

## STUDIO UNION WAR?

IATSE Plots Blitz Krieg Of Hollywood Electrical Brothers

Hollywood, Oct. 9.

"War to the extermination of the enemy" is being plotted by the International Alliance of Theatrical Stage Employees against another union, the International Brotherhood of Electrical Employees. Latter has contract with major film studios for electrical maintenance but IATSE would like to have it not only shoved out of Hollywood but out of all show business.

Some 21 IATSE business agents met here to plan a blitzkrieg which would have a new IATSE local of maintenance electricians set up as a flying wedge into IBEW's midriff.

## Eady Coin Up \$120,000 From Previous Month

London, Oct. 9.

Returns for the first month of the new Eady year, from July 29 to Aug. 25, shows a substantial improvement over the previous period. Collections into the fund improved by almost \$120,000 to \$661,600. There was also a substantial improvement in rentals earned by British pix with a total of \$1,117,000 for the month. Rentals in the first four weeks of the 1955 Eady year were only \$826,000.

As a result of the improved income, the distribution from the Fund is being upped from 32% to 33%. It's generally accepted that the better returns are due largely to the inclement summer weather in contrast to the consistent sunshine of 1955.

## Angel Sees Hope For British Films in U.S.; Need for New Distrib

London, Oct. 9.

Although he returned from America with a bullish outlook on the prospects for British pictures in the U. S., Major Daniel Angel believes their cause could best be advanced by a concentration of their distribution through one or two renting houses, supported by a British Information Centre. The British indie film maker recently visited New York as the official rep of British producers at the TOA Convention.

In his report to the BFPA council, Angel commented on the changing pattern of Yank exhibition that has taken place over the past years. Art house circuits had grown from around 500 theatres to nearly 2,000 and this meant a potential gross of between \$700,000 and \$800,000. There was, he added, a steady transition of commercial theatres in favor of the art house or foreign film policy.

Nevertheless, British producers could not overlook the important fact that 85% of the American domestic gross came from the five top U. S. theatre chains, and if British pix were to succeed it was necessary for them to get some of that playing time. The current product shortage, which was becoming more acute, favored the British producer and there was evidence that divorcement, from the exhibitors' standpoint, was a complete failure as producers were not nowadays making enough films to satisfy the exhib. He cited the fact that Si Fabian and Leonard H. Goldenson were applying to the Department of Justice for permission to make their own films.

Admitting that for the specialist-type film there were advantages in playing the art house circuits, Angel insisted that the bigger production had to play one of the five major circuits. He quoted the circuit interest in his own production, "Reach for the Sky," which had been screened at the TOA Film Fair as an example of the type of film which came in the latter category.

Angel was confident that there was scope for the right type of British film in the American market. It either had to be 100% British or it had to be international.

## Agrees That U. S. Tele Massacres Brit. Pix

London, Oct. 9.

On his return from America, where he had been attending the TOA convention as the official rep of the British Film Producers Assn., Major Daniel Angel supported the view of John Boulting in regard to screening of British pictures on American webs. Angel said that during his New York stay he saw a television of one of his own productions, "The Body Said No." This, he averred, had been so mutilated to fit in with the station's time schedule that even he could not understand it.

Last month, Boulting suggested that American television massacred British films in the same way as the Nazis massacred the Poles.

## New Mex City Nightclub

Mexico City, Oct. 2.

Newest local niter is the Rouduella, atop the latest swanky hotel, the Alfier.

No minimum or cover charge and continuous music. It has no floorshow.

## ANICA Head Returns from U. S. Trip, Still Backing Yank-Italo Co-Prod.

Rome, Oct. 2.

## Latta Claims WB Won't Sell Assoc.-Brit. Stake

London, Oct. 9.

At the personal request of Serge Semenenko, C. J. Latta has confirmed the announcement made in Hollywood by Jack Warner that WB had no intention of selling its interest in Associated British Picture Corp. Latta, of course, is the Warner nominee on the board of ABPC.

Shortly after the Semenenko takeover, Granada Theatres, the chain headed by Sidney and Cecil Bernstein, put in a bid reportedly in the region of \$5,600,000 to buy WB's 37½% interest in the British exhibit-producing-distrib outfit. Semenenko asked Latta to make the announcement after his quickie visit to London during which time he met the ABPC directors. He endorsed their activities in commercial tv.

## Austrians Wail Over Pix Dearth

Vienna, Oct. 2.

With chances to arrive at a final agreement with West Germany on exchange of films practically nil, the situation for exhibitors here is becoming alarming. This is because no French nor Italian films can be imported until the end of this year.

Ever since the end of the last war a paradox has existed here. While the U. S. can import pix without limit into Austria, all other countries have exchange agreements. Because Austria has only 7,000,000 inhabitants, more films are imported than exported.

Since it was agreed years ago to continue the West German quota in case the treaty ran out until a new is signed, Austria will get its share this season of West German product, regardless if the reps of both countries sign up or not. Some people in the trade feel that a quota agreement should be reached with the U. S.

## ASKS TAX ON LONDON'S LEGIT THEATRE PROFITS

London, Oct. 2.

A resolution urging the government to tax the legitimate theatre on profits only instead of on admissions as at present, has been tabled for the Conservative Party's annual conference next week. The motion, in the name of the Combined English Unions of Conservative Assn., is one of 85 down for debate on the final day of conference, and will be subject to a ballot.

Among the 85 resolutions are two dealing with overseas broadcasts. One urges the government to increase transmissions to the Middle East; the other that top priority be given to present the British viewpoint to "the millions who only hear the other point of view."

## DIANA DORS SUIT DELAYED

London, Oct. 9.

An action by band leader Eric Winston against Diana Dors, alleging breach of contract, has been postponed until Nov. 26, when, it is understood, the British star will be back from Hollywood.

In turn, Miss Dors is counter-claiming damages in alleging slander.

## Dickinson to United Nations

London, Oct. 2.

British film director Thorold Dickinson has been named production executive for the United Nations Organization and leaves for New York this week to take up his post.

Dickinson's last picture was "Hill 24 Does Not Answer," which was filmed in Israel. Among his best known films are "Gaslight," "Next of Kin" and "Men of Two Worlds."

Eitel Monaco, ANICA topper who recently returned from a visit to the U.S. in connection with the preem of "War and Peace," is continuing his pitch for Yank-Italian coproduction and general pic collaboration via repeated interviews stressing the resurgence of the Italian film to international importance. Monaco also has stressed the fact that Italo production must be cut down from the 150-odd feature pix racked up last year to a more qualitative 100-105 total, within what he calls the "ANICA Line."

The ANICA official sets up two recent Italian productions as examples to follow. They are "War and Peace" and "La Strada." They are very different, he notes, one being of wide international scope while the other is typically Italian. But both are in their proper slots, commercial products abroad. Both pix were made by the same production group (Ponti-DeLaurentis).

While in New York Monaco set up the groundwork for some collaborative deals with some U.S. companies, both in the field of coproduction and in that of Italo production for Yank release. These he hopes will bear fruit. Regarding the fear voiced by some that such associations with Yank companies might lower the artistic standards of Italo production, Monaco said that the same fears had been expressed before the signing of the twin pact with France, but had since proved unfounded.

Three U.S. companies, on the basis of past experience, seem at most interested in embarking on further paired production with local interests—Columbia, United Artists and Paramount. Barney Balaban talked at length with Italo officials during his recent week's stay here as well as huddling with both Carlo Ponti and Dino DeLaurentis. Indications are that a new deal is in the offing, with Paramount following up its "War and Peace" investment with another local project. Columbia has recently invested money in two local-mades—Anna Magnani's "When Angels Don't Fly" and "Men and Wolves," which stars Silvana Mangano and Yves Montand. Latter was produced by Titanus, while former was made by Rizzoli Productions. Both are unreleased.

UA was involved in the recently completed "Monte Carlo Story." Technicolor item produced by Titanus which the Yank company will release outside Italy. Titanus plans to follow up this with others involving U.S. coin. Company's prexy, Goffredo Lombardo, leaves for the U.S. late in October to huddle with several Yank outfits on possible future co-financing.

Dino DeLaurentis similarly plans another American trek soon on future plans. He recently tied in with Columbia for release of his upcoming "Sea Wall," to be shot in Indo-China with Silvana Mangano.

## 'Fever Tree,' Dudley Pic, Finished in Cuba

Havana, Oct. 2.

Production of "The Fever Tree" has been completed here by Dudley Pictures of Cuba. Pic stars John Cassavetes and costars Raymond Burr and Sara Shane. "Tree" is the first in a series of English-language films that are to be produced over a period of five years by the Dudley firm. To jointly finance the series, Dudley has an agreement with the Agricultural and Industrial Development Bank of Cuba (BANFAIC) which set up a \$1,000,000 revolving fund. Next picture scheduled is "Location Havana," with filming tentatively set to start in January.

"Tree," based on the screenplay "The Passionate Prisoner" by Janet Green, was produced entirely on location in and around Havana and the resort town of Varadero. The film was directed by Laslo Benedek and produced by Richard Goldstone. Locations used for the film include the beach at Varadero, roof garden of the Ambos Mundos Hotel, Jose Marti International Airport and Cathedral Plaza in Havana.

# Newsreel-TV Threat to Blackout

## Aussie Olympics Worries Politicos

Sydney, Oct. 2.

Stalemate still exists here over film coverage of Olympic Games by major newsreels and tv units over the payment basis set up by the Olympic Committee. Kent Hughes, who heads the O. C., announced that footage would be available without charge to the newsreelers and tv-ers on a daily coverage not exceeding three minutes. Hughes said that this basis had been granted several months ago. He went on to say that the O. C. figured that payment should be made for any feature-length Olympic coverage or any additional footage exceeding the three minutes.

Ken G. Hall, chief of Cinesound Newsreel, and Harry Lawrenson, head of Movietone News here, together with other U. S. and British reelerers, again indicated they would not be tied down by any rule set by the O. C., Kent Hughes, or any film pool operating through a New York agency, named by Hughes to distribute Gables' footage on a worldwide basis. Both Hall and Lawrenson declared that their respective companies should be given the right to film their own shot of the Olympics without any payment. Top tele units here are also behind Cinesound and Movietone in the present hassle.

Since the news first broke regarding the Olympic battle, politicians have been asking questions in Parliament. They want to know why the O. C. attempted to create a film monopoly via a shutout of local newsreels and tv units. General agreement in political circles is that the way should be cleared for recognized newsreels and tv units to freely cover the Games without any charge, especially since the Duke of Edinburgh will inaugurate the first Olympic series Down Under.

Politicos see any Games' blackout a tremendous loss to Australia via a badly-needed overseas publicity buildup. Tele set manufacturers also figure that a Games' taboo would zero the sales of sets here and compel many to quit production. The majority of tv toppers in this zone are presently looking to the Games as a real hypo for tele generally, currently still only lukewarm with the public.

Inside opinion is that pressure will be brought to bear in the right quarters to insure that a complete Games' coverage for free.

## British Film Biz Preps New Offensive to Get Admission Tax Relief

London, Oct. 9.

The picture industry in Britain, acting in unison through its All-Industry Tax Committee, is now prepping its new offensive to secure substantial admission tax relief. Its current campaign is keyed to the promise made by the Chancellor of the Exchequer earlier this year to review the whole structure of admission taxes.

In time for last Easter's budget, the industry submitted a dossier in substantiation of its claim for a \$50,000,000 tax cut which would virtually have halved the total tax toll. This was met with a flat rejection, other than the promise made by the Chancellor.

The first moves were taken recently when the All-Industry Tax Committee, which conducted last year's campaign, was reformed. Membership of this committee is drawn from the four major trade associations, representing exhibitors, producers, distributors and shorts makers.

To secure the necessary data to back its claim, the Cinematograph Exhibitors Assn. has asked every theatre owner to submit a return showing, among other things, number of paid admissions, amount paid in taxation, film rental cost, etc.

Urgency of the tax situation has been accentuated in recent weeks by the intended mass shuttering of theatres, particularly by the major circuits. The Rank and ABC circuits between them will be closing more than 100 houses in the next few weeks and others are also expected to go dark before long. Many can only be saved by substantial relief.

## Cinema City in Offing For Mex Govt. Units

Mexico City, Oct. 2.

Cinematograph City is in the offing here. Plans for it have been approved on land adjoining the Clasa studios, Mexico's original modern pic plant. The City would house offices of the trade's own bank, the Banco Nacional Cinematografico; the semi-official film distributors, Cinex and Pelliculas Nacionales; and the oldline indie distrib of Mexican pix in Latin America, Pelliculas Mexicanas.

Construction and maintenance costs are being prorated. The prospective occupants' offices are now far apart in this far flung city.

## Reissues Lead Rome Fall B.O.

Rome, Oct. 2.

Two reissues have briefly covered early-season attention in this fall's boxoffice picture, notable for a late and slow start. Two of the oldies which have recently received extensive runs here. "Modern Times" (UA) and "Gone With Wind" (M-G) are currently leading the boxoffice parade. Though it's expected that they'll soon be outdistanced by strong new product awaiting release, their \$133,500 and \$122,500 grosses, respectively, are considered good money here.

Following these two revivals are such other oldies as "The Gold Rush" (UA), "Northwest Passage" (Par), "I Married a Witch" (Par), "Pilgrim" (UA) and "Woman in Window" (Par).

Early-season indications on new product show "Tender Trap" (M-G) in the lead with about \$82,500 for key city firstruns. "Indian Fighter" (UA) is next and close behind, with "23 Paces To Baker Street" (20th) following. First itm to make a sizeable dent in local totals appears to be "The Conqueror" (RKO), now going into general release.

## Brit. Town Police Pass Buck on Nude Revues

Sunderland, Eng., Oct. 2.

No action can be taken over protests about nude revues at the Empire Theatre here. The Watch Committee of Sunderland Corporation points this out in a letter to the local Standing Conference of Women's Organizations, which represents more than 10,000 women in the town and district.

Latter group, at a recent meeting, passed a resolution stating: "We regard nude shows as an unnecessary form of entertainment, and in view of the fact that it is the only theatre in Sunderland, we think the bills should be fit for all members of the family to enjoy."

According to the local police, all nude shows already have to comply with "very strict" rules laid down by the Lord Chamberlain. He said he had seen all except one of the shows in question, and had found they complied in all cases with these rules.

## U. S. Indie Distrib Deal in Italy Near

Rome, Oct. 2.

Yank independent productions will continue to get treatment equal to MPEA product on the Italo market under a new pact details of which are currently being ironed out here between ANICA, the Italian Industry Assn., and SIMPP, repped here by Ercole Graziadei. Number of import licenses going to the indies has still to be settled. When this and some other matters have been decided, the text of the pact will be transmitted to SIMPP head Ellis Arnall for final okay.

Arnall recently huddled with ANICA topper Eitel Monaco to work out the new deal along general lines. Agreement would run three years.

## Todd-AO Shown in Cologne

Cologne, Oct. 2.

The Photokina, International exhibit of photographic supplies and equipment of all kinds, held every two years here has a big pix display this year, outstanding feature of which will be the first European exhibition of the Todd-American Optical Process.

Photokina, opening a 10-day run Oct. 7, has a special section devoted to films. Todd-AO execs from the U.S. and RKO chiefs from Paris and Germany will be on hand to show the Todd-AO short on "Oklahoma" for the first time in Europe.

## Italy, France In Post-Fest Hassle

Rome, Oct. 2.

The usual post-festival controversy has sprung up between France and Italy. An official Italian source states that a group of unidentified French papers, "in an obvious attempt to take away from the success of this year's Venice Film Festival 'new formula'" has protested against the awarding of the "Volpi Cups" for acting, asking that the Volpi family remove the cups from Festival jurisdiction and have them assigned by vote of a specially designated international jury.

Local observers point out that since the two Volpi prizes this year went to French actors (Maria Schell for the French pic, "Gervaise," and Bourvil for the Gallic entry, "Traversee de Paris"), the French objections appear illogical. A criticism of Venice is designed it's pointed out, at this moment to throw the accent back on Cannes.

It is further cited here that if there was any target for criticism in the Venice prize awarding, it would be in the unassigned Grand Prix, which caused much comment at the time, and not in the acting kudos.

## Argentines' Attack On Show Biz Board Tips Upbeat of Freedom

Buenos Aires, Oct. 2.

A tangible proof of the recovery of civil liberties by the Argentine people has been a scathing denunciation published this week by the Authors' Rights Society (Argentores) against Entertainment Board Chief Antonio Alta. In the 12-year blackout of the deposed dictatorship, it would have been unthinkable for anyone to dare criticize any public official, let alone the all-powerful "Entertainment Czar."

Argentores' anger has been aroused especially because the jury appointed by Alta to distribute cash awards amongst the deserving films of the Jan. 1, 1955-April 15, 1956 period, had decided there was no screen story deserving of an award. The prize has been held over for addition to the coin available for distribution to the 1956 crop of pictures.

Argentores objected to the jury selected.

From the outset, Alta has managed to get on the wrong side of everyone in the entertainment field. His integrity is beyond question, but his bureaucratic and professorial past have not equipped him with a necessary understanding of show biz problems.

Film industry people resent his inability to solve their pressing financial problems. Exhibitors' anger was aroused when he shuttered their theatres for not observing the Peron-imposed Protection Law. The public took umbrage when those houses were shuttered, depriving it of its favorite entertainment. The Press derided him when he tried to promote an International Film Congress for Buenos Aires late this year just when investigators were publishing details of the nepotism of Peron's Mar del Plata Festival, while politicians found nothing good in his draft of the Film Law, which he took months to prepare.

Only distributors are not too displeased with Alta because their contacts with him have been curtailed since censorship matters were taken out of his jurisdiction.

# Musicals Lead at London 1st-Runs; 'Dolls' Sock \$2,000, 2d, 'King' Wow \$12,500, 3d, 'Okla.' Bangup 13G, 4th

London, Oct. 2.

## 'Salt of Earth' Star Hits Road for Berlin

Mexico City, Oct. 2.

Rosaura Revueltas, known as a leftist stage-pic actress who starred in a near-incident between Mexico and the U.S. two years ago when she tried to enter New Mexico to play in "Salt of Earth" (film sponsored by radical miners), has gone to Berlin for eight weeks of stage-tour duties.

Explaining that she is disillusioned with her homeland because "I can do nothing here" (she's unable to obtain bookings), La Revueltas indicated that she will daily in Berlin in the expectation of getting pic roles.

## Ealing Resigning Again From BFPA

London, Oct. 9.

Ealing Films has resigned from the British Film Producers Assn. for the second time within three months. This time it means to stay out. Letter of resignation, tendering the statutory sixmonth notice as required under BFPA rules, was read at last week's council meeting. Resignation takes effect March 26.

Ealing's first decision to quit was kept hush-hush and the news broken in VARIETY at the time, created a local stir. This time the BFPA is making no secret of the resignation and has announced the bare details.

The original Ealing decision to quit stemmed from general dissatisfaction on several major policy questions, particularly in relation to the status of American-made British films in qualifying for quota and the Eady Fund. At a subsequent meeting the company was persuaded to withdraw unconditionally the notice to quit; but immediately thereafter the BFPA set up a special policy committee to investigate the points of which the Ealing toppers, Major Reginald P. Baker and Sir Michael Balcon, had complained.

As a first step in its policy review the BFPA last month held a general forum of members to guide the committee's thinking. The panel is now at work and is expected to make its first proposals before the end of this year. One of the points under review is believed to be the widening of membership to open the doors of the BFPA to British subsidiaries of Yank companies. Ealing is now filming under the Metro banner, since it ended the distrib deal with Rank.

## ASSOC-BRITISH PLANS CLOSING 25 THEATRES

London, Oct. 9.

A block of about 25 theatres controlled by Associated British Cinemas is to go dark within the next few months, and further shutterings are on tap. Sir Philip Warter, circuit topper, broke the news here last week. Announcement follows recent decision of the Rank group to close 79 of their theatres and is indicative of the streamlining process necessary as a result of declining attendance, heavy taxation and rising overheads.

Sir Philip said the decision would only apply to old second and third-run houses and few of them would be in the London area. He was doubtful whether an admission tax concession would be enough to justify a reprieve. Current wave of closings, Sir Philip noted, appeared to be linked to the pre-war building when exhibitors throughout Britain were protesting that new theatres were creating an over-seated situation. They were saved at the time by the war and postwar boom, but the over-building of the period has now caught up with them.

Three major Hollywood musicals currently playing the West End have set the pace in the last stanza with grosses substantially above average. Latest of the tuners is "Guys and Dolls," which soared to a mighty take in opening Empire round, held at great \$22,000 in second frame. "King and I" looks \$12,500 in third Carlton week. "Oklahoma" still is stout \$13,000 in its fourth week at the Odeon, Leicester Square.

Among the new entries, "Bad Seed" is heading for a steady \$10,000 or better in its first Waiwair session. "Silken Affair" shapes fair \$6,500 in opening Plaza round. "A Hill in Korea" is topping its first round at the Odeon, Marble Arch with a potent \$9,000 or close for second stanza.

Estimates for Last Week  
Carlton (20th) 128: 70-\$170—  
"King and I" (20th) (3d wk). Great \$12,500 or near. Last week, \$14,000.

Casino (Indie) (1337: 70-\$215) — "Cinerama Holiday" (Robln) (32d wk). Stout \$16,800.

Empire (M-G) (3,099: 65-\$195) — "Guys and Dolls" (M-G) (2d wk). Set for boff \$22,000 or near after smash opening week of \$25,200. Theatre operating at upped prices.

Gaumont (CMA) (1,500: 50-\$170) "Green Man" (BL) (3d wk). Fine \$6,200. Last week "Beyond Mom-ba" (Col) opens Oct. 4.

Leicester Square Theatre (MCA) (1,376: 50-\$170) — "Run for Sun" (UA) (2d wk). Good \$7,000. Last week, \$7,700.

London Pavilion (UA) (1,217: 50-\$170) — "X the Unknown" (Excl) (2d wk). Solid \$7,000. Last week, \$7,800.

Odeon, Leicester Square (CMA) (2,200: 50-\$170) — "Oklahoma" (RKO) (4th wk). Heading for stout \$13,000 or near. Previous week, \$14,000.

Odeon, Marble Arch (CMA) (2,200: 50-\$170) — "Hill in Korea" (BL) (2d wk). Potent \$9,000 or close, slightly better than opening week.

Plaza (Par) (1,992: 70-\$170) — "Silken Affair" (RKO). Fair \$6,400.

Rialto (20th) (592: 50-\$130) — "Bigger Than Life" (20th) (2d wk). Moderate \$3,000 or near. "King and I" (20th) follows Oct. 4 to run concurrently with Carlton.

Ritz (M-G) (432: 50-\$130) — "Bwohani Junction" (M-G). Fine \$4,000.

Studio One (APT) (600: 30-\$120) — "Great Locomotive Chase" (Disney) and "Men Against Arctic" (Disney) (6th wk). Down to moderate \$2,100.

Warner (WB) (1,785: 50-\$170) — "Bad Seed" (WB). Good \$10,000 or close.

## London's Comedy Theatre Bows as Club to Stage 1st of 3 Banned Plays

London, Oct. 2.

The Comedy Theatre will make its bow as a club on Oct. 11, when it will stage Arthur Miller's "A View from the Bridge." This will be the first of three banned plays to be presented there, the others being "Tea and Sympathy" and "Cat on a Hot Tin Roof."

The Comedy will be operated by the New Wargate Theatre Club, which has signed Peter Brook to stage its first production and the cast, already set, is headed by Anthony Quayle, Mary Ure, Megs Jenkins, Michael Gwynne and Harry Ross. Production will be in for an indefinite run and will not follow the policy of limited seasons, as operated by other theatre clubs.

At a press conference held last week Ian Hunter outlined the club's objectives. It did not aim to defeat the Lord Chamberlain's censorship, but felt there was a need for adult plays presented for an adult audience. Club membership will be open to anyone over the age of 18 at an annual fee of 70 cents. Members will be permitted to buy a maximum of four tickets for any one performance.

Hunter revealed that in addition to the three American imports the club would be staging a new revue by John Cranko. "Cranks," which is still running in town and is committed for Broadway, started its life last year at the old Wargate Club.



# Profit Chiefly From Popcorn And Diminishing Returns From Pix: Wilby

By R. B. WILBY  
(Wilby-Kinney Service Corp.)  
Atlanta.

Both Wilby and Kinney have individually operated theatres in small towns, each of them having begun as a manager in Selma, Alabama. We have four, almost continuously traveling, district managers, all of whom had a similar background. Most of the managers came up from small jobs in the theatres. We are particularly conscious of the importance of interior operation.

VARIETY, printing all of the letters of criticism, carried one signed by Edward Harvy of Gastonia, N. C., commending the operation in Asheville. Our theatres, from time to time, have received numerous letters, more or less similar to the two (enclosed) and which, incidentally, were written by people not residing in Atlanta, regarding the Fox Theatre, Atlanta.

After the announcement of my retirement I was made an honorary member of IATSE Local 92 of Montgomery, Ala., with which Local I have had dealings since 1919. The scroll accompanying it had the following phrase: "With appreciation for the great interest which he has always shown in better projection and sound in the theatres."

All of this does not mean that each of the theatres is as well run as it might be, but it does mean that some of them are, and that the policy of the company is definitely to try to operate them as well as possible.

The general charge regarding modernization, maintenance, etc.:

1. It is highly probable that the margin of profit in most theatres in America today, and perhaps in all theatres, is simply the profit on so-called concessions. Any cost of modernization and improvements must then come out of increased business. With the high percentages, the most of such improvement must come out of the theatre's share, now perhaps 60%, in general but not always. If the immediate future is to be judged by the immediate past, the cost must come out of a periodically decreasing percentage of that gross. Thus, the modernization must produce from 166% up of its cost for the theatre to be even. It must be needed pretty badly to meet that mathematical condition.

This company, as others, has done it only to find how inexorable is the mathematics of it.

2. This division of American Broadcast-Paramount Theatres spent some \$600,000 on CinemaScope installations, including Stereophonic sound. It is now about impossible to get trailers which are in Stereophonic sound, so we have the rather ridiculous situation of showing a sample of the product which is inferior in quality to the product being advertised. In addition, only a part of the companies make Stereophonic sound prints and from them there is an ever-increasing difficulty in securing such prints.

3. Enclosed is a copy of a letter to Charles M. Reagan (Metro sales veepee), written after the appearance of an advertisement for "Guys and Dolls," headed "This Is Show Business History," which speaks for itself. (Letter reprinted below.—Ed.)

4. Maybe the Sam Goldwyn-Metro system of playing the big pictures in the smallest theatres, even though some people who wish to attend, say, on Sunday must obviously wait a very considerable period of time in order to do so, and those who prefer to see it in a drive-in must wait even longer. But if it produces a little more money for the distributor, then to heck with the theatre patron.

5. And then we come to a fine theatre getting into a bidding situation with one which can be operated cheaply and represents a small investment—that is, gets in a contest to see who can give the distributor the highest part of the gross. Obviously, the bigger the picture, the greater advantage of the little theatre, so that the biggest of the pictures plays the little one and the intermediate ones play the fine theatre. That doesn't help overall theatre attendance. And surely only a foolish person would make a very substantial investment

in a fine theatre when faced, not only with the possibility, but the probability of that condition arising.

Of course we and others do, and will continue to, try to improve and to replace our theatres, but we do it in the face of conditions which, to say the least of it, make us look a bit foolish.

## Wilby To Reagan

Atlanta, Jan., 23, 1956  
Dear Charlie:

I have just read that ad of yours about "This Is Show Business History." In it you list 12 houses, some described as "Off-Beat Theatres," and others with from 450 to 600 seats, playing "Guys and Dolls."

There are two North Carolina towns in which our theatres are not as good as they should be. In both of them we own fairly large plots of downtown real estate, purchased for the purpose of building fine, modern theatres.

But if we are to be guided by history (and only foolish people are not) it would seem that we would be quite foolish to make these very substantial investments when the producers of the best pictures seem not merely to be satisfied, but actually to brag about the offbeat and the little theatres in which the pictures are played. Certainly, it is obvious that one does not build fine theatres for the purpose of playing poor pictures, or even the less fine pictures. But if the producer wants his best pictures in the little theatres that's all one would be doing.

I think, too, there is a little more to it than that. The small theatre, in the course of time, will probably play to about as many people as the large one. Actually the small theatre will get more use per seat than the large one, because people will come at their inconvenience rather than find themselves unable to get one of the few seats at the times most convenient. The net result of that must be the discouraging of theatre attendance, and must contribute to the decline in that attendance which has been going on now for some nine years.

We have about decided not to build those two theatres. And maybe that's history, too!

R. B. Wilby.

## PAY USHERS BETTER AND SEE THE DIFFERENCE!

New York.

Editor, VARIETY:

If exhibitors continue to goof the facts as topped by last week's VARIETY item, "Ushers Shun Long Hours," they'll soon be called the big babies of show business. Blindness seems to be the exhibitors' excuse for inability to cope with new presentation difficulties within the film houses themselves. Inadequacy, even lack of enthusiasm, can be applied to most exhibitors I know, and this "what-shall-we-blame-it-on-now" hysteria is mainly distorted in its attitude toward ushers and staff. True, many staff members have no interest in their work. Why?

Until only two or three years ago it was often necessary for me, as an actor between jobs, to work nights, and ushering seemed a logical way to earn my living. At all times I worked six days a week for a total of more than 45 hours a week, and net pay was never more than \$25 a week! It's hard to respect yourself at such a salary. Treatment from most managers was rude, and temporary employment seemed encouraged with no future incentive offered. Small wonder that theatre personnel seems inconstant to the exhibitor. The kind of person who makes the best staff member is simply too good for such treatment and soon recognizes the lack of warmth and encouragement from the management.

In addition to acting, I now own and operate my own film house. I pay my ushers a solid salary because I feel that they and all others on the staff represent me to the public. They aren't dressed like circus monkeys, and their relaxed performance rubs off on customers. I have no staff turnover and I am grateful for their interest in the success of my new theatre.

Austin O'Toole.

## ILLINOIS AIR BASE'S 3 DREAM THEATRES

Editor, VARIETY:

After reading the comments on theatre management from people who live in big cities, and have to contend with big city theatre policies, I have reached the conclusion that I must be one of the privileged few.

I'll outline it for you. Here at our Air Base, a medium sized one in Southwestern Illinois, we have three medium-sized houses. Three theatres to serve 5,000 people. As to equipment, all our houses have full 2.55-1 screens, and the kind that haven't any seam lines in them. We've got Stereo sound, but we only use it when it's really a thing that would add to the feature. The pics booked here are generally pre-general release. Every week throughout the year, four out of the six features we book are brand new. And as for prints, very seldom is there anything that doesn't look just like it's just come from the labs. Our projection crews keep a man on the lens most of the time, so that if you do catch an out-of-focus scene, it's just a fraction of a second before it is corrected.

We run three shows a day, and a special free kiddie show on Saturday morning. I feel that this kiddie show is the one thing that keeps the children from ruining an evening performance, for it keeps most of them out of the theatres, the rest of the week.

Now the creaming things about our setup. Admission, two bits, always. Popcorn, a dime, candy and soda, a nickel. You don't have to be rich to go to a performance here. As to ushers, we don't have them, unless you consider the usher as the man who's supposed to know how to get people out of the theatre if there is a fire. So I'd call our ushers, fire guards.

For some reason, we don't seem to have all that flickering projection, reels without sound, titles that stretch off the screen, 2.55 projection of 1.33-films, juves tearing up the seats, popcorn boxes piled so high that you need a shovel to get to your seat, unwanted waiting for the break, so you can rush inside and get what's left after the audience has reseated itself in all the good locations, and general things like that. But, if I run over to St. Louis, and pay a buck to get into one of the so-called "Dirty Deluxers," all these things suddenly come into view.

I may be wrong, but I think that if the industry would have just stuck with the original policy that 20th set on CinemaScope, i.e., 1 feature, 1 short, 1 newsreel, good screen, Stereo sound, the industry would be much happier with itself today.

A/3c D. L. Ramlow,

(Where VARIETY penetrates continues to be increasingly amazing and surprising to this paper.—Ed.)

## Inefficient N. Y.

Continued from page 3

operation to combat the rising menace of television, the German producer held. Means had to be found to make films better and to produce them cheaper, he said.

Ulrich said the German industry was concerned with the development of new talent and was seeking to make a deal with German tv under which the industry would produce a 10-minute short showing off young players. Public would vote its preference via the subject shown on the air. "If we are going to seek out the international market, we are going to need fresh new players," he observed. "We feel television can help us develop them."

Next big Berolina project is a remake of "The Blue Angel," which 20th-Fox also has announced. Ulrich said he was in negotiation with 20th re the rights and that there was a possibility of a coproduction.

Regarding the situation in Germany, Ulrich took the traditional producer's stand, i.e., that there are too many American films imported into his country. He thought U. S. import might be kept to 120 per year. Current level stands at roughly 210.

Ulrich said Berolina was the first company to sell pix to the Soviets, and that he had been doing a thriving business with the East ever since. He returned to his Berlin headquarters last Friday. (6).

## Cut Admish and Pix Again Will Be Great Family Draw—H. C. Arthur, Jr.

Los Angeles.

Editor, VARIETY:

All those letters of complaint in re poor theatre operation alas are all too true.

It seems to be the opinion of most bookers that by booking two films on the same bill of divergent audience appeal that they attract both classes of people. In our opinion they drive more people away than they attract, because instead of people who are primarily interested in two features coming in to see one and suffering through the other, they stay away. At least more of them stay away than come in.

Some time back we experimented in our booking with the two feature situations with pictures that complemented each other. We were led to this experimentation due to the success of the double-horror films. Many times we have booked two westerns on the same bill, and we have booked two comedies on the same bill. However, we do not try to get the pictures alike, but we like to get two pictures that appeal to the same type of people; and then we feel we have a double draw. It has proven more or less successful. From a practical standpoint, however, it is not always possible to do this, because we have such things as availabilities, limitations as to length of time, and to length of features, and other things, but we believe it is the best and soundest way to book pictures.

With single bill pictures, such as "King and I" and "Eddy Duchin Story," it is extremely difficult to get another feature to complement them or to look well by comparison. Sometimes the outstanding multiple-reel shorts can be secured to go with features of this type in situations where double bills are considered a must . . . and there are such situations. It is, however, far better to run them single if it is at all possible.

And there certainly is room for improvement in the operation of theatres.

### Manpower Problem

Because of the high wages that are paid in industry, particularly those having to do with materials, the personnel available to theatres is not as high type and as high grade as theatres formerly were able to attract. We watch it as closely as we can. We know there are some discourteous ushers; some saucy candy-counter salesgirls, and, of course, the juvenile delinquent is a problem that has always been with us, although I think to a greater extent now than heretofore.

What we do with our theatres is to have the tops in projection, and I think there are very few theatres that suffer from poor projection, particularly those theatres that have installed the new CinemaScope and VistaVision and other improvements.

Kids running up and down the aisles is a matter of proper policing by the managers and can be very easily stopped merely by escorting those kids to the exit, or, if they have parents who do not police them properly, then by asking the parents to take care of them.

Juvenile delinquents have to be watched very closely, but again you are faced with the inadequate staff of ushers. The best way to handle the juvenile delinquent problem is with officers with authority in plain clothes, or, if it is on the exterior of the theatre, in uniform.

I think what the theatres need more than anything else is the constant active supervision of the managers and the executive staff. The supervising personnel should not be satisfied with merely walking in and out of the theatre and casually observing what is going on, but they should make it their business to sit through the presentation of an entire show and observe, preferably from the last row, everything that goes on. Most theatre personnel and members of the executive staff used to do this in the theatres, but few of them do it now.

### Those High Rentals

The reason for the lack of supervision is probably one of utter frustration. By the time the theatre pays its film rentals at the present scales, the operator is tempted to lose all interest in its

operation, because no matter how much effort and work he puts into it, the film prices are such that he just cannot cut it.

In every endeavor there must be a motive. In the operation of theatres, it is the profit motive that governs the actions of all of us, and with the profit motive removed, which it has been through onerous film terms, the temptation is very great to lose interest.

### 'Lost Audiences'

I believe that if the lost audiences were given half a break by the theatres in the way of admission prices, they would flock back to the shows.

It is a certainty, from the standpoint of entertainment, that people are not going to prefer motion pictures as presented on television to the way they are presented in the theatres.

Going to motion picture theatres used to be a habit of the great masses of the so-called middle class. If they did get a bad movie, it did not hurt so much, because after all they did not have to hock the family jewels to go to the theatre.

Nowadays when a family goes to a theatre, it is a project. They have to plan it in advance, budget it for weeks, and then if they have picked a bloomer, they are mad, and the interval of planning another project of going to the movies becomes increasingly longer.

In my opinion we can whip television to a standstill if we sell our shows at a price that the great middle class, who actually likes movies, can afford to pay so that they can go often.

What we need to do is to reinstate the old weekly habit of going to the movies. This can only be done if we make it worthwhile and within their means.

I think that 20th Century-Fox did a great thing for the motion picture industry in developing CinemaScope, but I think the benefits were nullified when the advent of CinemaScope brought forth the exorbitant increase in admission prices.

I know that picture costs have increased. Pictures cost money to make and a lot more than they used to cost, but this has no bearing on the number of people who can be attracted to the theatres.

The cost of operating the theatres does not change whether they are full or half full or only one-quarter full.

In my opinion they would all be better off playing a picture with a full house at one-half the price than they are presently playing to an audience which very seldom even approximates half a house at a high admission price.

In closing, let me again emphasize that if the profit motive or possibility is restored in the operation of motion picture theatres, the management would again assume its high obligations and operate the theatres to the highest degree.

Harri C. Arthur, Jr.

(Fanchon & Marco Theatres).

## U's Big Ballyhoo Blow For 'Written on the Wind'

"Written on the Wind," Universal's big picture entry, will be released early in 1957 following a series of special pre-release Christmas engagements.

Picture will be backed by an extensive tv spot campaign, with more than 400 television spots announcements being used in 35 markets starting the first week in November. Spots were purchased from Matty Fox's C & C TV Corp., which acquired the time in return for the lease to the stations of the old RKO pictures now controlled by C & C. U is gearing the pitch of the spots to a women's audience, feeling that "Wind" has strong femme appeal.

In addition to the tv, national magazine, and local newspaper campaign, U is supplying theatres with three Technicolor teaser trailers emphasizing the shock scenes of the pictures. The three trailers can be run over a three-week period in advance of the opening or at different times during the day in the period prior to the opening. Teaser trailers, said to be an innovation, are in addition to the regular trailers on the picture.

# Joe Vogel Evaluates Exhibition Today

By ABEL GREEN

Joseph R. Vogel, head of the chain of 117 Loew Theatres, the fourth largest circuit (after Paramount, National and Stanley Warner) details a number of reasons why exhibition has deteriorated. These are realistic and practical elements which the paying public doesn't know or even may choose not to recognize as valid excuses for shortcomings of service, the poor projection, inadequate manpower, captious criticism on dueling and timetabling, and the like. But one thing is for sure—the gripes voiced to VARIETY are not without merit.

Vogel concedes that there are shortcomings, and there has been a deterioration in almost every theatre; also, perhaps he's still as nonplussed on how to resolve matters. But taking the gripes in sequence:

**Poor Prints.** "This is as much the responsibility of Uncle Sam as it is the film companies. Here's why. A one-week theatre date in Indianapolis has the same first-run privilege as, let us say, we have at the Capitol and Loew's State on Broadway. Our pictures play four, six, eight weeks; those hinterland keys play a full-week, which is comparable for them. They have one projection-machine, presumably less modern than ours. We have two boothmen and the finest equipment. Multiply the Indianapolis and Little Rocks and note how prints are handled and how they have to be shunted and routed around the country, so that by the time I get that picture back to such choice neighborhood deluxers as Loew's Paradise in The Bronx or Loew's Valencia in Jamaica we are often in fat trouble. You don't know how we have to play checkers with prints; get a better print up from Loew's Delancey, let us say, and give to the choicer house the better technically finished film. We do daily inspection and we are faced constantly with the problem of mutilated prints.

"The distributor! Well, you know the economy-mindedness of the industry today. And sometimes you can't blame 'em. A color print cost 6c a foot; more, a 10,000-foot feature runs \$600 more in basic cost. But they should know that where we gross \$10,000 second-run and pay two-three times as much as the first-run house did in Indianapolis, let's say taking in only \$2,000 or \$3,000, that something must be done. These are theoretical figures, but that's the principle of it. None the less, under Government decree, that lesser-city first-run must get the picture and quick as we do on Broadway, or in the Loop.

"Yet it all doesn't make sense. The distributor is get-

ting no film rental to speak of from those Dayton, Toledo and Indianapolis—nothing compared to a Paradise or Valencia booking.

"The chain-reaction, incidentally, is murder. There's no downtown business to speak of. The merchants who looked to the theatres as great automatic lures to bring the traffic downtown are closing up nights and of course, the distributor is suffering."

**Manpower.** This, he recognizes, is "something that is bigger than any of us." He concedes that the well meaning fans who have complained to VARIETY have done so "more in anguish than in anger" but he points to the general economy as the basis of it all. "We haven't that kind of mental attitude that liked working in a theatre. You give 'em hell and they walk out. Your office boy gets more than an usher. He doesn't care about social security and insurance and pension funds. That goes also for the managers and the assistants whom we pay \$100 and \$150 a week, plus other attractions. If they're married they want to be home with their families, particularly on Saturday and Sunday, if not, it's even worse. As for 'where are the managers hiding?', that's right—they're hiding all right, doing so much paper work that no longer can a manager take part in his 'show' which was the essence of show business."

## Like Prohibition

"Dualing and Time-Tabling of Pictures. 'It's the same as in Prohibition; they voted dry and drank wet. They scream about duals and you know how serious a try we gave it at the Ziegfeld before Billy Rose bought the house. It was an ideal house for singles. Our class public 'wanted it.' We gave the free-coffee bit in the spacious Ziegfeld lounge upstairs and down. We had an art gallery and Ziegfeldiana and other very attractive memorabilia, and they even came out to that marquee, as a sort of rooftop garden overlooking 6th Ave. as they indulged in all the luxurious appurtenances. You know what?—we did half the business as when we were forced to return to duals. We tried singles at the Paradise and duals at the Valencia, two divergent neighborhoods and we did \$3,000 less at the Bronx house than in Jamaica.

"Now about that 'A' versus 'B' picture and when to put 'em on. The most vocal are what you might call the loftier thinkers. They like to dine home and then are ready for that 9 o'clock 'A' feature, don't want it at 10:30—they say anyway—and wanna be home before 11. But just as many people quit work nowadays at 4-5, see that 'A' picture at 7, the 'B' at around 9 and scream if they had to wait until 10:30 for the 'A' because it doesn't suit

their timetabling. It goes without saying we're not blind to that. We've tried juggling timetables so often we're dizzy. We compared Mount Vernon to New Rochelle, both good community draws, and it just didn't mean a thing. In fact we tried that 'A' at 9 and we got our brains kicked in by our competitors who stuck to the B-at-9 and A-at-10:30 screening schedule. How're you gonna out-smart it? You can't. One thing is for sure—if you got the want-to-see picture they'll come for breakfast. But I'm still willing to try it again. Let's all of us try it for six months, or more, and stay with it on a uniform basis even if we lose money. I say all of us because this brings me to:

**Dualing Two Top A's.** "This is not only your correspondents' gripe but my biggest one personally. And for this reason. Let's say Loew's plays its idea of an 'A' picture. Then RKO or Skouras or Brandt plays its brand of an 'A' picture. That's OK. But what happens thereafter? The independent comes along, takes the two 'A's' we've only recently completed playing, puts 'em both together, and the subsequent cashes in on the bulldozer not only of the Loew's concept of an 'A' but also the opposition's. So if you talk about double-troubles as to which should be the 9 p.m. feature and which should be the 10:30 p.m. feature—you're really not had any real troubles until you face this situation! Peace, it's wonderful!"

## What To Do!

Joe Vogel's Proposals for improvement include:

- (1) A longrange program to bring 'em downtown. A \$1,000 monthly prize for some gimmick to increase the downtown traffic.
- (2) Fewer theatres and longer runs.
- (3) An adjustment in distribution rentals so as to break the back of that \$1.80 and \$2.20 admission "just to see a movie" which he feels is too high and has taken pix out of the "popular" entertainment bracket because "the price just ain't right."
- (4) He points to the bullish summer biz downtown as the exception rather than the rule because it's only the tourists who pay those high prices; the native New Yorkers still stay close to their nabes.
- (5) Diversify. Vogel thinks diversification is the only salvation of the picture theatre circuits as presently constituted. Unwittingly the circuits have had diversifications through their realty holdings; candy business (self-owned in many instances), but he sees a need to go into other avenues as part of the diversification program, in order to survive.

## Shoddy Cinemas a Tiny Minority In Big Spotlight—Harry Brandt

New York.

Editor, VARIETY:

Relative to a laxity in motion picture theatre operation to which certain VARIETY readers have taken exception, you are performing an industry service in devoting space to a forum in which exhibitors can express a point of view which may serve to cast some enlightenment on these complaints.

Where there is smoke, there must be fire and there is no doubt that there are theatres that do need rehabilitation. That is why in my presentation to the Senate Small Business Subcommittee in March 1956 I appealed to the Senate unit, in behalf of the ITOA, to recommend a change in the policies of the Loan Policy Board of the Small Business Administration. At that time, the rules specifically excluded motion picture theatres from Small Business loans. Only this week, the Loan Policy Board, recognizing that motion picture theatres were clothed with a public interest, ruled that the Small Business Administration should consider loans to theatres for refurbishing, the purchase of new equipment and to provide much-needed working capital. This will be a shot in the arm for those theatres that do require such renovation and modernization.

However, run-down theatres are the exception rather than the rule, and particularly on the eastern seaboard, the great majority of theatres are in very fine physical shape. . . . theatres have kept pace with the most modern scientific innovations. Actually the greatest technological progress achieved by the industry has been in the field of theatre projection, complaints concerning poor projection notwithstanding.

### Skilled Projectionists

Of course, there is a human factor involved but projection in all metropolitan theatres is handled by the most skilled labor, members of Local 306 of the IATSE. The overwhelming number of projectionists take pride in their ability and in their equipment. No one ever writes in praise of the millions of photographic thrills that motion picture audiences receive—but let one show be out of focus in an isolated theatre on a single

instance and the complaints will mount like a thunderstorm. The fact nevertheless remains that the margin of error in projection has been reduced to a minimum.

In the main, even those theatres that require modernization are kept clean, safe and properly staffed with courteous employees. A dirty theatre will not pass the regular inspections of the Health Dept.; unsafe theatres are not approved by Housing & Building, Water Supply & Electricity and the Fire Dept. Improper supervision comes under the scrutiny of the License Dept.

In addition to these safeguards, it should be remembered that no exhibitor worth his salt is anxious to conduct his theatre operation in a manner that will reduce his potential audience. The average theatreowner is most anxious to create a relaxed theatre environment for his patronage. He recognizes that courtesy costs little and pays off handsomely and will not knowingly tolerate any indignity to a theatre patron, particularly where an employer is involved. Once again, there must be allowances for the human factor. Ushers generally fall into a transient category of employees but good theatre managers, the rule rather than the exception, make sure these people do their job properly.

**Hoodlumism Controlled.** No theatre seeks the patronage of juvenile delinquents nor is the exhibitor responsible for the vandalism of such a group. Invariably, he suffers most from the hit-and-run hoodlums who sometimes wreak havoc with the theatre property. Fortunately, the exhibitor knows how to handle such problems and there are few recurrences in any one theatre.

It should also be remembered that the exhibitor is anxious to entertain his audience by booking the best available product and achieving a better gross. He knows his patrons and what they like and he is not to be underestimated. Sometimes, unfortunately, he is compelled to run pictures which he knows in advance will not do well—and those without industry experience are in no position to criticize management without knowing all the facts surrounding

the booking. Usually, there are very good reasons of which the general public is not aware.

I would be the first to go all-out and give full support to a general industry policy of single features. However, the public, despite outcries to the contrary, still puts its money down on the line for double-bills. At the Terrace Theatre, we conducted an inquiry into the preferences of our patrons. The overwhelming majority expressed itself in favor of single features. Yet, our business suffered considerably until double features were brought back. Some answers are more fashionable but do not represent a policy on which the patron will pay out his money.

In closing, I think that the rank-and-file of theatre operation is good and almost taken for granted. That's why the unpleasant, infrequent incidents cause such a stir. I would like to invite you on a tour of our theatres to demonstrate exactly what I mean. The point is that there is no story in courteous treatment from the cashier, doorman, usher and manager. There is no story in good projection, new equipment and fine supervision. It is the minor exception to the rule that will prompt the complaint and receive the maximum publicity.

Harry Brandt.

## Home Town Gal Hoopla For Doris Day in Cincy

Cincinnati, Oct. 9.

Doris Day is braving a strenuous three-day schedule of appearances and interviews for the premiere Wednesday (10) night in her home town of the M-G-M dramatic film, "Julie," in which she stars.

Mayor Charles P. Taft proclaimed the week in honor of the Cincy gal who scaled from a \$5-a-night singer in a downtown Chinese restaurant to top-coast status in screen, radio and tv. He will introduce Miss Day on the RKO Adee stage for the premiere.

It will be a Hollywood opening with lights, bands, radio and video pickups with Paul Dixon of WLW-T as emcee of programs in which Miss Day's husband and producer, Martin Melcher, shares honors.

M-G-M exploiters on hand are Marvin Levy, J. E. Watson, Manny Pearson and John John.

Miss Day will make appearances for "Julie" openings Thursday in Columbus and Friday in Cleveland.

## Smokers Burn as Skouras Re-Terms Balconies; Now Loges at 20c Tilt

New York.

### Studio Liquidation Yen Of Banker Mentalities; More on 20th Sharing

Warner's studio in Burbank is going on the block as part of the projected deal by which the company and 20th-Fox would share the same production facilities. As disclosed by VARIETY last week, the co-tenancing idea is only in the talk stage and much work would be required before it's an accomplished fact.

However, the deal appears very much alive, on the basis of conversations taking place on the top level. As previously noted, 20th would sell its studio property, including oil rights, and share the WB lot.

It's now revealed that WB has in mind to peddle its studio to an insurance company, this to be followed by a long-term leaseback to both WB and 20th. They'd work together at Burbank as an economy measure, splitting the overhead costs down the middle and, of course, would co-signature the lease.

Intiguing to Wall Street observers are the money angles. Both film companies, if the transaction goes through, would be left with much cash on hand. The buzz in the financial area is that the 20th studio would bring \$25,000,000 and varying reports have circulated about the WB potential. Same observers want to know how the revenue would be put to use, i.e., whether in the form of special dividends or for purposes of buying in blocks of stock.

## FARNUM, FORMER STAR, HEADS EXTRAS' GUILD

Hollywood, Oct. 9.

Silent film star Franklyn Farnum, first vice president of Screen Extras Guild for the last eight years, has been unanimously elected president. He succeeds the late Richard H. Gordon, prexy since 1948, who died Sept. 20.

Jeffrey Sayre, one of the founders of SEG who has served as treasurer since its inception in

Editor, VARIETY:

If it's unusual for a VARIETY staffer to write a letter to his own editor, chalk it up to the fact that this one happens to be on the television staff but is an inveterate flimgoer who is genuinely distressed at Hollywood's distress.

Also, more than a little annoyed at the exhibitor complaints about television as the b.o. killer.

There's been enough said in these columns by disinterested parties about poor projection, noisy houses, lack of ushers, lack of courtesy and other exhib luxuries which certainly do nothing to draw the public back to their theatres. I'd like to call attention to another exhibitor tactic which I should say is as likely to make the public stay away from the theatres as anything I've seen yet.

Some Queens (N.Y.) houses, notably the Skouras theatres, have now redesigned their entire balconies as "loge" seats, at higher prices of course. New York City fire regulations prohibit smoking in the orchestra if the house has a balcony. So what the "loge" designation does is to penalize the flimgoer who happens to smoke to the tune of 20c extra per ticket. Pattern used to be to set aside a small section of favored balcony seats as the loge, and that was okay. But the designation of the entire balcony is clearly a measure to grab off more money because some people like to smoke while watching the pictures.

It's a petty grievance, of course. But one would think that, at a time when theatremen are looking for every possible way of getting the public back to the theatres—without the Theatre Owners of America's soul-searching convention—they would not be so stupid as to antagonize customers in so obvious and unfair a manner.

Bob Chandler.

1945, was moved to Farnum's post as first vicee. Recording secretary Kenner G. Kemp was elevated to Sayre's post with board member Paul Cristo taking over the recording-secretary job. John Pedrini was appointed a board member.

Appointees will also serve until the Guild's annual election in May.

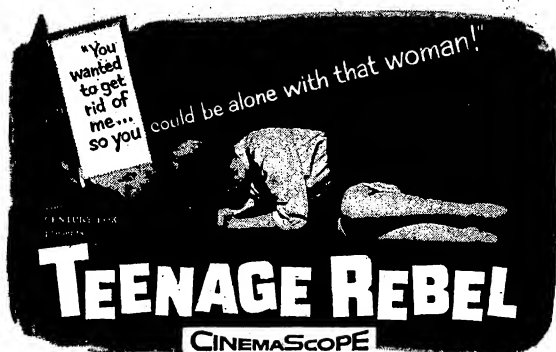
HERE!

COMPLETE!

YOUR ADVERTISING

**START WITH TEASER #1****DON'T TALK  
about "Teenage Rebel"  
IN FRONT OF  
TEENAGERS!**

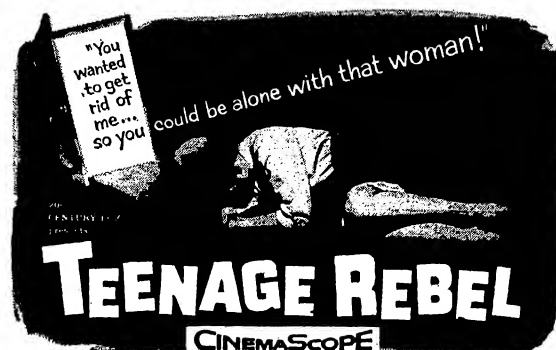
There are some things better  
left unsaid...others that can be  
spoken of in whispers only!  
24 hours after you see it  
**WE CHALLENGE YOU TO STOP  
TALKING ABOUT IT!**

**THEN RUN TEASER #2****A GROWN-UP  
MOTION PICTURE  
for grown-up emotions!**

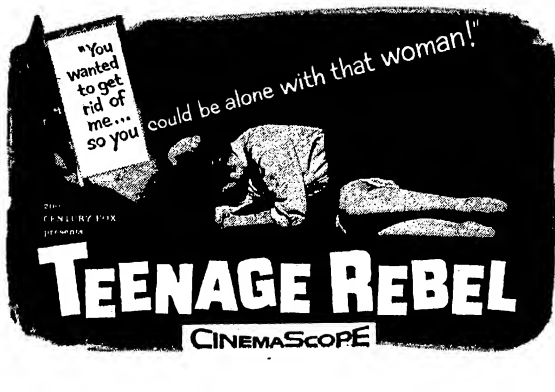
If you're sixteen, you're old  
enough to understand it.  
If you're a parent with a guilty  
conscience, you'd better stay away.  
24 hours after you see it  
**WE CHALLENGE YOU TO STOP  
TALKING ABOUT IT!**

**THEN RUN TEASER #3****EVERY  
DAUGHTER  
should see  
"Teenage Rebel"-  
Every parent must!**

Its story is  
so completely personal-  
it belongs to you intimately.  
It hits so close to home-  
**WE DO NOT RECOMMEND IT FOR  
PARENTS WITH A GUILTY CONSCIENCE.**

**THEN RUN TEASER #4****WE  
CHALLENGE  
YOU to stop talking  
about "Teenage Rebel"  
24 hours after you see it!**

It is not easy to forget the things  
this grown-up motion picture says  
and shows. **IT'S RECOMMENDED  
FOR EVERYBODY-except parents  
with a guilty conscience!**



SAVE  
THESE  
PAGES  
AND  
USE!





CAMPAIGN FOR

# TEENAGE REBEL

These are the powerful ads to pre-sell  
THE NEXT  
SENSATION  
OF THE  
INDUSTRY!

EACH OF THE TEASER ADS IS  
AVAILABLE IN BOTH 3-COLUMN  
AND 2-COLUMN SIZE:  
3 cols. x 9 inches 2 cols. x 9½ inches

FOLLOW WITH YOUR  
OPENING-DAY AD:

See these ads actual size and the  
other great ads in the Press Book  
...order mats from NSS!



A grown-up  
motion picture for  
grown-up emotions!



STARRING  
**GINGER ROGERS · MICHAEL RENNIE**

with Mildred Natwick • and three stars of the future BETTY LOU KEIM • WARREN BERLINGER • DIANE JERGENS  
Produced by CHARLES BRACKETT • Directed by EDMUND GOULDING • Screenplay by WALTER REISCH and CHARLES BRACKETT •

**CINEMASCOPE**

# Hollywood Production Pulse

## ALLIED ARTISTS

Starts, This Year.....18  
This Date, Last Year.....21

**"JEANNIE"**  
(Shooting in London)  
Prod.—Harold Heilmann  
Dir.—Henry Levin  
Vera Ellen, Tony Martin, Robert Fleming, Zena Marshall  
(Started June 25)

**"LOVE IN THE AFTERNOON"**  
(Shooting in Paris)  
Prod.—Billy Wilder  
Dir.—Billy Wilder  
Audrey Hepburn, Maurice Chevalier  
(Started Aug. 27)

## COLUMBIA

Starts, This Year.....25  
This Date, Last Year.....24

**"THE STORY OF ESTHER COSTELLO"**  
(Valiant Films, Ltd.)  
(Shooting in London)  
Prods.—John & James Woolf  
Dir.—David Miller  
Joan Crawford, Rosanna Brazzi, Heather Sears, Ron Randall, Lee Patterson, Bessie Love, Sidney James  
(Started Aug. 20)

**"INTERPOL"**  
(Warwick Productions)  
(Shooting in Rome)  
Prods.—Irving Allen & A. R. Broccoli  
Dir.—John Gilling  
Victor Mature, Anita Ekberg, Trevor Howard, Paul Hing, Bonar Colleano  
(Started Aug. 20)

**"FORTUNE IS A WOMAN"**  
(Shooting in London)  
Prods.—Frank Lauder, Sidney Gilliat  
Dir.—Sidney Gilliat  
Jack Hawkins, Arlene Dahl, Dennis Price, Ian Hunter, Patrick Holt  
(Started Sept. 1)

**"THE BRIDGE ON THE RIVER KWAI"**  
(Horizon-American Productions)  
(Shooting in Ceylon)  
Prod.—Sam Spiegel  
Dir.—David Lean  
Jack Hawkins, Alec Guinness  
(Started Oct. 1)

**"THE CUNNING AND THE HAUNTED"**  
(Shooting in England)  
Prod.—Philip Waxman  
Dir.—Alfred Werker  
Sal Mineo, James Whitmore, E. G. Marshall  
(Started Oct. 1)

**"GARMENT CENTER"**  
Prod.—Harry Kleiner  
Dir.—Robert Altman  
Lee J. Cobb, Robert Loggia, Joseph Wiseman  
(Started Oct. 7)

## WALT DISNEY

Starts, This Year.....1  
This Date, Last Year.....1

## METRO

Starts, This Year.....19  
This Date, Last Year.....17

**"RAINTREE COUNTY"**  
Prod.—David Lewis  
Dir.—Edward Dmytryk  
Montgomery Clift, Elizabeth Taylor, Eva Marie Saint, Tom Drake, Nigel Patrick, Lee Marvin, Rod Taylor, Agnes Moorehead, Walter Abel, Jarma Lewis, Myrna Hansen  
(Started April 3)

**"SOMETHING OF VALUE"**  
Prod.—Pandro S. Berman  
Dir.—Richard Thorpe  
Rock Hudson, Dana Wynter, Wendy Hiller, Sidney Poitier, Juano Hernandez  
(Started July 18)

**"HARVEST THUNDER"**  
(Shooting in France)  
Prod.—Edwin H. Knopf  
Dir.—Jeffrey Hayden  
Mel Ferrer, Pier Angeli, John Kerr, Liff Erickson, Theodore Bickell, Jack Yulish  
(Started Aug. 20)

**"TEN THOUSAND BEDROOMS"**  
Prod.—Joseph Paternak  
Dir.—Richard Thorpe  
Dean Martin, Eva Bartok, Lisa Gaye, Anna Maria Alberghetti, Dewey Martin, Joyce Taylor, Walter Slezak, Paul Henreid, Jules Munshin  
(Started Sept. 10)

**"DESIGNING WOMAN"**  
Prod.—Dore Schary  
Dir.—Vincente Minnelli  
Gregory Peck, Lauren Bacall, Dolores Gray, Jack Cole  
(Started Sept. 10)

## PARAMOUNT

Starts, This Year.....14  
This Date, Last Year.....8

**"FLAMENCA"**  
(Shooting in Spain)  
Prod.—Bruce Odium  
Dir.—Donald Siegel  
Carmen Sevilla, Richard Kiley  
(Started July 23)

**"THE DELICATE DELINQUENT"**  
Prod.—Jerry Lewis  
Dir.—Don McGuire  
Jerry Lewis, Warren McGavin, Martha Hyer, Horace McMahon, Robert Ivers, Mary Webster, Jefferson Series, Joe Corey, Richard Bakalyan  
(Started Sept. 4)

## REPUBLIC

Starts, This Year.....7  
This Date, Last Year.....15

**"SPOILERS OF THE FOREST"**  
Prod.—Dir.—J. Kane  
(Started Oct. 7)

**"THE WAYWARD GIRL"**  
Prod.—William T. O'Sullivan  
(Started Oct. 3)

## RKO

Starts, This Year.....12  
This Date, Last Year.....11

**"THE GIRL MOST LIKELY"**  
Prod.—Stanley Rubin  
Dir.—Michael Leisen  
Jane Powell, Kaye Ballard, Cliff Robertson, Keith Andes, Tommy Noonan, Melville Frank, Kelly Cadz, Kelly Brown, Judy Nugent, Venetia Stephenson, Valerie Anderson  
(Started Sept. 6)

**"THE LADY AND THE PROWLER"**  
Prod.—Dir.—John Farrow  
Diana Dors, Rod Steiger, Tom Tryon, Arthur Franz, Marie Windsor, Beulah Bondi, Joe DeSantis, Gary Hynes, Tol Avery, James Burke, Luis Van Rooten  
(Started Sept. 10)

**"ESCAPADE IN JAPAN"**  
Prod.—Dir.—Arthur Lubin  
Teresa Wright, Cameron Mitchell, Jon Provost, Roger Nakagawa, Philip Ober  
(Started Oct. 9)

## 20th CENTURY-FOX

Starts, This Year.....16  
This Date, Last Year.....13

**"HEAVEN KNOWS MR. ALLISON"**  
(Shooting at Tobago, B.W.I.)  
Prods.—Buddy Adler, Eugene Frenke  
Dir.—Buddy Adler  
Deborah Kerr, Robert Mitchum  
(Started Aug. 1)

**"THE TRUE STORY OF JESSE JAMES"**  
Prod.—Herbert B. Swope Jr.  
Dir.—Nicholas Ray  
Robert Wagner, Jeffrey Hunter, Hope Lange, Alan Hale, Jeff Adler, Ken Clark, Ralph Stephens, Riff Elliott, Aaron Saxon  
(Started Sept. 6)

**"THREE BRAVE MEN"**  
Prod.—Herbert B. Swope Jr.  
Dir.—Philip Dunne  
Ray Milland, Ernest Borgnine, Diane Jergens, Warren Berlinger, Frank Lovejoy, Sandy Descher, Virginia Christine, Lee Graham  
(Started Sept. 1)

**"THE GIRL CAN'T HELP IT"**  
Prod.—Dir.—Frank Tashlin  
Tom Ewell, Jayne Mansfield, Edmond O'Brien  
(Started Sept. 14)

**"BOY ON A DOLPHIN"**  
(Shooting in Greece)  
Prod.—Samuel G. Engel  
Dir.—Jean Negulesco  
Clifton Webb, Alan Ladd, Sophia Loren  
(Started Sept. 24)

## UNIVERSAL

Starts, This Year.....26  
This Date, Last Year.....21

**"MAN AFRAID"**  
Prod.—Gordon Kay  
Dir.—Harold Keller  
George Nader, Tim Hovey, Phyllis Thaxter, Tim Hovey, Harold J. Stone, Edward Franz, Rita Shaw, Judson Pratt, Mabel Albertson  
(Started Sept. 10)

**"NIGHT PASSAGE"**  
Prod.—Aaron Rosenberg  
Dir.—James Neilson  
James Stewart, Audie Murphy, Dan Duryea, Elaine Stewart, Brandon de Wilde, Diana Foster, Jay C. Flippen, Olive Flavin, John Day, Robert J. Wilke, Herbert Anderson, Ellen Corby, Hugh Beaumont  
(Started Sept. 10)

**"THE LAND UNKNOWN"**  
Prod.—William Alland  
Dir.—Virgil Vogel  
Jock Mahoney, Shawn Smith, William Reynolds, Henry Brandon, Douglas Kennedy  
(Started Sept. 27)

**"PAY THE DEVIL"**  
Prod.—Albert Zugsmith  
Dir.—Jeff Chandler  
(Started Oct. 10)

## WARNER BROS.

Starts, This Year.....10  
This Date, Last Year.....19

**"THE SLEEPING PRINCE"**  
L.O.P. Production  
(Shooting in London)  
Prod.—Dir.—Laurence Olivier  
Marilyn Monroe, Laurence Olivier, Peter Sarsgaard, Sybil Thorndike  
(Started Aug. 4)

**"A FACE IN THE CROWD"**  
(Newtown Productions)  
(Shooting in New York)  
Prod.—Dir.—Ella Kazan  
Andy Griffith, Patricia Neal  
(Started Aug. 4)

**"MELVILLE GOODWIN, U.S.A."**  
Exec. Prod.—Milton Sperling  
Prod.—Martin Rackin  
Dir.—H. C. Potter  
Susan Hayward, Kirk Douglas, Paul Stewart, Jim Backus, John Cromwell, Geraldine, Michael Fox, A. E. Gould-Porter  
(Started Sept. 12)

**"JOHN PAUL JONES"**  
Prod.—Samuel Bronston  
Dir.—William Dieterle  
Richard Basehart  
(Started Oct. 7)

## INDEPENDENT

**"THE KRAKEN"**  
(Levy-Gardner-Laven Productions)  
(Shooting at Hal Roach)  
Prods.—Jules Lewis, Arthur Gardner  
Dir.—Arnold Kopp  
Tim Holt, Audrey Dalton, Hans Conried, Barbara Darrow, Jody McCrea, Stanley Ward, Casey Adams, Mimi Gibson, Dennis McCarthy, Marjorie Stapp  
(Started Sept. 4)

**"LIZZIE"**  
(Bryna Productions)  
(For Metro Release)  
Prod.—Jerry Bruckheimer  
Assoc. Prod.—Edward Lewis  
Dir.—Hugo Haas  
Eleanor Parker, Joan Blondell, Richard

Boone, Hugo Haas, Marlon Ross  
(Started Sept. 10)

**"THE RESTLESS BREED"**  
(National Pictures)  
(20th-Fox Release)  
Prod.—Edward L. Alperon  
Co-Prod.—Charles B. FitzSimons  
Dir.—Alan Dwan  
Scott Brady, Ann Bancroft, Jay C. Flippen, Jim Davis, Rhys Williams, Leo Gordon, Scott Marlowe, Myron Healey, James Flavin, Eddy Waller, Dennis King, Jr., Harry Cheshire, Fred Graham, Robert Adams, Tom Steele, Dale Van Sickie, Harry Wood, Fern Hall, Tex Terry  
(Started Sept. 10)

**"SWINGERS"**  
(Gross-Krasne Productions)  
(Shooting at California Studios)  
Prod.—Jack Gross, Philip Krasne  
George Montgomery, Lola Albright, Bill Williams, Charlotte Austin, Francis J. McDonald, Robert Griffin, Kathleen Freeman, Robert Nash, Raymond Hutton  
(Started Sept. 10)

**"TROOPER HOOK"**  
(Fielding Productions)  
(For UA Release)  
Prod.—George Fielding  
Dir.—Charles Marquis Warren  
Joel McCrea, Barbara Stanwyck, Edward Andrews, Susan Kohner, Earl Holliman, Rodolfo Acosta  
(Started Sept. 10)

**"FURY AT ROCK RIVER"**  
(Regal Film Productions)  
(20th-Fox Release)  
Prod.—Earl Lyon  
Dir.—William Claxton  
Robert F. Cook, Mara Corday, Jim Davis, Kathleen Crowley, Hank Worden, Norman Leavitt  
(Started Sept. 10)

**"THE RIDE BACK"**  
(Associates & Aldrich Co.)  
(UA Release)  
Prod.—William Conrad  
Dir.—Allan Miner  
Anthony Quinn, William Conrad, Lita Lane, Victor Millan, George Trevino, Hope & Ellen Schwartz  
(Started Sept. 24)

**"BAILOUT AT 43,000"**  
(Pine-Thomas Productions)  
(For UA Release)  
(Shooting at Goldwyn)  
Prod.—Howard Fite, Bill Thomas  
Dir.—Francis Searle  
John Payne, Karen Steele, Paul Kelly  
(Started Oct. 1)

**"SWEET SMELL OF SUCCESS"**  
(Norma-Curtleigh Production)  
Prod.—Ernest Lehman  
Dir.—Alexander Mackenrick  
Burt Lancaster, Tony Curtis  
(Started Oct. 1)

**"KILL ME TOMORROW"**  
(Amalgamated Productions)  
(Shooting in London)  
Exec. Prods.—Richard Gordon, Charles F. Vetter Jr.  
Prod.—Francis Searle  
Dir.—Terence Fisher  
Pat O'Brien, Lois Maxwell, George Coulouris, Louella Mills  
(Started Oct. 1)

**"ONE MAN'S SECRET"**  
(Amalgamated Productions)  
(Shooting in London)  
Exec. Prods.—Richard Gordon, Charles F. Vetter Jr.  
Dir.—Alfred Snowden  
Dir.—Montgomery Tully  
Zachary Scott, Faith Domergue  
(Started Oct. 8)

**"TWISTED GUNS"**  
(Grand Productions)  
(Shooting at KTTV)  
Prod.—Roy Siskow  
Dir.—Sterling Hayden  
(Started Oct. 8)

## N.Y. State in Probe

Of Stamps, Premiums

In Ticket-Sale Tieups

Albany, Oct. 9.

A new inquiry being conducted by New York State under the direction of Dr. Persia Campbell, state's consumer counsel, is seen as having a direct bearing on the film industry's plan to test the value of distribution of trading stamps. Another facet of the trading stamp probe would be the effect of gifts, including distribution of tickets for the free shows such as those sponsored by the Supermarket Show of Shows Inc., which provides that grocers distribute tickets to a consumer as premiums for purchases of stipulated amounts.

Answers to be sought by the investigation is primarily concerned with the problem of who bears the cost of the premiums, whether the gifts provide a hidden price cut in violation of fair trade practices, or whether the distribution of stamps or other premiums raises the price of food. Effect of premium distribution on shopping habits will also be investigated. It's claimed by proponents of the premium system that 90% of the stamps are cashed in. Other estimates hold that only 30% are cashed in.

One of the largest stamp distribution outfits, Sperry & Hutchinson say that redemption is almost 100%. Although an ancient practice, the premium system was in limbo for many years as a result of the war when premium merchandise was scarce. In its 1954 revival, idea caught on so strongly that S&H says stamps of various companies are being distributed in 60,000 stores.

Plan under way by the pix biz in 12 Fresno houses, and one Santa Barbara theatre, customers of local merchants are given stamps which can be used for purchase of theatre tickets. Prudential Premium Co. will redeem the stamps given to exhibitors for cash.

# Wall St.-Metro Tug O' War

Continued from page 5

expected there will be a showdown with management.

The bankers are hard-headed about it, on a "money talks" premise, and with the attitude that "the company belongs to the stockholders and not to a closely-knit management group" they have several proposals for a reported "clean sweep" as soon as a successor to Arthur M. Loew is found to become president of the company.

Meanwhile Nicholas M. Schenck, who became chairman of the board, after long leading Loew's Inc. as chief executive officer until Arthur a job for somebody younger. He has been content—and doing a highly successful job at it—as prez of Loew's International, handling the global sales operations.

Loew also was not in sympathy with some of the domestic homeoffice—and production—operations, such as the percentages to a "cholesterol" was brought in last January, is proceeding to "find the right man." He also reassumed responsibility as chief executive officer since Loew expressed himself desirous of bowing out by Nov. 15. The post must be filled before the next annual meeting in February.

## Post-1949 Pix To TV?

The showdown came when the new board members sought to force Loew into selling the "late" pictures, that is from 1949-1954, on the heels of the 700-odd features already under lease. This product is the merchandise turned out until 1948.

Post-1948 there are many contractual intricacies to the worked out—players, music, directors, participants where they exist, stars, et al.—and Loew decided "all this just wasn't worth it" meaning his health, loss of sleep, concern over company matters, and the like. Particularly when, as he first told VARIETY some months ago, he has been "an unwilling bride" in the entire operation. Loew frankly expressed himself that, at 58, this was senescent and he had long since resigned from the board of the parent company, until called upon to head up the organization founded by his father, the late Marcus Loew.

## Bankers' Dominance

The bankers' dominance into Loew's Inc. today differs from the traditional show business impatience with "bankers messing into it." Even the Wall Streeters concede that "that was in another era; business was good, the profits were certain, and when they told us not to mess around we decided that maybe 'efficiency methods' are not realistic in such a unique art-industry form as the picture business."

"But," they continue, "it's different now. The basic decision is to serve the public where it's best served. If they're not going to the movies, and prefer staying home and watch 'em, why adhere to what may become an obsolete form of distribution. Let's get our money where the money is. Old pictures, which are down on the books at an academic worth of \$1, can be converted into millions by selling the residuals. What's wrong with that? It's good business."

## Convert Into Cash

In line with the thin spread of the boxoffice, the Mannheim-Stewart contingent, when they were on the board—and it's assumed they are going to be potent in Loew's future—regardless of their resignations—asked for a profit-and-loss balance sheet on each theatre property. Loew's 72d St. was cited as a house that did \$1,500,000 gross (approximately) and netted \$28,000 a year to the company. Loew's Lexington was cited as an important chunk of realty which could become an important office site (especially in the newly redeveloping Lexington-3d Ave. zones) and even include a theatre within it, as another means of conversion of assets into cash. The theatre-by-theatre appraisal forced the conclusion that shuttering certain weaker locations would chase that drawing population into another theatre, probably even competitive, but at least that might be a potential customer from which Metro film product could gain a bigger profit.

This was among the items the new board members had insisted upon; theatre cost, mortgage in-

formation, appraisal value, net income.

## Earnings Off

The trend to depressed earnings is the crux of Loew's Inc. today. It may show an 80c net, its new low. The issue pays \$1 per annum—25c per quarter. Management would like not to interrupt that payment, and may bolster it from foreign revenue or advance credits on the television films' income. In actuality the latter is not due. The first technical tv coin would be the "Wizard of Oz" CBS deal, \$450,000 all told, if options are exercised.

Loew's net earnings for the first 40 weeks are around 51c and the fiscal year, ending Aug. 31, may bring it up to 80c.

Informed Wall St. sources point to the Lehman and Lazard Freres possibly representing 20% of the stockholders of the company. They have a few large shareholders in their corner, such as Central National Corp., which is a family holding company for the late D. S. (Sam) Gottesman with 50,000

## Loew's & Networks

The Wall Streeters are not cool to the prospect of a possible 100% complete merger with a major network, to insure the direct flow of film product to the airwaves.

Since Bill Paley made that \$450,000 (twice two - times around) deal for "Wizard of Oz" (two runs, plus two repeats, i.e., four all told), the MGM-CBS merger talk has been recurrent. On and off, RCA - NBC have also eyed Loew's Inc. and Metro product, but nothing specific eventuating other than the fact that both David Sarnoff and Frank M. Folsom have exchanged views with Nicholas M. Schenck and Charles C. Moskowitz.

shares, and may be larger now. Lowenstein Foundation (textiles) and the (Lester) Martin Foundation (also textiles) are also large holders of Loew blocks. This is the same Lester Martin who is only second to Harry Cohn as the dominant shareholder in Columbia Pictures Corp.

The Lehman-Lazard groups' holdings represent sizable amounts of Loew stock also held by institutions and investment trusts.

William A. Parker, for more than 25 years on the Loew's Inc. board, is perhaps the largest single shareholder with 57,000 shares via his Incorporated Investors of Boston.

Arthur M. Loew recently exercised a 40,000 share option and Dore Schary, the studio head, did likewise, although it is expected he may have been compelled to relinquish some because of the state of the market.

A Wall St. newsletter this week-end will accent that "Loew's Inc. prospects are more positive than ever" as soon as the intra-management problems are resolved.

Wall Streeters appraise the resignations of Paul Mannheim (Lehman Bros.) and Charles P. Stewart (Lazard Freres) as being "unrelated" to the resignation of Arthur M. Loew as prez of the corporation.

The optimism in bankers' circles on Loew's horizons are based on "the cash-in values for television usages" of the Metro product; and/or its perhaps inevitable link to a network.

The 51c earnings for the first 40 weeks, compared to last year's 88c, is called "the 23-year low in the history of the company" or 1 1/2% yield in light of the estimated \$4,000,000 earnings to the \$300,000,000 worth of stock outstanding.

Internal rangling, failure to meet the Sept. 1 deadline for theatre divestiture; delay in cashing in on the tv potential were ascribed to Mannheim and Stewart for deciding that "their usefulness has temporarily come to an end" as members of the board. They feel that they can exercise "greater vigor" in the future of Loew's Inc., in behalf of the shareholders they represent, when they may again come back into the picture. Another effort meantime is being made to speed up the divorcement.



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Very exciting!

This is DORIS DAY as the frightened JULIE who discovers on her honeymoon that her husband is a killer—and SHE is the next victim!

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BARRY SULLIVAN • FRANK LOVEJOY**

A MASTERPIECE OF SUSPENSE!

**JULIE**

An ARWIN Production • Written and Directed by ANDREW L. STONE

Produced by MARTIN MELCHER • An M-G-M RELEASE

# GREAT DAY <sup>←Doris, that is!</sup> WHEN "JULIE" COMES!

"TENSION . . . from beginning to end!"—*Film Daily*

"ACTION . . . hair-raising conclusion!"—*M. P. Herald*

"CHILLING . . . nail-biting climax!"—*Boxoffice*

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"SUSPENSE . . . any picture you can think of would be hard put to match 'Julie's' 95 minutes of suspense!"—*Philip K. Scheuer, L. A. Times*



# Picture Grosses

## BROADWAY

(Continued from page 9)

day (8) was torrid \$8,500. The 10th week hit \$10,000.

**Mayfair** (Brandt) (1,736; 79-\$1.80)—"Attack" (UA) (4th wk). Third frame finished last night (Tues.) was fancy \$14,000 or near. Second was \$18,000.

**Normandie** (Trans-Lux) (592; 95-\$1.80)—"1984" (Col) (2d wk). First holdover week ending Friday (12) looks like torrid \$7,000 or near. Opener was great \$10,200 one of top figures at house.

**Palace** (RKO) (1,700; \$1.80-\$7.50)—"Judy Garland and allvaude bill on upped-scale 10-week engagement (2d wk). Looks to reach capacity \$97,000 in first holdover week of 8 shows. First week of eight shows was capacity \$58,000, including upped - scale opening prem.

**Paramount** (ABC-Par) (3,665; \$1-\$2)—"Toward Unknown" (WB) (2d wk). First holdover round finishing today (Wed.) is heading for solid \$38,000. First was \$45,000. Stays a third week.

**Paris** (Pathe Cinema) (568; 90-\$1.80)—"Silent World" (Col) (3d wk). Second frame completed Sunday (7) was whopping \$16,200 after \$19,600 opener, near theatre's top figure on an opening week.

**Radio City Music Hall** (Rockefeller) (6,200; 95-\$2.85)—"Tea and Sympathy" (M-G) and "Stageshow" (2d wk). Current stanza ending today (Wed.) is heading for fine \$145,000. First was \$151,500, a bit below hopes. Stays at least four weeks according to present pace.

**Plaza** (Brecher) (525; \$1.50-\$2)—"Lust For Life" (M-G) (4th wk). Third round finished Monday (8) was great \$24,500 after \$25,300 in second. Stays-on inde.

**Roxy** (Nat'l. Th.) (5,717; 65-\$2.40)—"Giant" (WB). Opens tonight (Wed.) with benefit prem. Regular run starts tomorrow (Thurs.). In ahead, "Bus Stop" (20th) with stagebill (6th wk-5 days), wound up around \$36,000, okay, after \$45,000 for fifth full week.

**State** (Loew) (3,450; 78-\$1.75)—"Power and Prize" (M-G) (2d wk-8 days). Week ending tonight (Wed.) looks like light \$11,000 or less for extended week. First week got only \$13,000, below hopes. "Gotween Heaven and Hell" (20th) opens tomorrow (Thurs.).

**Sutton** (R&B) (561; \$1-\$1.80)—"Grand Maneuver" (UMPO) (2d wk). Initial stanza ended Sunday (7) was brisk \$14,500.

**Trans-Lux 52d St.** (T-L) (540; \$1-\$1.50)—"La Strada" (T-L) (13th wk). The 12th week finished Sunday (7) was lively \$10,200. The 11th week was \$11,300.

**Victoria** (City Inv.) (1,060; 50-\$2)—"Best Things in Life" (20th) (2d wk). First holdover session winding tomorrow (Thurs.) was surprisingly solid \$22,000. Initial week was \$24,500. Stays on.

**Warner** (Cinerama Prod.) (1,600; \$1.20-\$3.50)—"Seven Wonders of World" (Cinerama) (26th wk). The 25th round ended Saturday (6) was terrific \$47,300 compared with \$44,800 for 24th week. Upbeat for 25th week attributed to World Series crowds, and fact that one game was rained out.

## 'Things' Potent 10G, Seattle; 'Cad' 11G, 2d

Seattle, Oct. 9. Plenty of holdovers here this session but most of them are showing up better than the new entrants. Top newcomer is "Best Things in Life Are Free," fancy at Coliseum. "Solid Gold Cadillac" is holding unusually big in second session at Fifth Avenue. "She-Creature" and "It Conquered World" shape light at Orpheum.

**Estimates for This Week**  
**Coliseum** (Evergreen) (1,870; 90-\$1.25)—"Best Things in Life" (20th) and "Wetbacks" (Indie). Fancy \$10,000 or less. Last week, "1984" (Col) and "Gamma People" (Col), \$9,000.

**Fifth Avenue** (Evergreen) (2,500; \$1-\$1.25)—"Solid Gold Cadillac" (Col) and "Storm Over Nile" (Col). (2d wk). Smash \$11,000 or close. Last week, \$14,300.

**Music Box** (Hamrick) (850; 90-\$1.25)—"Cry in Night" (WB) and "Hidden Guns" (Rep). Good \$4,500. Last week, "Secrets of Reef" (Indie) and "Macumba" (Indie), \$2,400.

**Musio Hall** (Hamrick) (2,200; 90-\$1.25)—"Tea and Sympathy" (M-G) (2d wk). Big \$8,000. Last week, \$10,800.

**Orpheum** (Hamrick) (2,700; 75-95)—"She-Creature" (Indie) and "It Conquered World" (Indie). Last week, "Run for Sun" (UA) and "I've Lived Before" (U), \$6,800.

**Paramount** (SW) (1,382; \$1.75-\$2.65)—"This Is Cinerama" (Cinerama) (8th wk). Lusty \$15,700. Last week, \$17,700.

## LOS ANGELES

(Continued from page 9)

wk. Okay \$13,000 or close. Last week, \$14,700.

**Four Star** (UATC) (868; 90-\$1.50)—"Storm Center" (Col) (2d wk). Small \$2,600. Last week, \$3,900.

**Hillstreet**, **Vogue** (RKO-FWC) (2,752; 885; 80-\$1.25)—"Proud and Profane" (Par) and "Sky Chasers" (AA) (2d wk). Light \$9,500. Last week, \$15,500, plus \$65,300 in two nabs, six drive-ins.

**Orpheum** (Metropolitan) (2,213; 80-\$1.25)—"Beast Hollow Mountain" (UA) and "Huk" (UA) (2d wk). Dull \$3,500. Last week, with Hawaii, Uptown, \$11,900, plus \$47,300 in two nabs, nine owners.

**Fine Arts** (FWC) (631; \$1.25-\$1.75)—"Lust For Life" (M-G) (3d wk). Stout \$9,000. Last week, \$9,900.

**Fox Whitshire** (FWC) (2,296; \$1-\$1.75)—"Bad Seed" (WB) (6th wk). Modest \$6,500. Last week, \$7,100.

**Hollywood Paramount** (F&M) (1,468; \$1.25-\$2.40)—"War and Peace" (Par) (7th wk). Good \$13,500. Last week, \$14,200.

**Warner Beverly** (SW) (1,612; 90-\$1.75)—"Gold Cadillac" (Col) (7th wk). Hot \$8,500. Last week, \$7,800.

**Egyptian, United Artists** (UATC) (1,411; 1,242; \$1.10-\$2.75)—"Oklahoma" (Magna) (47th wk at Egyptian, 42d wk U. A.). Okay \$13,000. Last week, \$12,500.

**Warner Hollywood** (SW) (1,364; \$1.20-\$2.65)—"Cine Holiday" (Cinerama) (48th wk). Started current week, Sunday (7) after fine \$18,800 last week.

## 'Unknown' Hefty \$17,000, D.C.; 'Attack' Boffo 12G

Washington, Oct. 9.

Five newcomers, three of which shape strong, are giving main stem a boost. "Attack" at Columbia, is socko, garnering uniformly rave notices from critics. "Toward Unknown" is smooth \$17,000 in two spots. "Tea and Sympathy" looms sockeroo at Palace. "War and Peace" is lively in second stanza at Capitol, but not nearly up to hopes after a sock initial stanza.

**Estimates for This Week**  
**Ambassador** (SW) (1,490; 70-90)—"Toward Unknown" (WB). Nice \$7,000 or near. Last week, "Vagabond King" (Par), \$3,000.

**Capitol** (Loew) (3,434; 90-\$1.50)—"War and Peace" (Par) (2d wk). Brisk \$26,000, after \$40,000 opener. Length of pic seems to discourage mid-week attendance, though week-end was sock. Stays on.

**Columbia** (Loew) (1,174; 70-90)—"Attack" (UA). Great \$12,000 for this small seater, with cring going overboard. Stays. Last week, "These Wilder Years" (M-G), \$8,000.

**Dupont** (Lopert) (372; 90-\$1.15)—"Papa, Mamma, Maid" (Indie). Slow \$3,500. Last week, "Three Sinners" (Indie), \$3,500.

**Keith's** (RKO) (1,939; 70-90)—"Bandido" (UA). Unexciting \$8,000. Last week, "Run for Sun" (UA), \$5,000.

**Metropolitan** (SW) (1,200; 70-90)—"Toward Unknown" (WB). Smooth \$10,000. Last week, "Vagabond King" (Par), \$9,500.

**Palace** (Loew) (2,360; 85-\$1.25)—"Tea and Sympathy" (M-G). Socko \$27,000. Last week, Johnny Concho" (UA) (2d wk), \$10,000 at regular scale.

**Playhouse** (Lopert) (456; 75-\$1.15)—"Lust for Life" (M-G) (3d wk). Sturdy \$7,000 after \$8,000 in second. Holds.

**Plaza** (T-L) (290; 80-\$1.25)—"Naked Night" (Indie) (7th-final wk). Mild \$2,000 after \$3,000 last week.

**Warner** (SW) (1,300; \$1.20-\$2.40)—"Cinerama Holiday" (Indie) (54th wk). Just about holding its own with \$10,000 for third consecutive week. Holds.

**Trans-Lux** (T-L) (600; 90-\$1.25)—"Duchin Story" (Col) (12th-final wk). So-so \$4,500. Last week, \$5,000.

## CHICAGO

(Continued from page 9)

**"Young Guns"** (AA) (2d wk). Swell \$18,000. Last week, \$21,000.

**State-Lake** (B&K) (2,400; 98-\$1.25)—"War and Peace" (Par). Potent \$45,000. Last week, "Bad Seed" (WB) (5th wk), \$19,000.

**Surf** (H&E Balaban) (685; \$1.25)—"1984" (Col). Wow \$9,000. Last week, "Ladykillers" (Cont) (15th wk), \$2,800.

**United Artists** (B&K) (1,700; 98-\$1.25)—"Tea and Sympathy" (M-G) (3d wk). So-so \$21,000. Last week, \$25,000.

**Woods** (Essaness) (1,208; 98-\$1.50)—"High Society" (M-G) (6th wk). Lusty \$22,000. Last week, \$25,000.

**World** (Indie) (430; 98)—"Proud and Beautiful" (Indie). Fair \$3,800. Last week, "House of Ricordi" (Indie) (4th wk), \$2,600.

**Ziegfeld** (Davis) (430; 98)—"Riff" (UMPO) (10th wk). Waning to \$3,200. Last week, \$3,900.

## BALTIMORE

(Continued from page 8)

(Col). Starts tomorrow (Wed.) after "Beyond Reasonable Doubt" (RKO) got drab \$5,500.

**Little** (Rappaport) (310; 50-\$1.25)—"Lust for Life" (M-G). Straining limited capacity at \$7,000. House was closed for C-Scope installation last week.

**Mayfair** (Hicks) (980; 30-80)—"Congo Crossing" (U). Mild \$3,000. Last week, "Lisbon" (Rep), \$3,500. New "Crucian" (1,600; 50-\$1.25)—"Attack" (UA). Fair \$8,000 or near. Last week, "Ambassador's Daughter" (UA), \$5,500.

**Playhouse** (Schwaber) (410; 50-\$1.25)—"La Strada" (T-L) (3d wk). Nice \$3,000 after \$3,500 in second.

**Stanley** (WB) (3,200; 50-\$1.50)—"War and Peace" (Par). Opens tomorrow (Wed.). Second week of "Toward Unknown" (WB) was slim \$6,000.

**Town** (Rappaport) (1,400; 50-\$1.25)—"Tea and Sympathy" (M-G) (2d wk). Big \$9,000 following \$14,000 opener.

## 'PEACE' WOW \$30,000, FRISCO; 'ATTACK' 10G, 2D

San Francisco, Oct. 9. "War and Peace" looms very big here this session at Paramount to stand out among firstruns. Second weeks of "Bad Seed" and "Tea and Sympathy" are holding nicely. "Lust For Life" still is strong. "I've Lived Before" looks weakish. "Cry in Night" is drab. Ace hold-over is "Bad Seed," lofty in second round.

**Estimates for This Week**  
**Golden Gate** (RKO) (2,859; 80-\$1.15)—"I've Lived Before" (U) and "Great Day in Morning" (RKO). Light \$7,000. Last week, "Best Things in Life Are Free" (20th) and "Thunder Over Arizona" (Rep), \$13,000.

**Fox** (FWC) (4,651; \$1.25-\$1.50)—"Cry in Night" (WB) and "Amazon Trader" (WB). Drab \$9,000. Last week, "Last Wagon" (20th) and "Frisky" (Indie) (2d wk), \$8,000 for 5 days.

**Warfield** (Loew) (2,656; 65-90)—"Tea and Sympathy" (M-G) (2d wk). Lively \$12,000. Last week, \$18,500.

**Paramount** (Par) (2,646; \$1.50-\$1.75)—"War and Peace" (Par). Mighty \$30,000. Last week, "Port Afrique" (Col) and "Storm Over Nile" (Col), \$10,000.

**St. Francis** (Par) (1,400; \$1-\$1.25)—"Bad Seed" (WB) (2d wk). Lofty \$15,000. Last week, \$20,000.

**Orpheum** (Cinerama Theatre, Calif.) (1,458; \$1.75-\$2.65)—"Cinerama Holiday" (Cinerama) (62d wk). Big \$12,500. Last week, \$12,200.

**United Artists** (No. Coast) (1,207; 70-\$1)—"Attack" (UA) and "Rebel in Town" (UA) (2d wk). Big \$11,000 or near. Last week, \$14,500.

**Stardust** (A-R) (440; \$1.25-\$1.50)—"Lust For Life" (M-G) (3d wk). Tall \$6,500. Last week, \$7,000.

**Larkin** (Rosener) (400; \$1)—"Umberto D" (Indie) (2d wk). Oke \$2,200. Last week, \$3,000.

**Clay** (Rosener) (400; \$1)—"Seven Little Sins" (Indie) (2d wk). Good \$2,700. Last week, \$3,200.

**Vogue** (S.F. Theatres) (377; \$1.25-\$1.50)—"La Strada" (T-L) (5th wk). Tall \$2,200. Last week, \$3,200.

**Coronet** (United California) (1,250; \$1.10-\$2.75)—"Oklahoma" (Magna) (33d wk). Fancy \$11,600. Last week, \$11,800.

**Rio** (Schwarz) (397; \$1)—"Hill 24 Doesn't Answer" (Indie) (2d wk). Okay \$1,200. Last week, \$2,200.

## Par Sifts Library As Sale to Video Looms

Hollywood, Oct. 9.

Paramount's legal staff is investigating the studio's rights in connection with all films produced prior to 1948 as a prelude to possible release of the backlog to television. Paramount and Universal are the only studios which have not yet turned old films over to video.

Survey was undertaken here at the instigation of company toppers in Gotham who are giving serious consideration to video release. When it is completed, the information will be forwarded to the homeoffice for a decision on what type of deal will be made—whether to follow the Warner and RKO pattern of outright sale; the Metro plan of leasing the entire backlog and obtaining stock in telestations, or the 20th-Fox plan of leasing packages over a long term period.

Paramount already is involved in television via ownership of KTLA here and a controlling interest in Telemeter, the home-toll system.

## New Catholic Mag Previews Films

Catholic Preview of Entertainment is the accurately labelled new 25c monthly of Stephan Saunders. It attempts to rally support for "approved" diversion. Its tone may be judged from an article "How To Pick Movies For Your Children" which proposes that any film must be answerable in the affirmative to six questions, to wit:

1. Will my child understand this movie?
  2. Will he learn something worthwhile from it?
  3. Is it free of situations that might frighten him?
  4. Is it free of brutality?
  5. Does it deal intelligently with crime?
  6. Is it morally objectionable?
- (Check National Legion of Decency List.)

Each issue is to have an up-to-date Legion ratings chart. Also included are the recommendations of the National Assn. for Better Radio & Television Programs. Phonograph records and books are also given capsule review treatment. Profusely illustrated, the new monthly also has brief sketches of personages. An editorial preference for the "family side" of show folks is obvious. Danny Thomas' home life, Cecil B. DeMille's original 1902 wife, cafe singer Roberta Sherwood's devotion to her sick husband and three sons being conspicuous.

## MPAA LOBBY SEEKS TRUST LAW CHANGE

Motion Picture Assn. of America, in behind-the-scenes maneuvering, is angling for changes in the antitrust laws. Producer-distributor outfit wants left to the discretion of presiding judges at trials the manner in which awards are computed.

In accordance with the present statutes, damages awarded to victorious plaintiffs are automatically tripled. MPAA wants to empower the jurists to decide whether only the amount of actual damages should be paid by the defendant or to what extent the payment should exceed actual damages, based on the circumstances in each situation.

While exhibitor suits against the distributors have fallen off in number they still represent a substantial drain on the economy of the industry. MPAA feels that elimination of the mandatory treble damage awards would have the effect of discouraging more such actions in the future, particularly those which have no merit other than "nuisance value."

In seeking support from among law-makers, MPAA also is making the point that in many cases companies found guilty of a-t violations had no knowledge they were acting contrary to law. In such instances as the treble-damage rule is inequitable.

## St. Lo Has Eye On Censorship Again

St. Louis, Oct. 9.

Venison and vice are both in season again. With the fall busy-busy vote again rampant there is talk here of establishing municipal film censorship. Fuzzy-minded arguments are characterized by a loose mixing of films and magazines and a total failure to define morality, or moral laxity. Indeed with one voice the legislative research committee of the local Board of Aldermen deplores the "evils of censorship" while with another voice advocating giving St. Louis a great big blue nose like Memphis.

Suggested creation of a Motion Picture Board of Review would "view movies and grade them according to accepted standards" on the reasoning that a "great contribution to the moral breakdown of our youth is the laxity or moral standards in movies and publications."

A Board of Review would study motion pictures that are to be shown here and after grading the pictures would "issue warnings that would keep many (sic) of young people away from immorality and pornography."

## 'Hold Night' Okay 8G, Indpls.; 'Things' 10G

Indianapolis, Oct. 9.

Biz continues in middle bracket at most firstruns here this stanza. "Best Things in Life Are Free" is getting the most coin for a new entry but just nice at Indiana. "Hold Back Night" at Circle looks okay. "Autumn Leaves" shapes not so hot on scheduled 6-day run at Loew's.

**Estimates for This Week**

**Circle** (Cockrill-Dolle) (2,800; 50-85)—"Hold Back Night" (AA) and "3 For Jamie Dawn" (AA). Oke \$8,000. Last week, "Cry in Night" (WB) and "Naked Hills" (AA), \$7,500.

**Indiana** (C-D) (3,200; 50-85)—"Best Things in Life" (20th). Nice \$10,000. Last week, "Pillars of Sky" (U), \$6,000.

**Keith's** (C-D) (1,300; 70-90)—"Bad Seed" (WB) (2d wk). Satisfactory \$7,000 after \$11,000 opener.

**Loew's** (Loew) (2,427; 50-80)—"Autumn Leaves" (Col) and "Secret of Treasure Mountain" (Col). Sluggish \$5,000 in 6 days. Last week, "Tea and Sympathy" (M-G), \$10,000 in 8 days.

**Lyrle** (C-D) (850; 1.25-\$2.20)—"Oklahoma" (Magna) (6th wk). Sturdy \$16,000 following \$17,000 fifth stanza.

## Assure 'A Place for Abram Myers' Should TOA Merge With Allied

A proposal calling for the merger of Allied States Assn. and Theatre Owners of America is expected to be introduced by an influential Allied leader at the exhibitor association's board meeting preceding the annual convention in Dallas Nov. 27-29. The chances for an amalgamation of the two leading exhibitor groups is regarded as brighter than at any time in the history of both organizations.

Realization that both units have common aims and are seeking common goals in an effort to improve the state of the nation's theatres is playing a prominent role in bringing both groups together. A number of behind-the-scenes meetings between leaders of both groups has already been held and the basic differences, which have separated the two units up till now have been straightened out. TOA, as a result of the brush it received at its N. Y. convention from the distributors, is said to have come around to Allied's thinking that a more forceful approach to the producer-distributors is necessary.

The status of Abram F. Myers, Allied's volatile general counsel, is not regarded as a stumbling block. As matter of fact, TOA has told Allied that "a place would be found for Myers" in the combined setup if Allied wished to retain his services. However, opposition to Myers has been developing in the ranks of Allied. Myers is said to have noticed the change and, as a result, may perhaps decide to retire voluntarily.

The disenchantment with Myers as well as with several officials of Allied who have closely followed his leadership is said to stem from recent developments which some Alliedies feel were detrimental to the exhibitor organization. These include Myers' advice not to support the recent tax fight, the rapid withdrawal from the Council of Motion Picture Organizations without first attempting to improve the faults within COMPO, and the pressing of the Senate Small Business Subcommittee hearings on industry practices.



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ANOTHER PROFIT SHOW FROM THE NEW RKO

## Yanqui Disk & Pix Names

Continued from page 2

emerge as a big-time force for advertising and entertainment in both Brazil and Argentina, is strictly in the *norteamericano* pattern. So is radio.

Top *Yanqui* names on disks are frequently as well known here as in the States. This goes fully as well for longhair recordings; American symphonic LP's outsell the European many times over.

In the nifty field, save for such exceptions as Maurice Chevalier and Edith Piaf, the roster of top grossers is almost completely stamped *Made-in-USA*. In Piaf's case, it was her New York click which actually brought about her Latino engagements with pact consummated in Manhattan.

In a separate class, thanks to the U.S. State Department's sponsorship, personalities like Dizzy Gillespie and an 18-piece unit have become Latin sensations with theatre, tv, radio and smart country club socialite appearances.

Yet, with all the highly-favorable reaction which American show biz pulls south of the border, particularly in Latin America's largest country, Brazil, the total area to U.S. entertainment field is comparatively little worked.

So much so, that the Latins—and again, notably the Brazilians who are possibly the friendliest toward the U.S.—feel that Uncle Sam no longer has anything like the romantic glint-in-the-eye that we had in F.D.R.'s Good Neighbor policy days.

As a result, Broadway, Hollywood, and the areas in between may, before long, find themselves in the same position that other American industries are only beginning to sense—namely, that due to our own indifference and self-sufficiency, we'll once again lose our potentials in the other Americas to the Europeans; especially the hard-working, fast-moving Germans who aren't letting anything get in their way to establish an even more dominant role in our own backyard than they had set up before the last war.

### Still Further Than Europe

U.S. show biz representatives to whom this correspondent talked during an extensive five-week Varig Airline o.o. of Rio de Janeiro, Sao Paulo, Buenos Aires and intermediate points, have plenty of explanations for the situation. Mostly, this adds up to two points:

1) Even though Super-G Constellations and Convairs have brought the Latin centres far closer to the U.S. than pre-war, they're still farther away and costlier to reach than Europe, both in hours and fares.

2) Film and theatre producers, disk manufacturers and individual artists must, of necessity, think of their return in dollar terms. When you translate Argentine pesos, Brazilian cruzeiros, and other constantly-inflating Latin currency, into greenbacks, particularly at the current free market rate of 30 pesos or 75 cruzeiros to the \$1, it takes a powerful lot of the former to make up very much of the latter.

Oscar Orenstein who handles both big name bookings and public relations for the top-drawer hotel Copacabana Palace in Rio sums up the situation pretty well when he says: "It's just a case of the top stars having it so busy and so lucrative at home that many don't want to make a little investment in the other half of the hemisphere that would pay off in something else besides immediate remittances."

Orenstein, who probably books more topnotch U.S. and other imported headliners than any other single force in Latin America, adds that as a result, only when the State Dept. picks up the transportation tab as in Gillespie's case is it possible to have an important name come down from the States and appear extensively at popular prices.

At the Copa's Golden Room, which is the town's No. 1 spot, the covert is anywhere from \$2 to \$3 U.S. and the minimum atop this about the same, with the result that considering the cost of Scotch and other imported drinkables, an evening out can frequently be far more expensive than in Manhattan.

When it's considered that the prices of most other items, with the exception of imported cars, may be anywhere from a third to a half less than in the U.S., the

discrepancy becomes even more pronounced.

The result is that the emerging middle-class audience can't get out to such diversissements and the audience must of necessity be made up of well-heeled Brazilians as well as the international foreign colony, which means primarily the Americans accustomed to living on a dollar basis. Additionally, since Rio is a city of approximately 3,000,000 with all the foreign embassies and legations, a goodly turnout of tourists, particularly during the February Carnival season, high spots like the Golden Room can do well when they get the top attractions.

The Brazilian government has consistently refused to grant any special rates of dollar exchange to pay imported entertainers as it does for certain imports deemed necessary. Most American stars who come down demand payment in dollars regardless of free market rate and also generally demand and frequently get an additional 30% to pay local taxes.

Orenstein usually has to pay the transportation from New York to Rio and back, roughly \$1,000 per person including baggage. If the personality brings an accompanist or additional player or two, charges are even higher for inevitably all demand first-class. Few are willing to go by boat.

Sometimes personalities demand room and board as well, and if Orenstein wants the personality badly enough, he will put this on the hotel's tab, thus giving him an advantage over places in which a hotel does not figure.

In view of all this, personalities from the States must have a heavy draw in Rio or obviously they can't get necessary near making the return necessary to pay off. The hotel is not interested in acts for prestige purposes alone and since there has been no gambling at the Copacabana or at any of the other Rio casinos since 1946, they must play all acts on a strict profit basis.

Golden Room has about 400 capacity and can play a good act up to three weeks. Additionally, it has a smaller Midnight Room, 130 capacity, where it puts on a late show.

Currently, Orenstein is trying to bring back Edith Piaf again—her three-week season in Rio and 10 days in Sao Paulo were among the most successful—and is also dickering for Lena Horne and Eartha Kitt. Both are well known here via their recordings, and Miss Horne additionally via her pictures. Dorothy Dandridge, before she appeared in "Carmen Jones," was a top attraction here. Sammy Davis Jr. recordings are also selling very big and Nat King Cole is highly popular through his recordings. All of these in Orenstein's opinion would be top draws for Brazil which claims—and the claim is generally supported—that has less racial prejudice than possibly any other country in the hemisphere.

### Other Yank Faves

Among other recent successes at the Golden Room have been Constance Moore, Joyce Bryant, Jane Morgan, Darvas & Julia; and from Paris, Jacqueline Francois, and the Portuguese singer, Amalia Rodriguez.

Stars who play the Copa are paid by the week, do six performances, one nightly, with no repeats. Additionally, they agree to make at least two or three appearances per week on local television or radio, each a 15- to 20-minute spot which the hotel in turn sells to a local sponsor. The return on this helps pay for transportation, lodging and food expenses as well as local income.

Generally Orenstein seeks to have at least one performance at the local futbol stadium at popular prices, both because of the pro-U.S. goodwill factor and the additional revenue which helps defray some of costs.

Great emphasis on imported personalities is on vocalists whose art transcends language. Comedians can't translate into Portuguese and purely dance acts are no longer considered smart or important enough to attract a Copa turnout.

One advantage to American stars is that seasons south of the border are the reverse of those in the U.S. and that night spots are generally

busiest in what would be our summer. Another advantage to many personalities is that they get a chance to see some of the most attractive territory in the hemisphere and, additionally, they are generally lionized socially, taken up by society, and thus gain a personal satisfaction not always available at home.

### No Gambling

Orenstein is aware that, in competing for top names, however, he must overcome the opposition of Las Vegas and of Havana, both of which use personalities as a come-on for their gambling. The Dominican Republic—incidentally a stop on the airlines on the way down to Brazil—under the Trujillo government has completed a magnificent \$8,000,000 hotel known as the Embajador, run by Serge Obolensky's ambassador on Park Avenue in Manhattan, and its Embassy Room plays top names, particularly for the heavy U.S. winter tourist season from December through mid-March which is its heaviest. The Dominican Republic has gambling in the hotel as well as other casinos and additionally, frequently likes to get good names for the other top hotels, the Paz and the Jaragua, thus creating even greater competition for Brazil.

Golden Room isn't by any means the limit of Rio attractions but something of a monopoly is held by Carlos Machado, longtime dancing partner of Mistinguett, later leader of his own highly popular samba band, and now rated a leading producer as well as night spot owner in Brazil. He produces the show at the Golden Room, though no longer participating as a performer or front for the band. He's owner, with a partner, Sacha Rubin, of what is undoubtedly the town's top late spot, known as Sacha's 72-7 which is a dinner-drink-dance place in the Copacabana section.

Additionally, Machado owns the Beguin at the Hotel Gloria, located halfway between Copacabana and the downtown area at Flamengo Beach, and an interest in a smaller boite called Arpege which has dinner dancing nightly with a band lead by Waldyr Calmon. He's also producer of the Night And Day Club atop the Hotel Serrador in downtown Rio overlooking the harbor.

### El Morocco of Rio

Of all these, Sacha's is probably currently the most successful, drawing a crowd that would be similar to El Morocco, in New York with topnotch Brazilian and international socialites, particularly on Friday, the top night, followed by Thursday and Saturday. There's no show. Sacha himself, a one-time German textile engineer who began playing at six, concertized at 15, a pro at 20, got to Brazil by way of Ankara where his neighbor was a Brazilian ambassador. Ambassador suggested Brazil was rich in possibilities; Rubin packed his bags, came over and began playing in a boite in the new smart Hotel Vogue which burned in August, '55. He and Machado then decided to open their own place, are now grossing over \$10,000 a month U.S., charge a \$2 cover after 10, get about \$175 U.S. for a Scotch, and are turning them away.

It's typical of Rio after dark that the smaller, intimate boites attract the smartest crowds and that frequently what's smart one season won't hold for the next. For example, one of the current must-visits is La Cremaillere, open from 7 p.m. for dinner although nobody dines here until at least 9, and then featuring after 11 Veronica Beck, European four years over here who sings in Hungarian, English, Portuguese, German, French and Spanish. She works on a small organ rolled into the room, alternates with Dick Farney, pianist-singer, a Brazilian who has played in the States with Tommy Dorsey but prefers the home life. Also at the Cremaillere are Inezita Barroso.

### More Boites and Bistros

More in the Brazilian mood is Club 36, also located in the Copacabana section, which features Brazilian composer-singer Dorival Caymmi. While assiduous investigation of night spots gave this correspondent no hint of another local Carmen Miranda, possibly the best of the local stars is a gal named Leni Eversong, a Brazilian from Sao Paulo with a figure like Kate Smith's, a powerful voice, able to belt out her numbers in Portuguese, the Afro-Cubano style, and English. Her recordings are highly popular and she appears on radio and tv in addition to night spots. The other boites are primarily in Copacabana, the big residential

district, about 20 minutes' drive when traffic isn't too heavy from downtown, and with a population of over 350,000 of the best income groups. Trend of the city is to go even beyond Copa. Hence, spots have opened here instead of in the downtown area. Among the others are Ciro's, which features Leda Barbosa, a singer in Portuguese and English; a band headed by Rudolfo Stauber, and a local guitarist who uses the name of Banderante.

Stauber also plays a dinner dance at the Hotel Miramar and the Hotel Excelsior next door to the Copa, owned by Jose Tjurs, features a nightly dinner dance with Zacharias and an orchestra and pianist who calls himself Leonard. The Royal boite features a Hungarian gypsy orchestra with Jancsi Dorkoczy and a local singer, Lourdinha Maia. The attraction at Maxim's is Tito Fuenas with a featured instrumentalist, Carlinhos, at the piano, and Jaime and the orchestra.

It's notable that in all these boites a minimum is generally charged. Some also use a cover. The predominant musical note is the Brazilian samba, alternating with U.S. foxtrots. The mambo and cha-cha-cha have only begun to appear and most observers feel that they will come in here by way of the U.S. when they begin to show in films, this being almost standard routine. The American numbers that are popular are those that generally have appeared in a picture that is shown here. Nothing else gets a number around, since the picture exploitation also generally leads to heavy promotion of disks, both on the air and in record shops.

## St. Paul Suburb Adopts Censorship; 1st in Minn

St. Paul, Oct. 9.

A suburb of this city, West St. Paul, has adopted local censorship, first such instance in Minnesota. Only one negative vote was registered against the measure which followed a local hubbub over a Finnish feature, "The Witch" and another British-made "The Slasher." Both played the suburb's only cinema, the West Twins, owned by circuit operator (and whilom film producer) W. R. Frank.

Whether the "moralists" can make their suburban brand of censorship stand up under constitutional attack is considered dubious. As it stands it's a nuisance for film distributors and the local theatre as well as members of the burg's police commission.

This censorship ordinance provides that "if possible" a police commission will be informed as to the theatre's forthcoming attraction seven days in advance, plus information about the film. One commission member then will view the film in advance of its public showing and rule whether it is to be permitted or banned. The theatre's license can be revoked "for cause" and after due notice and a hearing.

No standards to determine what would be objectionable are written into the ordinance. "I suppose that'll devolve on the police commission," said West St. Paul Mayor John V. Sperl. Currently, with the ordinance in effect, the Swedish "One Summer of Happiness," which includes daring lovemaking sequences, is being shown at the West Twins without any interference from the authorities. Mayor Sperl says he has received no complaints against the attraction.

Councilman B. V. Eckholm, who cast the only vote against the ordinance, explained it seems "unworkable" to him. "I don't think any of us are qualified to censor a picture," he said.

Such pictures as "The Witch," "Monika" and "One Summer of Happiness," considered very daring, have been playing Minneapolis and St. Paul neighborhood "fine arts" theatres without interference. The West Twins is not an "art" house.

After "The Witch" had caused complaints to the authorities, Mayor Sperl ordered Frank to cease showing the British "The Slasher" which followed the Finnish film. Although insisting "The Slasher" is inoffensive, Frank complied. "But if necessary," he declares, he'll test the validity of the film censorship in the courts.

## Hollywood Divides On Electronicam

Hollywood, Oct. 9.

Reaction to the first Coast demonstration last week of the Du Mont Electronicam Film System was mixed, some expressing highest enthusiasm for process while others were more reserved and even doubtful of it being a practical tool for efficient film production.

Jesse L. Lasky, one of the earliest pioneers still active in the industry, said that it was "a step in the right direction for getting quality and achieving economy." He saw it as a means of speeding up production and was "very much impressed."

Russell Rouse felt that a director, while watching a monitor screen rather than being directly behind the camera, would "lose contact" with both the action and the players. Flat lighting, required in the use of more than one camera, wouldn't be conducive to artistic picture-making, he added, and scenes where femme stars were prominent very likely would suffer.

The multiple-camera technique, used during the demonstration, "goes back to things we did 40 years ago on the screen," he declared. He also pointed out that what seemed to be a minimum problem, during demonstration, "might be a major problem" when actually undertaken by a film company.

Frank Capra saw system's advantages "for small or medium budgeted films," and when a producer and director "aren't interested in the quality of the photography." Type of lighting required for multiple-camera use, he stressed, would prove a definite "handicap" to a director if he wishes to progress further than routine presentation. Principal advantage would be for the "confined area" in a budget picture, he noted.

Albert J. Cohen, while also impressed, said it was "still a guess" how it could be put into definite practice. He noted that system was good for "intimate stories," but also pointed out that basically the three-camera system employed by Electronicam and use of monitors is simply television technique, which has been employed for years in tv stations.

Benedict Bogeaus echoed Cohen's reaction on later score, and noted that the system would require three times as much film and labor through the use of three cameras. "The time saved is a waste in labor," which would keep costs up instead of down, producer said.

Bogeaus also pointed out that it had been his experience that any efficient director and cameraman had no particular need for seeing the scene on a monitor, since experience taught them not to miss. What system failed to overcome, he said, was the greatest time-waster of all, the time required to light a set. "It takes a cameraman 45 minutes to light a set for a director who takes only five minutes to shoot his scene," he stressed.

The director who sits behind a panel removed from the set and talks to his people through a communications system "has lost touch with the emotional value of his picture," he asserted.

Frank Rosenberg saw Electronicam's advantages as applying only to the short budget picture, not one where quality is demanded.

## VERMONT WEIGHING 10% ADMISSIONS TAX

Montpelier, Oct. 9.

A tax would be imposed on theatre admissions and other forms of entertainment under a plan outlined here by State Tax Commissioner Leonard W. Morrison to raise an additional \$3,285,000 a year in state revenues "without seriously damaging Vermont industries and taxpayers."

The official estimated that a 10% admissions tax would net the state about \$250,000 annually.

Morrison also repeated a number of recommendations which were made to previous sessions of the Vermont Legislature and were turned down. These included a proposed licensing of circuses and carnivals.



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**Survey showed 43 per cent went to the movies because of TRAILERS!**

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NATIONAL *Screen* SERVICE  
PRIZE BARRY OF THE INDUSTRY

# Pennsy Cities' Tax on Admissions Burdens Films Up to \$9,000,000

Pittsburgh, Oct. 9.

Municipal taxes on theatre admissions in Pennsylvania cost the industry from \$6,000,000 to \$9,000,000 a year, Robert Coyne, general counsel of the Council of Motion Picture Organizations, told the annual convention of the Allied Motion Picture Theatre Owners of Western Pennsylvania here last week. Coyne, who received a standing ovation after his one hour and 15 minute speech, added that if the same rate were in effect in the rest of the country, the film industry would go bankrupt and the fight to reduce the Federal tax would be nullified.

Coyne, one of the leaders in the recent successful fight to cut the Federal levy, pointed out that Pennsylvania levies a higher tax on film admissions than any other state and as a result has had a higher ratio of bankrupt theatres. The state's enabling act permits municipalities to tax anything the state doesn't and many cities and boroughs have slapped on amusement taxes as a result. Coyne urged the exhibitors to direct their fight both at city hall and the state capital in Harrisburg in a united effort of the kind which got theatres relief recently on a national level.

Branding the local tax unscientific, regressive and destroying, Coyne pointed out that Pennsylvania is the most taxed state in the U. S. Of the 625 towns in cities in the country which impose a local admission tax on film tickets, 396 are in Pa. Only reference Coyne made to differences between COMPO and Allied was the statement that he had asked to appear before the Allied board recently, was invited and then never called. He said he's still willing to get together with Allied and hopes they can make peace.

Albert Sindlinger, research analyst, also addressed the convention and lambasted Samuel Goldwyn who has called for fewer pictures from Hollywood. Sindlinger said his surveys have shown there are millions of film-goers who would attend more than one picture a week if there were enough new pictures and that he was appalled by Goldwyn's statement. Sindlinger also blasted Metro for releasing its backlog to television. Pointing to one picture—"Mutiny on the Bounty"—Sindlinger said his surveys showed that 17,000,000 Americans would pay to see this film today in a theatre, an attendance figure topping two current releases—"Bus Stop" and "Bad Seed."

## METROPOLITAN ASSN.

### TAPS S. M. STRAUSBERG

Solomon M. Strausberg, head of N.Y.'s Interboro Circuit, has been elected president of the Metropolitan Motion Picture Theatres Assn. for a two-year term. He succeeds Emanuel Frisch, who in turn replaces Leo Brecher as chairman of the board. Strausberg had been first v.p. of the exhibitor group for the past six years.

The new slate of officers for 1956 to 1958 also includes the following: Leslie R. Schwartz, first v.p.; Robert K. Shapiro, second v.p.; Russell V. Downing, treasurer, and Philip F. Harling, assistant treasurer. The executive committee consists of Eugene Picker, Herman Becker, Samuel Rinzler, Samuel Rosen, Leslie R. Schwartz, and Sol A. Schwartz. D. John Phillips continues as executive secretary.

## Guy Madison Meets Public

Omaha, Oct. 9.

Latest star to dig into the beef belt on behalf of a film is Guy Madison, plugging "Reprisal," made by Columbia. Madison's in-person stints are confined to autograph signing in the lobbies, newspaper, radio and tv interviews.

Madison's trek began last week (1) at Oklahoma City, with stops slated at Tulsa, Kansas City, Des Moines, Omaha, Denver, Colorado Springs, Salt Lake City, Las Vegas and New York before he guests on the Steve Allen and Perry Como shows this weekend.

Bill Brooker, Columbia p. a., was handling Madison's appearances in the Midwest.

## Canadians Elect

Lethbridge, Alta., Oct. 4.

A. W. Shackelford, of Lethbridge, was reelected president of the Alberta Theatres Assn. when the organization's annual meeting was held at Red Deer.

Douglas Miller of Taber was reelected first vicepresident, W. Wilson, Edmonton, is second veep and Mark Jenkins, Calgary, is third veep.

## Urge Exhibitors' Get-Out-Vote Cooperation

Exhibitors have been asked to cooperate in a three-pronged industry program to "get out the vote" next November.

Project is being carried out mostly via the newsreels, but also involves a direct appeal to vote that's being backed down on all feature ptx. Campaign's three phases are the following:

(1) Starting Sept. 24, all newsreels started carrying personal appeals from prominent personalities to register and vote. Drive is sponsored by the American Heritage Foundation and entails brief filmed speeches by the Foundation's Jack Cornwell, Mrs. Daniel Polling and Eric Johnston.

(2) The newsreels will devote an entire issue to each President. Eisenhower and Adlai Stevenson. The Eisenhower issue is being put together by 20th-Fox and constitutes the reel's Oct. 15 issue. The Stevenson story is being made by Paramount and runs Oct. 18.

(3) Starting last Monday, a brief "get out the vote" trailer is being tacked on to each feature picture. Trailer was produced by National Screen at White House request. Six trailers are being made available altogether. Three urge patrons to register and another three to go and vote.

Exhibits have been asked to cooperate by not cutting off the feature attractions before the trailer has run.

## DE LUXE PRINTING 600 FOR PRESLEY BIG PUSH

To carry out its planned national saturation campaign, 20th-Fox has ordered 600 CinemaScope prints from its DeLuxe Laboratory subsid on "Love Me Tender," starring Elvis Presley. Pic is 20th's Thanksgiving offering. It'll preem at the Paramount Theatre, N. Y., on Nov. 15.

Usual domestic print order on a CScope attraction from 20th is 350. DeLuxe is being put on a round-the-clock "crash" program sked to enable 20th to meet the saturation playdates.

## New Dallas Statesrighter

Dallas, Oct. 9.

Empire Picture Distributing Co. Inc. has been formed here with Robert R. O'Donnell as prez and Herman Beiersdorf as veep.

O'Donnell is new to the distribution field, but has had 16 years experience in exhibition. He began in 1940 as chief usher and assistant manager of the Fredericksburg Drive-In, San Antonio, and was with the Interstate Circuit there for 11 years. He most recently was general manager of the three Tom Sunners Theatres there.

Company has the franchise for Lippert, Filmakers and American Releasing Corp., among others.

## PAT HOLLORAN TO BUENA

Omaha, Oct. 9.

Pat Holloran has taken over as general manager for the Omaha and Des Moines offices of Buena Vista Distributing Co., succeeding Paul Back, who has been advanced to the org's Chicago division.

Holloran was a salesman for 20th Century-Fox for 15 years here before accepting his new position.

## NO WAIVER FOR BUCK HARRIS

Must Pay \$300 Initiation to Join IA Publicists

Hollywood, Oct. 9.

For the second time in 10 months, the Publicists Assn. has rejected a bid by Buck Harris, praier for the Screen Actors Guild, to join the union without paying the initiation fee. Pitch for waiver of the \$300 fee initially was turned down last December.

Harris, a former member of the old Screen Publicists Guild, was one of several members who broke away some years ago and obtained a charter for the Motion Picture Publicists Local 818, IATSE. When MPP lost an NLRB election, 37 other praierers rejoined the then Screen Publicists Guild, but Harris remained independent. Last year, SPG changed its name to Publicists Association and affiliated with IA and Harris promptly asked reinitiation on the grounds that the new charter was the same as the IA local to which he had belonged. Publicists nixed the bid on the grounds that the waiver of the initiation would be unfair to 37 other members who had paid such a fee to return to the organization.

At the monthly meeting, publicists also voted a hike in initiation fees, effective Jan. 1, to \$400 for seniors, \$200 in place of the present \$150 for juniors and \$100 instead, of \$75 for apprentices.

## Narrowed Scope Of Goldwyn Suit Vs. Fox Chain

San Francisco, Oct. 9.

Federal Judge Edward Murphy has narrowed Samuel Goldwyn's anti-trust suit against Fox West Coast considerably. In a ruling handed down last week the judge said the statute of limitations applied to \$6,000,000 conspiracy suit.

Goldwyn filed suit in 1950, sought damages for years 1937-50. But Judge Murphy, in granting summary judgment asked by Fox West Coast, cut scope of suit to 1947-50.

Originally, 27 Goldwyn films were involved. Judge's action is believed to have limited suit to three Goldwyn pictures.

Fox West Coast sought summary judgment on basis that Goldwyn, by RKO and United Artists release deals, benefited partly in any conspiracy to violate anti-trust laws, because RKO and UA are codefendants in suit.

Trial which had been set for Oct. 1 is now scheduled for early January.

## Hub Dailies Back On Pro-TV Kick

Boston, Oct. 9.

Film company spokesmen are renewing their campaign of last year to nab more space in Boston dailies against ever-increasing television publicity and, related, to get people away from the home sets into the picture houses.

Grosses on big films, "War and Peace," current at the Metropolitan, and "Tex And Sympathy" at the State and Fenway, along with "Seven Wonders of World" at Cinerama and "Oklahoma!" at the Saxon, have demonstrated that video doesn't hold the customers at home when the product is right, according to film company officials here.

Last year, a delegation of picture reps visited publishers of all the newspapers, pointing out that they were rapidly being pushed off the amusement pages by tv handouts. The situation was rectified for a while, but now the space problem is again pro-TV it appears and action is called for.

The demise of the Boston Post, which suspended publication Thursday (4), leaves three morning papers whose film space will be battled for, Globe, Herald and Record. In addition to tv blurbs and photos, the film interests are up against one of the biggest legit seasons in many years.

## Inside Stuff—Pictures

The Kinematograph Year Book, annual trade directory published by Odhams Press (London; \$3.50), contains up-to-date listing of all associations in the motion picture industry and features potted biogs of leading trade personalities. Regular sections, updated in the 43d edition just published, are a directory of theatre circuits and picture houses, production companies and studios, and a complete record of all films trade shown in 1955.

This story is making the rounds at the 20th-Fox homeoffice. Elvis Presley's deal with the studio to appear in "Love Me Tender" was all set except for one little detail—money. A studio exec finally got down to business with Col. Parker, Presley's manager, to discuss the salary angle. He figured he'd start low, so he said, "Colonel, how would \$25,000 be." Parker chuckled and replied: "I think that's just fine. That's what I had always figured my cut should be. Now how about Presley?"

The producers of the first feature length film in 16 mm, Cinema Scope, two years ago, have ascended Vermont's Mount Mansfield here, to "shoot" their latest picture. John Roberts and Clayton Ballou of Associated Film Producers Inc., of Boston, filmed and recorded a sequence on the chair lift at the famed skiing area to be incorporated in a new 16 mm. wide screen production, "This Is New England," which will be released nationally about the first of the year.

VARIETY's story on the Arthur Loew bowout took everybody by surprise. Culver City studio people called the homeoffice for confirmation at 9 a.m. Wednesday, the day the exclusive broke. There was no official statement; the publicity department having been instructed simply to "tell anyone who calls that it's true."

Although the ad-pub committee of the Motion Picture Assn. of America has worked out a detailed plan for a study of the public's likes and dislikes—which plan has yet to be acted upon—MPAA already has hired an outside, independent market analyst who has the same mission.

## 16 Weekly Unreelings Of 'Oklahoma' Cue Many Kansas City Changes

Kansas City, Oct. 9.

Fox-Midwest Theatres is bringing the Todd-AO processed "Oklahoma" to the Tower Theatre. Move necessitates a major revamping of the circuit's policy and will bring the long-dark Esquire Theatre, next door to the Tower, back into operation. Circuit has had a four-way combo of theatres playing first run day and date, including the Tower, Uptown, Fairway and Granada. The Esquire, 820 seats, will replace the 2,100-seat Tower in the combo.

Equipment installation here will be a new type in the regular booth, and seating capacity of the Tower will remain virtually the same. The theatre now is undergoing refurbishing, including new carpeting, redecorating and shifting of some seats. In the process the theatre will reclaim its former logo, which for years has been simply a part of the balcony.

There will be some face lifting also, the present center-front box office being removed and replaced by a new one on the west side of the lobby. This will be a dual box office, a street window handling current show sales and another window around the corner inside the lobby handling reserved seat sales.

City mgr. Leon Robertson is moving Harold Guyett from a position as manager of the Uptown Theatre to become manager and treasurer of the Tower. Roy Hill, who has handled the Tower for a couple of years as manager, becomes director of advertising and publicity in the new setup. Jack Allen, who has been assistant at the Tower, moves next door to become manager of the Esquire. Uptown for the present will be handled by Jack Scharfenberg, assistant.

Opening is expected to be Oct. 17 with a benefit performance, although exact details have not yet been worked out. In regular operation the Tower will have a policy of 16 shows per week, two daily, with an extra show added Saturday and Sunday. Price scale is to be \$1.25 and \$1.50 for matinees and \$1.50 and \$2 for nights.

Deal by Fox Midwest follows by four months the introduction of Cinerama here. Stanley Warner took over the Missouri Theatre for this installation, and biz has been bullish with "This Is Cinerama" at a \$2 top on a two-a-day (three on week-ends) policy.

Esquire at times has been in the circuit's first run hook-up, and at times has played an art film policy. Mostly it has been dark over the past five years, however.

## ALMERO AS ASTAIRE STUDIO

Houston, Oct. 9.

Almeda Theatre, one of Interstate Theatre Circuit's nabe houses, has been shuttered and will be converted into a Fred Astaire Dance Studio, according to Al Lever, city manager for the circuit.

Remodeling of the house is expected to take about 90 days.

## Big Segment Of Exhibition Gets Brush—Berger

Product shortage is partly the result of high rentals which makes it impossible for certain theatres to book films offered on these terms, Bennie Berger of Minneapolis said in New York on his recent visit.

Berger, whose circuit includes a string of smalltown houses, pointed to such films as "The Greatest Show on Earth" and "Guys and Dolls" which, he said, still hadn't played off in a large number of situations. He opined that, "in the back of their heads," the distributors had long given up a certain segment of exhibition as "not worth bothering with."

Rental terms actually have deprived the exhibitors of their incentive to go out and "sell" the product, Berger held. "Under the sliding scale, it's not worth our while to gross beyond a certain point. By the time you've paid the advertising and paid your percentage, you're back where you started from," he maintained.

Refusal to sell "flat" in many situations is not only unfair to the exhibitor but also to the customers. "They're the elderly people and the low-income group which can't afford to pay \$1.50 and \$2 for a ticket," he said. "They should have the right to see all the films. But the way the situation stacks up, it's impossible for us to book them."

Berger felt exhibits going into production was a good thing, even though he has no intention of doing it himself. He admitted that the medium product wasn't outstandingly successful these days, but observed: "We've got to have product to keep our theatres open."

Idea of having pix declared a "public utility" still intrigues Berger, one of the most vocal of the Allied leaders. "As more and more smalltown houses are run by the communities in order to keep the downtown shopping districts active, they'll have something to say to the Congress on why they should have the right to present all available pictures to their public," he said. Berger, whose son was married in Chicago, was in N.Y. with his wife following the nuptials.

## Lippert Theatres' New HQ

Lippert Theatres acquired a new homeoffice building in Culver City, directly across the street from MGM Studios. It will be the home base of Lippert's Southern California operation consisting of seven existing houses and one due to be built shortly.

E. J. Baumgarten's Regal Films and Associated Film Releasing Corp. also will take space in the \$150,000 building.

# Frayne as to Engineering Advances: Studios Too Rigid or Too Hasty

Los Angeles, Oct. 9.

Lack of proper planning in the introduction of the various wide-screen systems and gadgets was attributed to the industry here yesterday (Mon.) by John G. Frayne, prexy of the Society of Motion Picture & Television Engineers. Frayne spoke at the luncheon at the Hotel Ambassador.

Noting that "interest in experimenting with radically new motion picture systems appears to be waning," Frayne observed it seemed in retrospect that "the engineers and executives of the industry should have evaluated the long range effects more carefully before introducing each of these new techniques."

"An effort should have been made to determine the value of each and every innovation with an eye toward eliminating those which could offer only a degree of current sensationalism, and which would serve only to inhibit and delay the orderly progress of the industry."

Technological progress was vital to the industry, Frayne declared, but "its effects can be weakened by failure to recognize the broad economic realities of the situation and the far-reaching effects of technological developments on all phases of the industry." The SMPTE prexy offered two suggestions:

(1.) Allow engineering to have a greater voice and influence in studio management. "This might prevent the hasty adoption of new and untried ideas without first subjecting them to rigorous test and field trial."

(2.) Encourage and extend the practice of having a competent and experienced motion picture engineer direct and coordinate all technical developments in every major studio.

"The motion picture industry has, with a few exceptions, been notoriously lacking in giving wholehearted support to this kind of activity, relying too heavily on the equipment suppliers to provide the necessary engineering know-how. The efforts of the suppliers should be supplemented by the studios if a coordinated engineering program is to result."

Frayne said that many of the new systems under discussion two years ago "so far have not shown the progress anticipated" and the few new systems functioning "provide product for only a minor fraction of the motion picture screens of the world. The salvage value of many of these new proposals has been discovered a posteriori to be in the effectiveness of the larger negative area available in the camera with resulting higher picture definition on the 35mm print."

He added that these conclusions had been reached only after extensive and expensive testing programs associated with each system. It seemed to him that the industry today was "showing less interest in developing new innovations in wide film systems" and instead was "tending to reemphasize the standard 35mm medium with whatever embellishments can be retained without adding further to ultimate print and projection costs."

Approximately 1,500 delegates from all parts of the country, Canada and overseas gathered for the 80th semi-annual convention of the Society of Motion Picture and Television Engineers, held at the Ambassador Hotel. Session teed with a get-together luncheon in Embassy Room, with George Sidney, prexy of the Screen Directors' Guild, as guest speaker. Meet will extend through Friday (12).

Particular attention will be paid to recent developments in projection and sound practices and equip-

ment, during conclave. In a new area of interest, not previously covered in past conventions, the principles and applications of transistors as they apply to both motion picture and television equipment uses also will be thoroughly covered.

One of the features of the convention will be a full day's trip to the U. S. Navy Electronics Laboratory in San Diego.

## Legit-Type Sell For '80 Days'

Something new—and somewhat of a gamble—is being undertaken by Mike Todd in plotting the pre-release ad-pub campaign for the New York engagement of his "Around the World in 80 Days" at the Rivoli Theatre. Tinter bows there Oct. 17 and is followed on Oct. 18 by a second—charity—preem.

Todd, via his press rep, Bill Doll, is following through on his basic approach towards "80 Days," i.e. treating it like a legit show. Ad budget in advance of opening is only \$30,000. In fact, the largest ad taken out so far runs no more than 300 lines.

According to Doll, Todd is convinced that the picture can best be sold as a "show on film." In line with this (legit) thinking, "80 Days" will be shown on a one-night sked with Wednesday and weekend matinees. Regular week-night top will be \$2.80, going up to \$3.50 for Fri. and Sat. Matinees will be scaled at \$2.25 top. Theatre parties, etc. are being arranged and the expectation is to have an advance sale of between \$175,000 and \$200,000 by the time the Todd-AO biggie opens.

Carrying the legit treatment even further, all legit brokers in and around New York will handle tickets for the show for the convenience of customers. For the first time, too, a tieup has been arranged with the Diners' Club whose members will be able to either write in for tickets or go to the boxoffice and obtain them without plunking down cash on the spot. In either case, of course, they'll be billed later.

The "charge it" policy has been tried in the industry before, but only on a very limited scale. Survey is currently being made in Indianapolis to establish whether such a plan is of interest to the public. The Rivoli experience, therefore, will be watched with considerable interest.

"80 Days," loaded with a full list of stars, is getting some sock "free" breaks. No fewer than 45 images will carry pieces on it, or have already done so. That includes Life, which will break the week of the opening. Also, an extensive tieup with Macy's has been set by Doll, with the department store to plug the pic in four full-page ads. There's also a tieup with Bambergers in Newark, N. J.

The billing campaign on the film to date is probably the cheapest on record—exactly \$50. Involved are nothing more than ads on the Shubert Theatres' three-sheet boards. Opening night, Oct. 17, has been registered with The League of N. Y. Theatres to avoid conflict with a possible other legit opening that night. The regular firstnight audience, including the drama critics of the major papers, is being invited for the preem.

The Todd production, tagged at close to \$5,000,000 (of which \$2,000,000 came from United Artists), will open in 14 key cities by Christmas. UA will handle national distribution on the Todd-AOer, using print-down versions. The "legit" launching approach has been used in the industry in the past, but mostly on film versions of classics, such as "Henry V," "Hamlet" and "Richard III."

Doll said he had set many tieups on "80 Days," such as an extensive one involving plugs for the pic on the Pabst Beer and Hoffman Beverage delivery trucks. N. Y. Subway Sun also will break with cards on the film. Some 100 houses in the N. Y. area are currently criss-plugging the charity preem on Oct. 18, which is for the Variety Clubs.

## Jay Finger Not Liable

Los Angeles, Oct. 9.

Ruling for agent Jay Finger was handed down by L.A. Superior Court, in \$136,000 damage suit filed by Malvin Wald, Simon Taub and Bryan Roberts.

Plaintiffs, charged that Finger failed to go through with an indie production company.

## Soviet 'Insulted' When Zanuck Sought Dossier For Josef Stalin Biopic

Darryl F. Zanuck still hasn't found an actor to play the lead in his projected film on the life of Stalin. And he fully expects to have casting troubles in the future.

"One of the problems is in determining how much of Stalin's life-span to dramatize," the producer said in Manhattan Monday (6). "I've pretty much determined to end the film with Stalin's 50th birthday. That still leaves the question of someone to play the young Stalin."

Zanuck said the Soviet government definitely wouldn't cooperate in the making of the pic. "They wrote a letter saying they found it 'insulting' to even ask for cooperation," he related. Disclosures of brutalities and wholesale killings, made in Khrushchev's now famed speech before the Communist Party Congress, will form a factual basis for the Stalin biopic.

## Al O'Keefe New Ozoner

Hollywood, Oct. 9.

Al O'Keefe and associates are aiming for a mid-October opening of the new Belair Drive-In Theatre, located between Ontario and Riverside. It is the second link in a new chain which was launched with the purchase of the Sunair in Taft recently.

Belair, which will cost around \$350,000, including land costs, will have a capacity of 1,050 cars. However, it is being built with a flexible design so that capacity can be increased to 1,700 automobiles in a minimum of time.

## Much Remains to Be Worked Out Before French Sales Setup in U.S.

Regional distribution setup for French and other imports in the U.S., while discussed in detail in Paris, is still far from becoming a reality and not even a basic agreement has been reached on the details of its operations, Richard Davis, United Motion Picture Organization prexy, said in Manhattan last week.

Davis, just returned from Europe, confirmed that he and Ilya Lopert were still vitally interested in an arrangement by which imports would be handled outside N.Y. on minimum terms. Davis envisioned six to eight offices. Org wouldn't buy pix, but would distribute them virtually at cost, i.e., for around 20%.

French producers and the Government have agreed "in principle" to support the idea with cash, but, Davis pointed out, that's a long way from actually getting the money. He estimated it would cost between \$200,000 and \$300,000 a year to run the outfit, in which all distributors would be welcome and which wouldn't be restricted to the French product alone.

However, its founders—like Lopert and Davis—would pledge to channel all their films via such a setup. Thus, notes Davis, "we'd be taking a much greater risk than just the \$200,000 we would contribute." Release org would function outside New York, but could be set up to handle the N. Y. run also.

In Venice, Jean Goldwurm was in on the discussions. It's understood, however, that he's now cooled off somewhat and has indicated that he prefers to go along only after he sees the org established.

Davis commented that it was "ridiculous" to assume that, if the outfit were started, anyone would be in a position to dominate it. Davis said that those who opposed the idea of a regional releasing org in effect opposed the idea of an improved distribution for French pix in the U.S. Several men in

# Booz, Allen & Hamilton Digs Into Distribution Seeking Magic Cure

## Rank Discounts Better Biz; Cites Bad Weather

London, Oct. 9.

J. Arthur Rank told stockholders at the Rank Organization's annual meeting Friday (5), that although attendance at its theatres had increased during the past few months, it could only be credited to the inclement weather. Also, he explained that in actual fact the position showed no real improvement over two years ago.

At the close of a 15-minute meeting, Lord Lithgow, in a vote of thanks to the chairman, said he and the other stockholders were aware that the board was doing its best in a difficult time and that they had the support and confidence of stockholders.

## Asiatics Tender On 'King and I'

"The King and I," 20th-Fox's C'Scope version of the Rodgers & Hammerstein tuner, has been given the green light in Thailand after a viewing by the Royal family there. Only a single (temple) scene was deleted.

But what's good enough for Thailand (the former Siam), isn't good enough for India, where the censors did some additional scissoring for fear of offending Thailand.

And Indonesia still hasn't approved the musical. That country originally banned the black & white "Anna and the King of Siam," on which the R & H hit was based, because it was considered in bad taste to show an Oriental ruler under the influence of a woman.

Arrangement has been entered by the film companies with Booz, Allen & Hamilton for the industrial consultant outfit to analyze distribution practices with the view toward affecting economies on an individual company basis. While employed by the Motion Picture Assn. of America, BA&H will report to each distributor singly.

Idea is to avert any possible legalistic snag which could develop, it's feared, when the film outfits act collectively. This still, of course, doesn't prevent any joint action on the part of the companies where only the physical handling of films is involved.

Special industry committee headed by Universal v.p. John J. O'Connor is working out the details with BA&H. Companies on their own have often considered the idea of merging physical distribution facilities—excluding any sales functions, of course—but nothing ever came of it.

BA&H, it's figured, could come up with a completely new approach toward distribution overhaul, a move regarded by many in the trade as long overdue.

The efficiency experts thus are moving still further into show business. BA&H recently completed an analysis of the NBC operation, resulting in a realignment of top personnel, and is now at work on a study of the Loew's studio in Culver City.

## Allied Tie Off, IFE Stays As Is

Projected deal under which Allied Artists would have handled the IFE Releasing Corp. product in the U.S. has fallen through and IFE now plans to continue operations as before.

Plan had been for AA to take on the Italo product, with nine AA pix to be taken over by Italo distributors. Seymour Poe, IFE Releasing exec v.p. said yesterday (Tues.) that there had been too many complications re the deal. He disclosed that these same problems also scuttled similar proposals from other companies.

He stressed that IFE Releasing would now intensify its distribution activities. It maintains six division offices and expects to keep personnel at its present level. Outfit has 40 Italo imports in release and eight coming up. "We intend to obtain the best available Italian films for release," said Poe, adding that, since his takeover at IFE, the org hadn't obtained a penny of cash aid from the parent org in Rome.

## DO YOU KNOW WHERE THE BODIES ARE BURIED?

I'm scouting for a writer who can fashion her knowledge and friendship or contacts with glamorous personalities into series of articles of keen interest to people interested in other people. I picture that woman (or girl) as an exceptionally attractive individual who is almost as newsworthy and photogenic as the names we'd like her to write about. She must be imaginative, accurate, a solid and honest reporter. On the other hand, she may or may not have had any experience in this sort of assignment until she read and was tempted to answer this ad. She might be a stage or screen name who has a flair for writing and is sufficiently well off financially to forsake her old career to embrace a new one. . . . If you think you can live up to our Great Expectations, drop me a confidential note, tell me in no more than a couple of hundred words who you are, what you are, why you think you can fill the role, enclose a recent photo and if available, clips of things you've written. We either will or won't contact you for a meeting. . . . Just address Box V-1270, Variety 154 W. 46th St., New York 36.

## New York Theatre

RADIO CITY MUSIC HALL—Rockefeller Center  
"TEA AND SYMPATHY"  
starring  
DEBORAH KERR • JOHN KERR  
In Cinemascope and Metrolor  
An M-G-M Picture  
and SPECTACULAR STAGE PRESENTATION



# Film Bally Thwarted on Video; Failure to Give Promised Credits

Film companies are charging that television shows are renegeing on promises for agreed-upon plugs for upcoming films. The laxity, according to several ad-pub men, is most evident in the shows where picture performers are essaying dramatic roles in video dramas.

Biggest beef is against the Kraft TV Theatre, which, as a matter of policy, usually gives a rundown on each performer's credits, mentioning, of course, the thesp's upcoming picture assignment. In recent weeks, however, the Kraft showcase has failed to give picture identification.

Time factor is usually given as the reason for failing to list the plug. However, to the film men the excuse does not hold water since they have had to go through considerable effort to make the arrangement. In addition, when the plug fails to come off, it often proves embarrassing since, as a promotional gimmick, the film companies usually notify their branches and key exhibitors by telegram to watch for the upcoming plug.

The hit and miss method of radio-TV plugs is again being scrutinized by film companies. Often, even when the plug is given when promised, it is offered so quickly or in such a haphazard manner that its worth is being questioned. Some pub-ad staffers, for example, are reluctant to pursue Steve Allen's "Tonight" for picture mentions because of the offhand manner in which Allen tosses them off.

## 'Chatterley' Tests N. Y. Censorship

New York State's censorship law is heading for a Court test again. Picture involved is the French-English production "Lady Chatterley's Lover" which has been banned by the state as a glorification of adultery. Film is distributed in the U. S. by Kingsley International Pictures.

When "Lady Chatterley" was first submitted to the N. Y. censor, certain cuts were demanded. Kingsley refused to make them, and the issue went for review to the N. Y. Board of Regents. Board last week took the position that the filmization of the D. H. Lawrence novel was "immoral" within the definition of the censor law.

"In line after line and in sequence after sequence, this motion picture glorifies adultery and presents the same as desirable, as acceptable and proper," a special Regents committee held.

Court appeal, which in effect will constitute a test of the constitutionality of the N. Y. censor law, will be handled for Edward L. Kingsley by Ephraim London, the same attorney who successfully fought New York's ban on "The Miracle" and brought about the Supreme Court ruling re film censorship which knocked the pins from under a number of state censor bodies. The N. Y. law also was revised in order to define its terminology.

"We readily accept this opportunity to challenge again in the courts New York's censorship law as a violation of the freedom of communications," said London. Despite past determinations that motion pictures are a medium of communication and, like books, magazines and newspapers, are entitled to the freedom of the press guaranteed by the Constitution, the Board of Regents persists in treating motion pictures as a medium for arbitrarily imposing moral standards.

"The censors have decided the relationship between Lady Chatterley and Mellors (her lover) is immoral, but people of at least equal reputation and respectability find the relationship to be perfectly decent and moral. The fundamental question posed by this case is: Shall the censors be permitted to impose their personal views upon the people of this state, or shall the people be permitted to judge for themselves?"

## Another World

Washington, Oct. 9. The newsmen who regularly cover the White House for the nation's press may have been leveling with Samuel Goldwyn on his recent trip here—or it may have been a rib.

"I'm sorry," said the correspondent for a large New York paper, "but I missed your name." The surprised producer obliged with the information.

A wire service man then asked, "Are you still head of MGM?"

Goldwyn looked at him suspiciously for a moment; then replied slowly and carefully, "I sold to Metro 33 years ago. Are you kidding?"

"No, sir," was the sincere reply. "I guess we live in another world here."

## 10% Fed Travel Tax In Issue Where Studios Rent Airplanes to Scout

Washington, Oct. 9. Supreme Court has been asked by 20th-Fox to overturn an Internal Revenue Service ruling that studios must pay the 10% Federal transportation tax on the rental of planes to shoot footage from overhead and to spot good ground locations.

Revenue wants the tax paid on the 20th plane rentals between Oct. 1, 1946 and Aug. 1, 1949. The U.S. District Court found against Internal Revenue. On appeal, however, the 9th Circuit Court in California reversed and okayed the position of Revenue.

Similar suits are pending in lower courts against Metro, Paramount, Goldwyn, Columbia and WB.

## SCIENCE-HORROR KICK STILL PAYING AT B.O.

Boston, Oct. 9. Science-horror Kick, which has been paying off in Hub, got another hypo with "She Creature" (ARC) and "It Conquered the World" (ARC), distributed in New England by Embassy Pictures Corp., riding a \$35,000 100% saturation campaign via radio, video, and newspapers. Films, day and date in 60 Yankee theatres and at the flagship Paramount and Fenway in Hub, drew big turnout of moppets and teenagers.

Yankee Network's 21 stations on radio were used plus stations in Manchester, N.H., Providence, R.I., New Haven, Conn.; tv film clips on WNAC-TV and disk jock spots. George Kraska, Embassy exploitation chief, laid out the campaign in Hub, New Haven and Providence. Embassy has 225 bookings for the Jim Nicholson produced science fantasy films.

## CHARGE DISTRIBUTORS EASE UP CO-OP ADS

Distributors are tightening up on local level co-op advertising, exhibitors report.

Under average formula, the distrib shares with the theatre in the ad cost over and above the normal outlay.

Reason, according to the exhibs, is that the companies prefer to rely more on their national advertising. However, the distrib says their local-level co-op activity hasn't been notably reduced.

"We've always been selective in relation to the type of theatre with which we'll go in on a co-op deal," noted one ad-pub topper. "But we've found the exhibitors weren't always on the square with us. Also, the 140 to 160 situations with whom we go in on deals radiate their effects to the smaller theatres."

Distrib complain that the exhibitors have too much of a "let George do it" attitude vis-a-vis advertising and publicity.

## 'Insider' Stock Deals

Washington, Oct. 9. Although Harry M. Warner sold 90,550 shares of Warner Bros. common last July to the new management, he continues a very substantial stockholder in the studio. He acquired 500 shares in August, reports the last monthly report of "insider" transactions issued by the Securities and Exchange Commission. This leaves him still owning 12,800 shares in his own name, plus 13,700 in a trust account.

Maj. Albert Warner, who also "sold out," unloaded 500 shares more last month. However, he still retains 14,500, plus 6,700 in a trust account. Jack Warner, the new WB prexy, added 500 shares in August. His bundle consists of 193,499 shares of the common, plus 13,400 in a trust account.

Decca Records is still picking up stock in Universal Pix, which it controls. It purchased 900 in August for a total of 719,485 shares of U common. Walter L. Titus, Jr., got rid of another 100 shares of Associated Motion Picture Industries common. This left him with only 145 shares. His wife has 80.

Officers and Directors of National Theatres acquired substantial blocks of that theatre circuit's common stock. Gregson Bautzer bought 5,000. Peter Colfax added 1,000, now holds 3,000. Richard W. Miller made two purchases aggregating 1,000 shares. Laurence A. Peters got his first 200. Elmer C. Rhoden bought 4,000. His total holdings are now 35,600 in his own name and 52,525 in holding companies.

Kenilworth Investing Co., a subsidiary of Harold J. Mirisch, sold 2,440 shares of Allied Artists common. Mirisch still owns 12,000, plus 26,000 in Kenilworth. Reuben J. Kaufman, of Guild Films, and his wife each purchased 500 shares of Guild common. He now owns 2,926 shares; his wife holds 55,754.

## Negative-Positive Color Stock Soon Available; Eastman's One Caution

Eastman Kodak's negative-positive duplicating color stock will be made available to the labs at the end of the year. New material sidesteps the necessity for making color separations and allows the immediate manufacture of dupe negatives. No price has been set on the tint stock yet.

It's pointed out that, while the material represents a simplification, it does have one disadvantage in that it doesn't embody any safeguards against fading of the hues after several years.

"In order to safeguard the permanency of the color values in a print we'll still have to make black-and-white separations," one lab exec noted.

## STANLEY ASKS OKAY TO ENTER PROVIDENCE

Washington, Oct. 9. Stanley Warner circuit has notified the Anti-Trust Division that it wants to buy the Majestic, a 2,149-seat first run theatre in Providence. House is owned by the Comerford chain.

Stanley, which owns no theatres in Rhode Island, plans to file its application shortly with the Federal court in New York, as required under the company's anti-trust decree. Hearing will probably be held in several weeks. There are three other first run, showcases in downtown Providence.

Aside from acquisitions for Cinerama, this is the first theatre SW has wanted to buy since divorcement. Justice Dept. hasn't declared its position. However, on the basis of precedent, it is expected to indicate its approval to the court.

## Dore Schary East Nov. 9

Dore Schary, Metro production chief, is due in New York from the Coast on Nov. 9.

Schary's visit for homeoffice confabs, although part of his annual Gotham trek, coincides with the designated exit date of Arthur M. Loew as the president of Loew's Inc. Schary undoubtedly will be involved in sessions relating to the future operations of the studio.

## Undue Sympathy for Sin

While the National Legion of Decency, as expected, refrained from blasting Metro's "Tea and Sympathy" with a "C" (condemned) rating, the Catholic reviewing group nonetheless has strong reservations about the adaptation of the Robert Anderson play. Both "Tea" and Paramount's "Search for Bride Murphy" landed in the Legion's "B" classification, meaning "morally objectionable in part for all."

Re "Tea," the Legion noted: the property "has been adapted to the screen with certain changes that repair in a limited manner the original moral offenses. However, the solution of the plot still tends to arouse undue sympathy for and to condone immoral actions. In addition, it contains suggestive sequences."

"Bride" took the rap because, "Inferentially, it tends to create belief in the erroneous doctrine of reincarnation."

## Cases Pending Before Supreme Court [CONCERNING AMUSEMENTS]

Washington, Oct. 9.

The U. S. Supreme Court, which reconvened last week for its fall term, has six cases affecting motion pictures pending before it, as well as one dealing with music copyrights and another on licensing of a television station.

The High Court must decide whether to accept jurisdiction and hear appeal on any of these cases.

The pending cases include:

**Widow's Priority on Copyright**

(1) The request by Marie De Sylva that the Court reconsider its decision of last spring. At that time, it upheld a ruling of the Ninth U. S. District Court that Stephen William Ballentine, illegitimate son of Buddy De Sylva, shared equally with the widow in copyrights of the deceased songwriter. The effect has been to upset the copyright practice of the past two generations or more. It affects not only music but copyrights for plays and motion pictures. The High Court almost never reopens a decision. However, counsel for Mrs. De Sylva asserts that newly found language in the Copyright Act does indicate that the widow does have precedence over children.

(Later information: Court declined to take this case—Ed.)

**Lawyer's 'Inside Knowledge'**

(2) The suit brought by Fisher Studio vs. Loew's Inc. In this case, a lawyer has been barred from representing a plaintiff in a treble damage suit against the majors because he was previously employed by Sargoy and Stein, the law firm which represents many of the film companies. The lower court's decision gave the attorney a special inside knowledge of the operation of the majors.

(Later information: See Music Dept. this issue for Court's comment—Ed.)

**Travel Tax on Hired Planes**

(3) 20th-Fox asks a reversal of the Internal Revenue Service ruling that studios must pay the Federal transportation tax on the rental of special planes to spot locations and shoot footage from above. Similar suits are pending in the lower courts against Metro, Paramount, Samuel Goldwyn, Columbia and Warner Bros.

**Riches of Warner's Son-in-Law**

(4) Estate of Edward S. Birn, deceased, a WB stockholder, charges the contracts made by the studio with United States Pictures and Milton Sperling, son-in-law of Harry Warner, were to the detriment of WB stockholders. The suit claims the contracts caused "Sperling to become unjustly enriched at Warner's expense." WB won in the lower courts and the Birn estate wants the Supreme Court to hear an appeal.

**Wisconsin Treble Damage Suit**

(5) Treble damage suit by Sheldon M. Grengs, operator of a theatre in Wausau, Wis., against the majors and Fox theatres in the area. Defendants claim the suit was outlawn by a two-year Wisconsin statute of limitations. Grengs wants the High Court to find that the suit is subject to still another Wisconsin law with a six-year statute of limitations.

**Philadelphia Film Booking Action**

(6) Melrose Realty Corp. seeks treble damages from Stanley Warner Theatres and the majors. Melrose leased Yorktown Theatre to SW on a percentage rental deal. It enjoyed a key run in North Philadelphia suburb. Subsequently, to avoid an antitrust suit by the nearby indie Glenside Theatre, SW agreed to split the run and production with the Glenside. Melrose says Yorktown's business declined and

Melrose consequently received less in rentals.

**Jesse Lasky's Capital Gain**

(7) Bessie and Jesse Lasky are appealing tax deficiency levies totaling \$449,238 brought by the Internal Revenue Service. In 1943, Lasky sold to United Artists his contract with WB to participate in the earnings and profits of "Sergeant York." Revenue says the sale provided income subject to the ordinary income tax. Lasky claims it was a capital gain and subject to the lower tax rate on capital gains.

**Challenge of FCC Ruling**

(8) International Broadcasting Co. seeks a review of a Court of Appeals decision upholding a Federal Communications Commission. FCC granted Channel 3, in Shreveport, La., to Station KTBS-TV, instead of International, a competing applicant.

## Foto-Nite' Wins; Not a Lottery

Regina, Sask., Oct. 9.

"Foto-Nite" has been ruled legal by an appeal court which handed down a judgment on a crown appeal from a Saskatoon test case.

The case concerned Vince Pasternick, manager of the Victory theatre, Saskatoon, who was acquitted (Aug., 1955) of a charge under the lottery section of the criminal code before a police magistrate in that city.

Counsel for Pasternick originally argued that the rules of Foto-Nite, whereby a selected winner received no money until a contract for a photograph had been signed, made the transaction a commercial one and not a lottery. The crown contended the transaction was "just a subterfuge" to conceal a lottery.

On appeal taken by the Crown, Chief Justice W. M. Martin wrote: "It does not appear that the scheme (Foto-Nite) was one to dispose of property by a mode of chance alone. It may well be that the performance leading up to the choice of the selected person is one of chance alone but no property was being disposed of by chance."

"All the selected person obtained as the result of his selection was an opportunity to sell his photograph to the theatre and this he could do or not as he chose..."

In a dissenting judgment, Mr. Justice P. H. Gordon was of the opinion "the alleged contract is a mere sham in an effort to avoid the consequences of the (criminal) code."

## ASK DES MOINES END \$425 THEATRE LICENSES

Des Moines, Oct. 9.

Tri-States Theatre Corp. has asked the city council this week to eliminate the requirement of an annual city license fee for theatres. The corporation's five Des Moines theatres pay \$425 a year. L. M. McKechney, treasurer, said the fees had been paid through years of good business "but at this time, business conditions being what they are, we feel it necessary to appeal to the city council to have this discriminatory ordinance repealed... we are one of the few legitimate businesses in Des Moines so burdened. For some reason the theatres, which I am sure you will agree are an asset to the community, are classified with pool rooms, taverns and circuses. The city council filed the request.

# 'CREATIVE TV' TAKES A HIATUS

## 'Studio' Minus One

Mystery surrounding the non-appearance of Margaret Sullivan for her scheduled stint on "Studio One" Monday night (8) remained unsolved yesterday (Tues.), with the actress' husband, Kenneth A. Wagg, insisting she was in a hospital but some sources at CBS-TV skeptical on that point.

Meanwhile, CBS is facing a double rap on production costs of the dramatic stanza, since it paid off the entire cast and other personnel on the scheduled show and must pay kinescope fees on "Remarkable Incident at Carson Corners," which producer Felix Jackson rushed in when it became evident that Miss Sullivan would not show. Cast waited until airtime for Miss Sullivan, then was dismissed.

Chronology in the affair went something like this. Miss Sullivan had been rehearsing for 10 days for the lead of the drama, Paul Crabtree's story about a nun, "The Pilot." She failed to show up for Monday afternoon's dress rehearsal, however, and the search was on. CBS claims it called her agent, Miriam Howell, who later called back and said she had called Wagg and he had no idea of where she was, that he hadn't seen her all day. That night, however, Wagg stated she was ill and in the hospital, but refused to disclose which one.

Some CBS sources were skeptical on the hospital story, pointing out contradiction in Wagg's statements and suggesting that the hospital statement was merely a coverup to the fact that nobody actually knows where the actress is. Wagg was quoted as saying Miss Sullivan is apparently suffering from nervous strain.

Whatever the true situation is, it looks at this point as if CBS will have to absorb the losses incurred. If Miss Sullivan is actually ill, there is no breach of contract involved. If she wandered off due to nervous strain, this might also fall within illness clauses of her CBS contract for the performance. If it was a matter of deliberately leaving the show, of course, CBS is free to sue to recover damages, and AFTRA could also impose disciplinary action. Officially, however, CBS is making no comment on the legal aspects, since the network itself doesn't know where she is and her reasons for exiting the show.

## Nielsen First With Lastfogel

### Evaluates 'Jeanie' Ratings, Cautions 'Don't Count A Show Out on 3 Telecasts'

Rarely a man to issue public statements, William Morris agency topper Abe Lastfogel is somewhat dismayed over press treatment (VARIETY included) accorded the new Jeannie Carson show and states that those critics and reporters who have already chosen to dismiss the show as a flop "had better learn something about this business."

While not disputing the Trendex returns on the show, Lastfogel points to some widely divergent Nielsen data and goes on to state that any evaluation of the ratings must take into consideration the specific circumstances of each show anyway. Beyond the mere fact of ratings, Lastfogel wants to know "how you can count a show out after only three telecasts."

He points out that such a dismissal is particularly inept in the case of a personality like Miss Carson's, "because if the public grows to love a personality, they'll like the show too." This is the type of personality for whom it takes time to build an audience, and on the basis of the first couple of shows "you can't dismiss it and her as a flop."

Getting down to cases, he points at the Sept. 1 Nielsen as a measure of the divergence among rating systems and particularly the misleading potentials inherent in the overnight Trendexes. Whereas the

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## Slezak TV Comedy Series For CBS

Walter Slezak and CBS-TV are close to a deal for the actor to star in a situation comedy series. Project is still in the kickaround stage, but the web's legal department is working on drawing up contracts on the tresp. Several formats have been mentioned, but as of now, the only things definite are that Slezak would do a comedy show which would be filmed in time for the 1957-1958 season.

CBS and Slezak have negotiated on a similar deal in the past, a couple of years ago just before he took on a starring role in "Fanny" on Broadway. Deal fell through at the time because he decided to try the legit venture. There are no major commitments on tap for him now, however.

## MEDIOCRE MENUS QUE ECONOMIES

By GEORGE ROSEN

Now that most of the new season entries have made their bow, the fears and apprehensions that '56-'57 may be the season when "creative tv goes on a hiatus" appear to have been fully justified. By and large, most of the new candidates for Nielsen-Trendex honors and audience favor are, qualitatively speaking, washouts, hardly calculated to create eagerness for next week's installment.

In sharp contrast to the majority of the half-hour network preems, the local level slotting of major studio backlogs (as in the case of WATV's "How Green Was My Valley" off the 20th-Fox library shelf in the N.Y. metropolitan area last week) took on a "back to show biz" aura, despite the vintage aspect of the film. Thus already there are unmistakable signs that, in the face of a below-par season and what seems a wholesale retreat from qualitative programming the season's major coast-to-coast excitement might well be generated by the locally-displayed pre-49 features out of the major studios.

That it is having an effect on the national sponsorship picture is already evident. Some clients aren't even hanging around for the customary 13-week ride before making up their mind. Along comes General Foods, one of tv's biggest spenders, alerting both NBC and CBS that it would welcome a co-sponsorship arrangement on most of its half-hour entries and has asked the webs to seek out alternate-week compatible clients. Since it's axiomatic in tv that nobody walks away from a hit, General Foods, in effect, is hanging out the "who will share my gamble" shingle. And should any of the new entries make the Nielsen-Trendex grade, GF is stipulating that it reserves the right to recapture the programs.

General Foods sponsors the brace of new back-to-back Friday night entries on CBS-TV, "West Point Story" and "Zane Grey Theatre," both of which premeared last week. GF now wants to sell off an alternate-week of the Zane Grey series. It has also made arrangements with Shulton to alternate its "December Bride" in December. In addition, it has asked NBC to find compatible alternate-week sponsors for the new "Bengal Lancers" series and for Roy Rogers in what shapes up as one of the major GF retrenchments in years.

It's already anticipated that by the first of the year the "sponsor reappraisals" of their network wares may reach alarming early-season proportions. Even clients with filmed entries (which means they are committed to 39-week spreads, with half the season's product already in the can) are expected to throw in the sponge long before exposure time has run out, so incredibly poor are some of the half-hour shows both in the anth-

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## Dr. Poling Would Ban Presley From Radio-TV; 'Not Good for the Kids'

Washington, Oct. 9. Elvis Presley shouldn't be carried on radio and tv, in the opinion of Rev. Daniel A. Poling, prominent clergyman and writer. He was quizzed about the singer last night (8) on "Reporters' Roundup," taped Mutual web radio show.

He was asked whether he considered the Presley act "indecent," after he admitted seeing it on television. "I felt," he replied, "that it was a show that did not help the young people of this country at all." He was then asked if he thought radio and television shows should "sponsor" Presley.

"Of course, I do not, sir," was his reply.

## Republicans 825G Up on Dems In \$3,000,000 Total Radio-TV Splurge

### Rubbing It In

Milwaukee, Oct. 9. Milwaukee baseball fans, whose beloved Braves just missed winning the National League pennant, were additionally frustrated trying to find the World Series broadcasts on their radio sets. Confusion stemmed from the fact that Mutual has no outlet here and most of the local citizenry was unaware that the web's Chicago affiliation had been shifted from WGN to WLS. Both Windy City 50,000-waters come in strong hereabouts. NBC-TV's Series telecast was beamed via WTMJ-TV.

Mutual, incidentally, is seeking to sign one of the home-town stations to an affiliation contract. Network had to bypass this market down through the years because of a stipulation in its pact with Chicago's WGN. But that association ended last August so Mutual is now free to make an entry here.

Another spot on the CBS-TV lineup will open in January when Frigidaire cancels "Do You Trust Your Wife?" the Edgar Bergen quizzer. Since L & M, which recently bought the alternate weeks on the show, won't carry the load by itself, the network will drop the show, thereby opening the Tuesday 10-10:30 period.

"Wife" cancellation may be tied in with Mennen's walkout on "High Finance" Saturdays. One plan contemplated is to move "Gunsmoke," which L & M cosponsors, into the Tuesday slot to replace "Wife," thereby opening up the Saturday 10 to 11 hour. Web would then set the hourlong "The Big Record" into the time to replace both "Gunsmoke" and "Finance." "Big Record" is a musical variety hour which would feature vocal stars singing their top recordings.

Frigidaire cancellation of "Wife" is somewhat unusual, since the show was pulling down high ratings in its position following \$64,000 Question," but the Frigidaire move is ascribed to budgetary reasons. "Wife" is a Don Feddersen film package.

## GERBER FOODS IN TV 'KANGAROO' BUY

CBS-TV's "Captain Kangaroo," which up to now has garnered only participating clients, has wrapped up its first quarter-hour sponsor. Gerber Baby Foods, through D'Arcy, will pick up a quarter-hour alternate weeks on the segment. Gerber has also bought an alternate-week quarter hour on the afternoon "Our Miss Brooks" strip, giving the reruns segment its second client (Best Foods is in for a half-hour alternate weeks).

Also on the CBS-TV daytime front, Lever Bros. renewed its weekly quarter-hour in Garry Moore for another 52 weeks and added a second quarter-hour for alternate Mondays starting this Monday (15). Agency for both spots is J. Walter Thompson.

### 'BIG PAYOFF' TINTERS

"The Big Payoff" will move into different studios for a week of tint telecasts starting Oct. 22.

Special fashions and sets for the Monday-through-Friday CBS-TV 3 p.m. program are being planned for the occasion.

Washington, Oct. 9. A Senate Elections Subcommittee headed by Sen. Albert Gore (D-Tenn.), reported yesterday (Mon.) that the major political parties have spent or contracted for nearly \$3,000,000 of radio and tv network time for the current campaign and that Republican expenditures will exceed those of the Democrats by about \$825,000.

Opening three days of hearings on campaign spending, the subcommittee disclosed that since Sept. 1 the networks have received \$796,000 from the two parties, of which \$411,000 was for time purchased by the Republicans. In addition, Sen. Gore stated, the parties have contracted for \$2,180,000 worth of network time for the remainder of the campaign, the Republican share of which is \$1,490,000.

Sen. Gore said the subcommittee is obtaining data on political time expenditures from local radio and tv stations which will be incorporated in a later report.

A prediction that the major Republican and Democratic committees would spend from 40% to 45% of their campaign expenditures for radio and tv time was made before the subcommittee by Alexander Heard, political science professor at North Carolina U. In the 1952 campaign, Heard testified, these committees spent \$11,100,000 for radio and tv or about one-third of their total campaign costs.

Robert R. Nathan, chairman of the executive committee of Americans for Democratic Action, recommended that the networks be required to provide "a reasonable amount" of free time for candidates of both parties. "Television," he said, "presents a major problem of cost to candidates. The tens of millions of dollars paid to the radio-tv industry for political campaigning is an unconscionable and indefensible levy on the American voter. Everyone in America who contributes to a campaign is paying a major share of his contribution to the radio and tv networks."

Nathan argued that free time for election of the President and mem-

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## TV 'Cinderella' To Preempt Sullivan

The Rodgers & Hammerstein musical version of "Cinderella," which will star Julie Andrews ("My Fair Lady") as a 90-minute spectacular on CBS-TV, will get a March 31 slotting in the Sunday night 7:30 to 9 period. R & H are currently at work on the production.

Because of the necessity of slotting it on the Sabbath, since that's the only time availability for Miss Andrews, and since it will obviously lend itself to kid appeal as well as adults, the network, for the first time, is preempting the Ed Sullivan show, along with the preceding half-hour in which Jack Benny and Ann Southern alternate.

There's no sponsor as yet but CBS figures this should be a clinch.

## ALCOA-GOODYEAR AXES CHAS. RUSSELL

Alcoa-Goodyear hour dramatic entry on NBC-TV Sunday nights which comes out of the Showcase Productions shop is still in the throes of "reorganization" with Charles Russell as the newest casualty. Russell was brought in as a producer recently to augment the current staff of Philip Barry Jr. and Alex Segal in the wake of the departure of Herbert Brodwin, who had served as executive producer on the Sunday series.

Whether Russell will be replaced or the hour dramatics ride with the Segal-Barry two-man combo hasn't been determined as yet.

## Doug Edwards Does Some 10th Anni Reflections on TV Commentating

By BOB CHANDLER

CBS' Douglas Edwards, who this month celebrates his 10th anni as a television news commentator, believes that news coverage on video is improving all the time, but there's room for expansion. Edwards, who started on tv with CBS on a one and then two-a-week basis for Gulf Oil back in 1946 and went to his five-a-week status in 1948, states that while television is doing a satisfactory job on news, there's lots of technical and qualitative horizons to be met.

On the technical side, he points up the growing cable linkage and rapid progress in film processing as definite aids over the past few years in improving spot news coverage. "We're doing more and more live remotes, for one thing," he states, "and there are a lot of stories which lend themselves beautifully to a live pickup. As we get more cable interconnections into the medium and smaller cities, and as we expand our mobile equipment, we'll be able to go after live pickups on key stories."

Greater speed in film processing, and expansion of newfilm operations—in the latter case by CBS in particular — are vastly improving the quality of spot news on television. Edwards points to the increasing use of foreign news—with film—on his show as an example. "We had Lou Cioffi with some brilliant Suez footage the other day, and we had Ernest Leiser in Czechoslovakia with some footage on the day in a life of a school-teacher. There was also the Dan Schorr films on the Poznan trials."

As for news-in-depth, the current cause celebre in discussions of tv news, Edwards firmly observes that "If you do a thorough job of reporting, you've given your news enough depth." As to whether 15 minutes is enough time for a thorough reporting job, that's another matter, and here's where one of his pet hopes springs in.

**Champions Half-Hour Format**  
Edwards would like to do a daily half-hour news show on tv—not in his current 7:15 slot but in the late evening, at 11 p.m. perhaps, station lineups permitting. He believes tv can do a bangup job within a half-hour format. Not only can such a show embrace far greater coverage in terms of the amount of news involved but can do greater justice to the important stories of the day. Under the limitations of the 15-minute format, the lead story generally gets no more than three minutes.

In addition to giving the news greater depth, such a show could embrace regional reports on specific situations like droughts, floods, etc., could cover films and Broadway openings and a myriad of other news events and features that the daily newspapers handle but television doesn't. He regards

(Continued on page 46)

## Helen Eustis Files Suit Vs. Loew's, Wasserman On 'Fool Killer' TV'er

Novelist Helen Eustis filed suit last week against television scripter Dale Wasserman and Loew's Inc. for breach of contract and fraud. She seeks \$17,500 from either defendant in the action, filed in N. Y. Supreme Court, revolving about her novel, "The Fool Killer," presented last January on "Kraft Television Theatre" in an adaptation by Wasserman.

Miss Eustis claims she sold the rights for a one-time television performance to J. Walter Thompson, the Kraft agency and producer of the show. Thompson agency then signed Wasserman to adapt the book, and, Miss Eustis claims, Wasserman signed a release. Subsequently, in May, her agents, the William Morris office, were in final stages of negotiation with Loew's on a screen sale of the rights. Just as the transaction was about to be completed, Loew's received a letter from Wasserman, she claims, which stated that Wasserman was the sole owner. Thereupon, Loew's pulled out of the deal. She claims breach of contract by Loew's and fraud by Wasserman.

## 'Zoo Parade' In Amazon Safari

Chicago, Oct. 9. NBC-TV is sending its "Zoo Parade" troupe on another photographic junket, this time to the Upper Amazon River sector of South America. Crew will leave early next month for a seven-week expedition, during which time films shot here in the States last summer will be used on the Sunday afternoon show.

Marlin Perkins, "Parade's" host and director of Chicago's Lincoln Park Zoo, his sidekick on the show, Jim Hurlbut, producer-director Don Meier, photographer Warren Garst and explorer Ross Allen will head up the delegation. Garst and Tom Arend, associate producer, got back to the States last week after setting up the main camp at Leticia, Colombia.

Two years ago Perkins & Co. sailed to Africa, where they brought back enough wildlife footage for a dozen "Parade" chapters. Again this time the film will be lensed in color.

## N.Y. Herald-Trib, WABD Collab on Election Nite

WABD's (N.Y.) election night coverage will be entirely with the co-operation of Ogden Reid's N.Y. Herald Tribune. Eight-hour telecast will originate from the daily's city room. This close a liaison in news coverage between a paper and tv is unusual; video will afford a view of a daily in action as a major story unravels.

Latest returns will be televised from the city room, and cameras will go into regular editorial confabs along with Trib braintrusts as page 1 is made up.

## Soft-Pedal 'This Is a Transcription'

Washington, Oct. 9. Identification requirements for recorded programs on radio and tv stations has been relaxed by the FCC along lines proposed by the NARTB and the ABC network. Henceforth, announcements are required only when the "element of time" is of such significance that lack of identification might mislead the listener or viewer into believing the program is live.

Also, only one identifying announcement, either at the beginning or conclusion of the program and at the option of the station or network will be needed when the time element is present.

Under the agency's order, which becomes effective Nov. 7, no identification will be required for recorded programs which are one minute or less in duration.

Furthermore, requirements will be waived on network shows transcribed and rebroadcast one hour later by stations on standard time during daylight saving periods or when network programs are rebroadcast at a later hour because of the time differential.

Noncommercial as well as commercial stations are affected by the order which culminates proceedings instituted nearly a year ago.



SAMMY KAYE

Columbia Records - current release. "The Rich People of Brooklyn" Present Album Releases "WHAT MAKES SAMMY SWING" Still Going Strong "MY FAIR LADY (For DANCING)" Personal appearance tour Oct. 11, Hotel Statler, N. Y. (Queen's College); Oct. 12, Hingham, Mass.; Oct. 13, Baltimore, Md.; Oct. 16 and 17, Springfield, Ohio.

## Mary Martin's Platter For RCA as Bally For 'Born Yesterday' TV Spec

NBC-TV exploitation director Al Rylander has maneuvered a unique tie-in between RCA Victor and the upcoming Hallmark-sponsored "Born Yesterday" spec presentation starring Mary Martin scheduled for Sunday, Oct. 28, with the client and the Garson Kanin production getting some cuffio mileage on the label.

Rylander persuaded Kanin and Joe Bushkin to take the tune "Boy Wanted" on which they had collaborated and insert it into "Born Yesterday" as a song for Miss Martin. In the original stage production Judy Holliday sang "Anything Goes" but this would have involved a royalty deal with Cole Porter, so NBC decided to skip it.

As result, "Boy Wanted" has been changed to "The Song From Born Yesterday," with an RCA Victor pressing by Miss Martin slated for release starting today (Wed.). It's the first single tune disk Miss Martin has recorded in years. It's backed by "My Heart Belongs to Daddy."

## ABC'S NAT'L CLIENT ON 'FILM FESTIVAL'

"Famous Film Festival" began Saturday (6) on ABC-TV with one national bankroller for the whole hour-and-a-half. It was the date of the moveover of the British features from Sunday to Saturday at 7:30 and marked the beginning of 26 new-to-tv features.

Sole participating sponsor over the weekend was Knapp-Monarch of St. Louis, which was deeply into the rerun groove in its Sunday spot, had a few sponsors left before the change. In any event, ABC isn't banking on heavy sponsorship of the nighttime feature film show, employing it, as it did on Sundays, as a "staying tactic" against powerful CBS, NBC competition.

"Afternoon Film Festival," Mon.-Fri. from 3 to 5, picked up five participants: Bon Ami, Lipton Soups, Norwich Pharmaceutical, Union Underwear, Exquisite Form bras.

## CBS Forbidden Area for Orrig

Hollywood, Oct. 9. Last minute edict from a N.Y. web exec, ordering thesp David Orrig off the CBS-TV "Playhouse 90" initialer because he sounded like presidential candidate Adlai E. Stevenson, jarred the Thursday preem of the series. Orrig was to have portrayed a futuristic U.S. president in the teleplay, "Forbidden Area," which deals with atomic warfare.

Wednesday's (3) rehearsal of "Area" was piped to N.Y. without the actors' knowledge, to be viewed by William Paley and other CBS execs. Afterwards, director John Frankenheimer told Orrig, and other cast members, about the change ordered from N.Y. Frankenheimer told cast members that he was instructed to say, "Orrig is very good, but we can't use him because he sounds too much like Stevenson."

## Gimbel Evaluates Radio In '56

### Future Lies In Getting People Excited About Medium, Devising New Patterns

#### Jill Day's Double Play

London, Oct. 9. On the eve of her appearance in a commercial tv show, the British Broadcasting Corp. obtained an injunction stopping variety star Jill Day from taking part.

Miss Day, who signed a three-year exclusive contract with the BBC on Nov. 28, 1955, alleges that she is not getting enough work. She announced that she intended to break her contract. Val Parnell, Associated Television topper, withdrew Miss Day from the show when he learned she was still under contract to the BBC.

## Kirby: 'Tell TV Story on Film'

Washington, Oct. 9.

TV which is in and out of hot water with Congress, various Federal agencies and the public should put its story on film—or films—in the opinion of Col. Ed Kirby, former publicity chief for NARTB and wartime head of radio public relations for the Army.

His point has been made in a letter to Harold E. Fellows, president of NARTB, with copies to heads of the networks and other key figures in the broadcasting industry.

His chief pitch is for a two-part film—for the public and industry. Secondly he favors all-industry sponsored 20-second commercials which would be filmed and distributed free to all stations.

Kirby adm's he has an axe to grind. He's now director of the creative department of Hullinger Productions, Inc., which produces industrial and video films. And he'd like his firm, located in Washington, to get the contract. He wrote in part to Fellows:

"Television, the mightiest 'selling' educative force known to man, combining sight with sound with color, yet has never used itself to sell itself effectively . . .

"I believe what will come close to meeting your requirement will be what I term a 'two-part' film documentary on the American System of Television. The first part would be for showing to the viewing public; the second part would be added on, for showing to the industry on a strictly closed-door basis to explain to them the fundamentals of good programs—everything from commercial acceptability and commercial ethics, on the nebulous field of handling controversial public issues, religious broadcasting, children's programming, education and community service and relations . . .

Kirby suggests this portion would constitute a refresher course for the broadcasters.

## Chevy, Studebaker Buy ABC Sports Segments

"Speaking of Sports," the series of 20 five-minute sports segments heard on ABC Radio every Saturday and Sunday, are riding high on automobile biz. Chevrolet is taking all 20 of the weekend Howard Cosell-starrers on the Oct. 27-28 and Nov. 3-4 weekends. During the four weeks thereafter Studebaker is taking 10 segs per weekend.

Philadelphia, Oct. 9. Benedict Gimbel, Jr., president and general manager of WIP, addressed the Ohio Association of Radio and Television Broadcasters in Columbus on "Radio Station Operations, Its Past, Present, and Future."

Gimbel, a pioneer in radio, chalking up 26 years as station's head, said, "We are a new business. We are not radio as it was before television. We have new ways of selling time and new flexibility of programming. We are going local again, filling our schedules more and more with our own product with less and less dependence on transcription companies and networks."

"We need different things. Our future is to get people excited about us . . . to devise new types of entertainment; to fulfill our preeminence as a news medium; to capitalize on our immediacy; to become intimate with our listeners again. We need to know, not to guess, or estimate the size of our audiences, who they are, where they are and whether they respond."

"We cannot glut listeners with top 10 records, or rock 'n' roll or gabbers with little knowledge of the people's need. I refuse to allow WIP to simply become a more convenient way of hearing phonograph records. I refuse to allow it to become over-commercial, because temporary monetary benefit will eventually be overcome by reluctance of advertisers to be so small a part of the total ad impact."

"It is a business, but it had better inspire and educate and inform, and dream out loud. We have never come close to ability in these things. We must find ways to do more than entertain, ways which will attract the listeners who have left us for books, magazines and television," Gimbel declared.

## Philly Files For 1 Big Tint Tower

Philadelphia, Oct. 9.

This city's two color stations, WFIL-TV and WRCV-TV, have linked forces and filed an application with the FCC for a joint antenna installation. The new tower will rise 1,000 feet above average terrain in vicinity of WFIL-TV's present tower site. It will increase both their coverage to the maximum allowable area.

Proposal would assure both station clearest reception and provide convenience in tuning and antenna setting for viewers. Color set owners will receive optimum signal with single antennae setting. WFIL-TV began regularly skedded colorcasting in July. WRCV-TV initiated color service Sept. 24. Both are fully equipped to transmit live, film and slide color.

Stations will maintain separate transmitter and technical facilities. WFIL-TV will utilize present transmitter and technical facilities and maintain present tower as a stand-by. WRCV-TV will erect a transmitter and technical bldg. on the site and rereect a portion of present antenna for standby use.

Construction starts upon FCC approval.

## Demos' Closed-TV All-Star Hoopla

Washington, Oct. 9.

Show biz is planning to put its best foot forward on Oct. 20 in an hour-long, closed circuit television program to raise funds for the Stevenson-Kefauver campaign. Program will be seen at Demo dinners in at least 50 cities. The party figures this will be one of its biggest money-raisers.

Among those already lined up for the first part of the program are Frank Sinatra, Harry Belafonte, Henry Fonda, Sammy Davis Jr., Tallulah Bankhead, Phil Silvers, Milton Berle, Martha Raye, Hal March, Ed Sullivan, Steve Allen, Andy Griffith and Will Rogers Jr. Program is being written by Alan Jay Lerner and will be directed by Fred Coe, the tv producer. Rodgers and Hammerstein are reported writing some special material; Mitch Miller will direct the orchestra.

George Jessel, who is doing a column of Democratic show biz patter for "The Stevenson-Kefauver Bandwagon," a Democratic campaign newspaper, writes that the show may be kindred for subsequent showings at Democratic affairs.



# 'INSTITUTIONALS' RIDE AGAIN

## Who Did What to Whom

Following is the complete Trendex lineup covering key network programming over the weekend (5-7). Figures are Trendex averages for time periods covered. Where two programs are listed for an hour period, individual show ratings are in parentheses, with the hour average below.

	ABC	CBS	NBC
<b>FRIDAY</b>			
8-8:30	Jim Bowie 14.0	West Point 13.9	Life of Riley 14.0
8:30-9	Crossroads 9.1	Zane Grey 16.8	Walter Winchell 21.1
9-10	Treasure Chest (10.9) The Vise (7.0) 8.9	Crusader (16.3) Schlitz Playhouse (17.9) 17.1	Dinah Shore 21.2
10-11		The Lineup (28.0) Person to Person (25.7) 26.6	Cavalcade of Sports 12.1
<b>SATURDAY</b>			
7:30-8	Famous Film 3.2	Buccaneer 16.3	People Funny 13.1
8-9	Famous Film 4.3	Jackie Gleason 27.8	Perry Como 19.1
9-10	Lawrence Welk 17.6	Oh Susannah (14.0) Ford Star Jubilee (18.1) 16.0	Sid Caesar 15.6
9:30-11	Welk (18.4) Masquerade Party (11.5) 18.7	Ford Star Jubilee 18.0	Sid Caesar (13.0) George Gobel (20.7) Hit Parade (20.2)
<b>SUNDAY</b>			
5-6		See It Now 10.0	I Married Joan (7.4) Captain Gallant (8.7) 8.0
7-7:30	You Asked For It 7.0	Lassie 21.6	Topper 9.1
7:30-8	Amateur Hour 10.1	Jack Benny 23.2	Circus Boy 15.0
8-9	Amateur Hour (5.6) Polka Time (5.7) 5.6	Ed Sullivan 30.3	Steve Allen 21.2
9-10:30	Omnibus 7.3	GE Theatre (27.1) Hitchcock Presents (24.5) \$64,000 Challenge 26.9	Goodyear Playhouse (15.6) Goodyear (19.9) Loretta Young (17.0) 17.5

## CBS Thurs. Drama Venture Pays Off On Initial Trendex

CBS-TV's bold venture into two and a half hours of straight dramatic programming Thursday nights paid off in the Trendex standings in last week's kickoff of "Playhouse 90" backed with "Climax." Both dramatic shows swept their time periods, and in the 150-minute span CBS was on top over the average and in every specific half-hour time period but one.

In the 8:30 to 9:30 "Climax" period, the Coast dramatic show pulled down a 29.6 average, compared with a 12.6 for NBC's combination of a Richard Nixon politico talk and "People's Choice" and ABC's 8.8 for the second half of the new "Circus Time" and the first half of the also-new "Wire Service." "Wire Service" incidentally, averaged a 7.3 in its 9-10 hour.

From 9:30-11, "Playhouse 90" averaged out to a 23.4, though dropping fast in each succeeding half-hour. The NBC average for the premiering "Tennessee Ernie Show" and "Lux Video Theatre" was 18.3, while ABC's 9:30-10:30 "Wire Service," "Ozark Jubilee" composite was 7.4. On the half-hour by half-hour line, however, "Playhouse 90" slipped badly, starting with a 27.2 at 9:30 and winding with a 20.2 in the 10:30 half-hour. It was in this last half-hour that "Lux" passed "90," jumping from a 15.9 at 10 p. m. to a 20.8 at 10:30. In the 10-11 hour, "90" averaged out ahead of "Lux," 21.5 to 18.4.

## '1-Man's Paris' to Be Followed With London, Rome 90-Min. TV's

Hollywood, Oct. 9. Paris is currently a film boom town, with producers and directors finding great difficulty in getting the use of cameras, cutting rooms, or other necessary facilities, reports Andrew Marton. The vet director is back from making "One Man's Paris," 90-minute color telefilm spec starring Maurice Chevalier, to be aired on NBC next month. Marton filmed the "Paris" pic there in July, with Ted Mills producing.

"The French picture workers take the medium very seriously," Marton declared. "They hold serious discussions and argue about even the routine American output."

The Mills-Marton team is planning to make telefilm presentations similar to their Chevalier "Paris" offering, about London and Rome, in the future. Marton described the format as "The 'Wide, Wide World,' concept, narrowed to one city." "Paris" was shot entirely in that city, depicting, according to Marton, "A city reluctantly backing into the 20th Century."

Marton noted the state of flux currently the condition in tv, especially the expansion into the 90-minute format. "The all-important ticking of the second hand has given way to the artistic whole, however long," he commented.

## WHAS Crusade's 1396

Louisville, Oct. 9. Money received by the 1956 WHAS Crusade for Children telethon totaled \$139,726 Wednesday (3); Victor A. Sholis, v.p. and director of WHAS announced. Sholis had previously estimated that total receipts from the 16-hour telethon on Sept. 22-23 would reach \$178,000.

## AMERICAN GAS, TED MACK TV'ERS

Institutional advertising in tv may be due for a full-fledged resurgence on the basis of projects currently being finalized.

The American Gas Assn., comprised of the nation's combined gas companies, has asked its agency, Lennen & Newell, to shop around for a major tv showcase for alternate-week sponsorship. Outfit has a \$2,000,000 war chest ready to go and it's expected that L & N will make up its mind within the next week or so. Such properties as "Break The Bank," which premiered last night (Tues.) on NBC-TV, and "Playhouse 90" the CBS-TV dramatic entry which bowed last Thursday (4) and which still has a 30-minute sponsorship availability, are being eyed as possible prospects.

Gas Assn. feels that the big electric push is taking its toll on gas appliances (such as ranges, etc.) and that the time has come to reeducate the nation to the vital part gas plays in the nation's scheme.

In juxtaposition to the Gas Assn. campaign, the Union Electric Co. is sponsoring a new "impact" type of tv advertising drive on a local level, with a monthly one-hour mid-evening tv show titled "On Stage In St. Louis" with Ted Mack of the "Original Amateur Hour" as emcee. Full hour program tees off next Wednesday (17) in the 8 o'clock slot on KDS-TV, St. Louis, and originating from the 3,600-seat Opera House, with similar entries scheduled for November and December and probably continuing into next year.

Although the Union Electric showcase will in no way be connected with "Amateur Hour," company feels that the community aspects of the Ted Mack showcase plus Mack's own salesmanship flair make it a natural to do the impact job of advertising. Union Electric campaign is designed to sell the home owner with the thematic "Live Better Electrically."

Also on the institutional front, Standard Oil of New Jersey is preparing a 75th anniversary campaign for next year with a fund of several million dollars being earmarked for television. This will probably take the form of a two-hour network spectacular, although plans haven't been finalized as yet.

## Jacoby & Rosen To Silvers' Scripting Staff, Hiken Preps 'Montague'

Arnie Rosen & Coleman Jacoby were signed this week to the writing staff of the Phil Silvers show, bringing the complement of scripters on the comedy series to six. Move will have the effect, however, of freeing producer Nat Hiken, who also heads up the scripting effort, to concentrate on his program development assignments, notably on the "Magnificent Montague," his old radio show which he's developing into a tv'er.

Silvers' stable now comprises Rosen & Jacoby, Hiken, Billy Friedberg, Leonard Stern and Tony Webster. Rosen & Jacoby are just back from the Coast, where they completed the screenplay for the Paramount-Francis Sinatra biopic of Joe E. Lewis, "The Joker Is Wild," and where they also wrapped up a rewrite on "High Button Shoes" for NBC-TV, which will do it as a spec with Nanette Fabray starring. Rewrite was needed to change the key character from a comic to a comedienne.

## ANTHONY SETS FRESHMEN

Ray Anthony, the orch leader who begins his ABC-V 60-minute program for Plymouth Friday (12) has inked The Four Freshmen as a regular part of the stanza's crew. Ross and Don Barbour, Ken Albers and Bob Flanagan make up the song-instrumental quartet. Show is set for 10 to 11 p.m.

## Com'l TV Now Boasting 4-to-1 London Viewer Ratio Over BBC

### BBC-TV Show Biz Series

London, Oct. 9. Based on Wolf Mankowitz's "The ABC of Show Business," BBC-TV is presenting a fortnightly series of magazine programs described as an encyclopedia of the entertainment world, entitled "Entertainment A-Z."

The first issue, which tees off next Friday (12), features Arthur Askey, the comedian, the music of Harold Arlen, and the mechanics of show management. Bryan Sears handles production.

A similar series devoted to the art of the radio comedian began on BBC Sound on Tuesday (Sept. 25), in which well-known comics describe their individual techniques.

## Ford, CBS Settle Feud On 'Jubilee'; To Ride With Nine

Ford and CBS-TV appeared to have buried the hatchet in their running feud over the Saturday "Ford Star Jubilee" spec series. After a series of meetings last week culminating in a trip to Detroit by CBS-TV exec v.p. Hubbell Robinson, the web and the automaker agreed to continue the series but to cut down the number of shows from 10 to nine.

No specific property is affected, since CBS-TV hasn't lined up the series beyond the December show, Sidney Kingsley's "Men in White." Next month's presentation will be Metro's "Wizard of Oz," slated for Nov. 3. Beyond the December entry, no shows are set, though the network is dickering for properties, notably for Shirley Booth to recreate her lead in the musical version of "A Tree Grows in Brooklyn."

Settlement of the differences between network and sponsor, which at one point had nearly resulted in cancellation of the specs, was accompanied by a curious joint release from the two companies, skirting the issue with the point that last Saturday's Cole Porter specs climaxed the introduction of the new 1957 Ford models and that "Ford fully recognizes the prime importance of television as an advertising medium and of the CBS Television Network as a very important vehicle in that medium. It stated that both Ford and CBS are in complete agreement" on merchandising objectives and that they are in the process of finalizing future plans for the specs.

## Plenty of Room For 'Tonight' & Features, Dick Linkroum Opines

Though hardly a disinterested observer, Dick Linkroum, NBC-TV's exec producer over "Today," "Home" and "Tonight," doesn't place much stock in predictions that the influx of top Hollywood product is going to give "Tonight" a rough competitive going-over. Linkroum bases his viewpoint on two factors, the fact that a viewer doesn't have to stay with "Tonight" for its full length while once started on a film he must stay with it for two hours in some cases, and the absence of any considerable number of "real smashes" in the studio backlogs.

"There's always room for a program to which a person can commit himself for a reasonable period rather than two hours," Linkroum says. "There's always the person who's about to retire and wants a

London, Oct. 9. A stock-taking report by the Independent Television Authority, reviewing the first year's operation of Britain's new commercial network, tells a story of success and confidence. In the London area they claim a viewing audience of four to one over the rival BBC-TV web; and in amplifying the report at a news conference, Sir Kenneth Clark forecast that the pioneer programmers would have forgotten their financial worries within three years.

In line with this confidence, the ITA is determined to proceed with its original program of having a total of 11 commercial tv stations operating by 1960. Three of these are already in use in London, Birmingham and Manchester, a fourth is due to start next month in Yorkshire, and Scotland and Wales will be covered by the end of next year.

Sir Kenneth confirmed that ITA was still pressing its claim against the Government for an annual grant of \$2,100,000 in order to help the program companies in achieving a balanced entertainment. At the same time, he spotlighted the growing viewing audience for such programs as "This Week," a topical news magazine; "Free Speech," an unscripted debate, and a regular Sunday program "About Religion." These examples, he averred, showed that the program companies could put on a far more "nourishing program" and he was confident they would do so. Then ITA still had its duty to help, however.

The ITA topper also revealed that the networks were not taking up the whole of their permitted quota for imported foreign programs. The "gentlemen's agreement" negotiated between the programmers and the 14 unions concerned allows the networks to use a maximum of one hour's foreign programming per day, but Sir Kenneth indicated that the amount imported was "significantly below the levels put forward during the Parliamentary debate as reasonably permissible."

## Com'l TV Wants Slice of BBC Coin

London, Oct. 9. Commercial tv is after some of the \$50,000,000 annual license coin collected by the British Broadcasting Corp. to run its own television and radio services.

Under local regulations, all televiewers are obliged to pay an annual license tribute to the BBC equal to \$8.40, which also covers radio listening fees, even if they never watch a BBC program.

Sir Robert Fraser, director-general of the Independent Television Authority, the government agency for administering the rival web, now holds the view that as they're grabbing the majority audience in areas where viewers have a choice, it might not be unreasonable for them to have a slice of the BBC's melon.

In the meantime, the ITA topper is still pressing the claim for an annual grant of \$2,100,000 to aid the commercial programmers in achieving a balanced program as required by Act of Parliament. A previous request for a grant was nixed by the government.

## Breck's Additional 2346 Splurge on TV 'Matinee'

Breck Shampoo, which bought into NBC-TV's "Matinee" this summer on a 13-week trial basis, has extended its deal to a full 52 weeks on the show effective Nov. 2. Overall pact for one participation a week will run Breck some \$234,000 additional, before the 52-week discount is applied. Agency is Humphrey, Alley & Richards.

(Continued on page 48)

## 'Starry-Eyed' Mutual May Find Going Rough On Integrating RKO Talent

Mutual has a long, hard road to travel before it convinces RKO Radio Picture stars to participate in net radio programming, other than the regular exploitation gimmicks. Even though RKO Pictures and Mutual have the same parent General Tire & Rubber Co., Hollywood stars working on a picture-picture deal would hardly consider themselves part of the family, that is, unless the radio rewards are there.

MBS execs freely admit the difficulty in this area, saying it will take a good deal of indoctrination out on the Coast before any results are realized. Although the "starry-eyed" net would like to have John Wayne appear in programming in conjunction with the RKO release of "Jet Pilot," Wayne, like other motion picture stars, is not easily corralled for radio programming. The same holds true for Eddie Fisher, co-starring in RKO's "Bundle of Joy." Fisher also is bound as to radio and tv commitments by his Coca-Cola contract.

As to the utilization of RKO story properties for MBS airing, personnel will have to be assigned to cull the story catalog for likely radio properties. With these tasks and roadblocks ahead, it doesn't appear that the projected "new look" in net programming will be evident before the first of the year. As to evaluation of what the integration may mean for the net, that will have to wait until sometime next spring.

It was the evaluation factor which was given as the reason for the postponement of the effective date of the new contract, slated for Nov. 1. However, from all appearances now, it looks like the new contract has been scrapped, with the net willing to go along under the old affiliate contract. That shapes up as the situation today, although comes next spring, there may be a revision of plans. Besides the evaluation factor, probably another reason accounting for the scrapping of the new contract was the slow signing up of many MBS affiliates.

The integration move, however, may work toward achieving a more dependable clearance of time for the net, a situation sought under provisions of the now defunct new contract. RKO's 32 branch offices in the U.S. will be utilized as liaison depots between Mutual and affiliate stations. This integration move will obviate many communications and

(Continued on page 48)

## Brinkley Buildup To Cue Own Show

David Brinkley, NBC's Washington correspondent, who got a big buildup during the political conventions via his sharing of the anchor slot with Chet Huntley, is in line for a show of his own on the web. Brinkley is due in New York Monday (15) to do a kinnie on the show, titled "First Meeting." Format has the commentator introducing two celebs who've wanted to meet each other, with one with Brinkley in New York and the other in Hollywood.

Network hopes to get the series going sometime later this fall, and has scheduled it tentatively for alternate Sundays at 5 p.m., rotating with the last half-hour of "Wide World News." Series will be produced out of the NBC public affairs sector.

## More Daytime Coin For NBC-TV As Toni Buys In

Toni Co. has enriched the coffers of NBC-TV's swelling daytime commercial lineup with the purchase of alternate-week quarter-hours on two shows. Toni has bought into alternate Tuesdays on the new Barry & Enright noontime quizzer, "Tic Tac Dough," joining Mentholatum as the show's second sponsor. Earlier, Toni had bought in on "Queen for a Day." The "Queen" sponsorship starts Nov. 15, with "Dough" slated to begin on Jan. 8.

Both deals were set through North Advertising of Chicago.

## 'SCHLITZ PLAYHOUSE' GETS NEW FORMAT

Hollywood, Oct. 9. New format is on tap for CBS-TV "Schlitz Playhouse," which recently shifted from the production aegis of Meridian to Revue. New product will feature yarns by well known authors.

Jessamyn West, author of "Friendly Persuasion," has sold her first tv story to Schlitz, while other authors to be showcased on the series include Margery Sharp, Stephen Crane, Frank Butler, Borden Chase, Nunnally Johnson and Raymond Chandler. Miss Sharp, author of best-selling "The Vinegar Tree," is also videobuting on Schlitz.

Revue is also negotiating for other top writers, and has signed Cyril Hume, Richard Collins, John McGreevey, Dennis and Terry Sanders and Maurice Zimm to script teleplays. S. Mark Smith is Gotham story coordinator for the series, while William Kozlenke is story adviser here.

## Galsworthy 'Loyalties,' Musical, Gauguin Biog On Kaiser Aluminum Sked

A continuing effort to expand the limitations now confining tv drama, especially in the area of treating controversial themes, is advocated by producer George Roy Hill, a member of Unit Four Productions, now handling the "Kaiser Aluminum Hour" over NBC-TV.

As his next one for Kaiser Aluminum, Hill says he would like to do a modern-day version of Galsworthy's "Loyalties," which deals with the problem of anti-Semitism. The producer, teamed in Unit Four with Worthington Miner, Fielder Cooke and Franklin Schaffner, feels that despite present taboos in tv drama, the video medium is and will continue to grow up, reaching as free a level in the treatment of controversial themes as the legitimate stage.

As to Unit Four plans, Hill says a variety of programming is being planned for the remainder of the season, programming ranging from a musical to a projected filmed one-hour show on the life of Gauguin, to be shot on location in Tahiti. Members of Unit Four, he went on, plan to pare off their outside commitments, throwing their energies behind their production company. Currently, Unit Four hopes to do a motion picture next year.

Under Unit Four's present contract with Kaiser Aluminum, members of the producing company are barred from doing one hour tv dramas during the duration of the contract, which expires in June. That does not exclude any of the four producers from doing tv spectaculars during the period, or entering other media such as films.

New Orleans—A third tv station is expected to be in operation here next spring. The FCC has awarded a permit to WVEZ Radio, Inc., for construction of a new station to operate on UHF channel 32.



KLZ-TV STAR  
**DICK LEWIS**

Hardest selling salesman in Denver TV!

A handsome, enthusiastic seller who gets sales fast—he emcees the late evening "Dick Lewis Shows" on Channel 7, Monday through Saturday.

## 'Invitation to Learning' Plays the Prison Circuit In 13-Week CBS Series

"Invitation to Learning," CBS Radio's 15-year-old book discussion show, is off on a prison kick this season. Producer Ralph Backlund has scheduled a series of books written from "prison and exile" for a 13-week stint which started this weekend.

Backlund has taken the project beyond the mere research stage by writing to warden of 50 of the country's largest prisons, suggesting they call the program to the attention of inmates who have radios available and also requesting them to suggest "alumni" who are literate and authoritative enough to participate on a special public affairs show on Jan. 6 which will deal with the possibility of doing creative thinking behind bars. Under consideration as special guests for that show are authors and show biz figures who have spent time in prison—if they'll accept.

## DON BISHOP UPPED BY NBC O&O DIV.

Don Bishop, publicity chief for NBC's o&o department, NBC Spot Sales and WRCA-WRCA-TV, N. Y., has been upped to the new post of director of publicity and community service for o&o's and Spot Sales. His functions will now extend beyond publicity to embrace public service programming and local civic affairs. He'll report directly to Tom McFadden, v.p. over the owned stations and Spot Sales.

New appointment means that the WRCA-WRCA-TV publicity director post will be left vacant for the time being, with the probability that publicity manager John O'Keefe will be upped to that spot soon. Bishop, formerly program publicity director in the NBC network press department, moved into the o&o setup in May of 1955, following Bob Blake's exit to rejoin CBS.

## U.S. Public Likes What It Sees

Current television programming by far and large is acceptable to the U.S. public as entertainment, according to a national poll conducted by the National Audience Board. Participating in the poll were 150 leaders and members of such civic and educational groups as the General Federation of Women's Clubs, some boards of education, and Lion's Clubs.

The questionnaires also disclosed that there is a growing inclination for instructive content as well as for entertainment in programs. As to the commercials, 22% of those participating stated that the commercials were not effective, as compared to the 70% who said they were effective and 8% not answering.

The programs reviewed included many of the top net shows, such as the "\$64,000 Challenge," "Alcoa Hour," Burns and Allen, Ed Sullivan, "Steve Allen Show," Tennessee Ernie Ford and "Disneyland." Also utilized were some syndicated shows and local news shows. Largest number of reviewers selected "Ed Sullivan Show" and "Alcoa Hour" for reviewing.

Over 99% of those polled said there was nothing offensive in the program they watched, while an overwhelming majority felt that their programs were entertaining. However, only 87% recommended the particular program they watched for overseas exhibition, so that it would enhance foreign understanding of the U.S. The majority felt that most programs were aimed at the whole family.

## TV-Radio Production Centres

### IN NEW YORK CITY . . .

Gayelord Hauser returns to his regular Mutual stint Monday (15) . . . Max Bradbard, account exec with RKO Television since 1953, has been put in charge of Eastern sales operations, operating out of N.Y. headquarters. William German, account exec since 1951, is to be in charge of Western sales, headquartered in Hollywood . . . Joyce Holden stars in "Robert Montgomery Presents" show "The Pilgrimage" Monday (15) . . . Walter Winchell received Treasury Department's "Freedom of the Press" award on Monday (8) and shortly thereafter Winchell received the "Americanism Award" from W. C. Daniel, national commander of the American Legion for his anti-Communism stance. Mutual, which airs the commentator, picked up the Treasury Department award ceremonies for broadcast that evening . . . "The Connoisseur" teleplay for Ford Theatre will star Charles Boyer . . . Gene Evans has been signed to co-star with John Derek and Everett Sloane in "Massacre at Sand Creek," third of Screen Gem's filmed shows for CBS Television "Playhouse 90" series.

NBC supervisor of announcers John J. Curran off to Europe Monday (15) for a six-week swing around the Armed Forces Networks . . . Lanny Ross will appear at the opening of the Ossining County Fair Tuesday (16) . . . "Monitor" exec producer Al Capstaff left for Europe Sunday (7) for a week's tour of Radio Free Europe's Munich installation . . . Cameron Prud'homme returns to CBS Radio's "This Is Nora Drake" after recreating his stage role in the screen version of "The Rainmaker" . . . Henry (Hot Lips) Levine, who leads the orch on the "Tex & Jinx Show," adding a new twist to the TelePrompTer—he reads musical notes of new songs off it . . . Jack Reber, director of NBC Spot Sales, set to speak before Bill Berns' Columbia class (Berns is WRCA-WRCA-TV news & special events chief) . . . Barry Thompson, Charita Bauer and Anne Seymour set for key roles in Sunday's (14) "FBI in Peace & War" on CBS Radio . . . Ronnie Weinstein and Jane Ellen Stump of NBC guest relations are engaged . . . WRCA-TV execs with academic duties: roving reporter Gabe Pressman has a Columbia School of Journalism class and Al Perlmutter of news & special events teaches at New York U. . . . Chuck Prager resigned from the William Schuller agency to join Mercury Artists, handling tv talent, same as he did with Schuller . . . Phil & Ruth Alampi (he's now New Jersey Secretary of Agriculture; she's carrying on for him as WRCA-TV farm and garden editor) won the N.J. State Fair award for the outstanding show on home gardening for the 10th consecutive year.

Leon Kafka to Alan (Bud) Brandt flack house after stint with competitor George Schreier . . . John Hurlbut, tv sales promotion topper at the Peter, Griffin, Woodward reppery, is parttime prof-member of marketing department at Manhattan College and teaching two courses a week . . . Peter Cott becomes publicity head for the N.Y. Chapter of Academy of TV Arts-Sciences in ATAS' Theatre Guild hdqtrs . . . Alan Jay, WNYC gabber, etching a satire, tagged "The Election," for Zebra Records; he's playing all the parts . . . ABC prexy Robert Kintner to be awarded special medal on "College Press Conference" Sunday (14) by National Student Assn. for work in higher education . . . Billy Graham renews on ABC Radio for sixth consecutive year . . . Pedro Cordero and Yoyo Boing, Puerto Rican comics, doing twice weekly WWRL radio stint for Del Monte (California Packing) . . . Francis (Sandy) Sanford signed by George Gould as eastern sales boss of Teledusties Inc. . . . Don Morrow will be the voice behind all the radio-tv promotion on Procter & Gamble's \$100,000 giveaway, appearing on "Edge of Night," "Fireside Theatre," "This Is Your Life" and other of the soapery's shows for the next month to six weeks.

Evelyn Patrick, who handles Revlon commercials on "\$64,000 Question," will ditto on Revlon's new "Most Beautiful Girl in the World" which starts Oct. 22 on NBC . . . Dennis James will receive the annual television award of the N.Y. Philanthropic League at its 45th annual awards luncheon Nov. 11 at the Waldorf for his "consistent and untiring efforts to aid the handicapped" . . . John Henry Faulk now bicycling to work at WCBS, even to the point of taking the English racer up the freight elevator and parking it outside his office . . . Mort Reimer and Leo La Montagne promoted to timebuyer posts at Product Services agency . . . Bob Haymes hit with stomach trouble last week and spent three days at Mt. Sinai, with Bob Hite pinchhitting for Haymes on his WCBS disk shows . . . Doreen Lang on-Kraft Theatre's "Murder of a Sand Flea" tonight (Wed.), her first appearance since completion of a featured role in Alfred Hitchcock's "The Wrong Man," slated for January release . . . Dean Luce added to sports announcing staff at WCBS Radio, with his first stint slated to be a 15-minute football roundup following the station's Ivy League gridcasts . . . Bill Leonard still participating in ham radio contests, and just set a new world's record in the annual American Radio Relay League DX distance contest of 62,000 points, talking to 862 operators in 95 countries over a 43-hour period of continual operation . . . Cathleen Cordell set for the cast of Mondays' (15) "Producers Showcase" version of "The Letter" . . . NTA Film Network Inc. set Maxon as its advertising agency for the current campaign utilizing multiple insertions in 15 newspapers in 11 major cities, plus trade papers and consumer mags. Kermit Kahn supervises as ad manager of the network . . . American Research Bureau named Lillian Eisenberg director of publicity . . . Wally Ross, who started Ross Reports and later became a Box Office TV exec, is launching a flackery specializing in video dramatic performers . . . Eddie Blum, former William Morris agent and casting director for Richard Kollmar legaters; and Sonia Ediff, mag scribe, are in on the Ross p.r. venture . . . Add Sid Caesar production credits: Hal Janis is executive producer.

Lou Dorfman, CBS Radio ad-sales promotion chief, received one of 25 Cooper Union "outstanding alumni" awards Saturday (6) at a dinner at the Hotel Statler . . . Emcee Bob Russell will miss out on doing the "Miss World" show in London, this weekend because of his five-a-week emcee chores on the "Stand Up and Be Counted" CBS-TV'er . . . Manny Reiner, Television Programs of America foreign sales chief, back from a 10-day swing through Mexico . . . Rai Tasco set for the "Robert Montgomery Presents" show Monday (15) . . . "Omnibus" flack Jack Perlis now getting screen credit on the show as "information consultant" . . . New short operetta, "Sweet Betsy from Pike," by Mark Bucci, who did the musical adaptation of James Thurber's "The 13 Clocks," received its television premiere yesterday (Tues.) on "Home" after having been performed at the Edinburgh Festival last month; it's currently on tour through France, Germany and Austria via the After Dinner Opera Co.

### IN HOLLYWOOD . . .

Robert Page goes from beer (Schlitz) to soap (Colgates) when he hosts KTTV's display of old Metro pictures . . . Al Terrence, carpet dealer, who likes his tv shows controversial ("Paul Coates' "Confidential File," Oscar Levant's "Words About Music") has taken a sudden turn in the other direction. He'll sponsor Bishop Sheen on the ABC outlet . . . Edwin Conklin named assistant manager of operations for NBC's Pacific division . . . Marian and Jim Jordan ("Fibber & Molly") take their bow in tv with commercials for AC sparkplug on "Wide World News" at \$15,000 a pair of 90-seconders . . . The Fred Wiles took off for two months in Europe and have "synchronized their schedules" with the roving "Pat" Weavers. They'll case the European tv situation and may come back with a blueprint of a tieup with the Eurovision network. Mrs. Wile (Bee Canterbury) will also contact clients

(Continued on page 40)

# HOW BASIC IS AN AFFILIATION?

## NBC Sets the Record Straight

Overlooked in the tonnage of testimony emanating from the recent Celler Committee hearings in New York was a revealing declaration of intentions by NBC prexy Robert W. Sarnoff which looms important to NBC's tv affiliates, and particularly those linked to the web with dual AM-video affiliations.

Specifically, Sarnoff set the record straight as to the future relationship of NBC in regard to tv affiliates in instances where the AM arm of the operation has divorced itself from the web, as happened in the case of Westinghouse.

Thus the following q & a stance between Samuel A. Pierce Jr., associate counsel for the Celler probers, and Sarnoff takes on general industry significance:

Pierce: Would you consider a television affiliation entirely separate?

Sarnoff: There might be certain circumstances where a radio affiliate had left the NBC radio network and the television network for its own good reasons and causes, and decided on a change of television. There could be situations where a radio affiliation left and continued with the television affiliation. In other words, I think they are quite separate.

Pierce: Does NBC plan or would NBC alter, change or decline to renew the television affiliation with the Westinghouse station, which had a long historical background, because of the action of the Westinghouse radio stations in operating independently and on a local basis?

Sarnoff: If the question is, would we decline to renew the television affiliation contracts because of their disaffiliation in radio—that is the question?

Pierce: That is right.

Sarnoff: The answer is no.

## Frank Cooper Converts Problems Into Fancy Moola & Big Ratings

Frank Cooper agency appears to be making a daytime television career out of the "problem" audience participation format. Now well entrenched with their co-op feature, "Stand Up and Be Counted" on CBS-TV, the Cooper office has set another deal with the same network for the resurrection of the old "They Stand Accused" as a daytime strip.

"Accused," title of which will be changed to "You Be The Judge," was aired on DuMont a few years back as an hourlong, once-a-week nighttime feature out of Chicago. Cooper office has made a deal with William Wines, Illinois assistant attorney general and creator-owner of the show, for production and sales rights. Sy Fischer, N.Y. chief of the Cooper office, presented it to CBS-TV for a nighttime entry, but the network suggested a daytime strip. Kinne on "You Be The Judge" will be shot within three weeks, with John Haggott producing and Byron Paul directing.

The "problem" element is the key facet in the new series, just (Continued on page 48)

## CBS Radio's 450G Nighttime Cig Coin

CBS Radio set its first major nighttime deal of the season this week with the pacting of \$450,000 worth of new and renewed business from Viceroy ciggies. Viceroy, via Ted Bates, bought two five-minute segments a week on the Robert Q. Lewis show for a 52-week span and renewed the same order on "Amos 'n' Andy," also for 52 weeks. It's the first client for the Lewis show, which started last month.

Web also pulled in a short daytime order, with Dromedary picking up three seven-and-one-half-minute segments a week for a six-week span in "Strike It Rich," "Backstage Wife" and "Second Mrs. Burton."

## Jack Purvis Exits Ayer For Berth at CBS-TV

Jack Purvis has left N. W. Ayer & Son after 26 years with the agency to become sports sales manager for CBS-TV. Purvis replaces Edgar Scherick, who resigned a couple of weeks ago to open his own shop.

Purvis had been a time and space buyer with Ayer, but more recently head of the agency's sports department. Ayer agency has fed the television networks most of its sports directors and administrators in recent years, incidentally.

## WLW TIES AGENT NEW AM PATTERN

Radio affiliations in this day and age are taking on more of a value in words than in deeds. The contract signed between ABC and WLW, Cincinnati, last week, points up the situation in dramatic form.

ABC characterized the pact as a "basic" agreement, a word which in other times would have been a shocker in light of the Crosley powerhouse's longtime primary allegiance to NBC. But in fact the word "basic" today has little meaning—the state of network radio is such that a station can have "basic" agreements with two or more networks and hardly feel the difference.

The WLW-ABC deal is simply a formalization of the relationship between the station and the web in effect for some months now. WLW has been carrying "Breakfast Club" live off ABC and has been using delayed broadcasts of the ABC morning soap lineup, all without a formal contract. The new agreement formalizes the relationship and also opens the door for any more business ABC has to offer (actually, some weekend business is the only other commercial time on the ABC sked).

Nonetheless, ABC is calling it a basic pact, and nobody is disputing the verbiage. NBC's primary relationship with the outlet remains unchanged—the station picks up the web's 10-12 a.m. lineup and carries the afternoon soaps live (only the 3-to-3:30 time is preempted by the ABC delayed soaps, and WLW has promised to shift the ABC programs once NBC picks up some commercial business for that time slot).

What it all boils down to is the fact that an affiliation for any network other than CBS is more a matter of prestige than of any solid significance. Unquestionably, an affiliation is vitally necessary for a network for purposes of clearance, but it doesn't seem to matter so much which station is affiliated with which web or if an outlet handles two or more webs at the same time. With the amount of network business on the boards—again excepting that at CBS—any station can handle it all without feeling the pinch on its local schedule. The only real area of conflict is on weekends.

The WLW action was preceded by a similar one some months ago by Jim Gaines' WOAI in San Antonio, which signed an ABC pact with virtually the same idea in mind. And the recent shift of WNAC in Boston to NBC and other Mutual affiliates in the Westinghouse markets doesn't by any means preclude them from carrying as much Mutual commercial business as they did in the past. There's plenty of room for it, small as it is, and they won't be straining any muscles or crowding any NBC commercial shows by retaining their Mutual biz.

## 'Beantalk' & 'Tower' Specs' Disk Promotional Ride in 15-City Schools

NBC-TV is tying in original cast recordings of its upcoming specs to an intensive school promotion of the vehicles. Al Rylander's exploitation department this week set in-school promotion of "Jack & the Beantalk" and "Manhattan Tower," two of the web's upcoming specials, in New York, Chicago and 13 other cities along the Trendex route.

Under the promotional setup, the Board of Education in N. Y. and its counterparts in other cities will set up closed-circuit broadcasts to all classrooms of the recordings, with class discussion periods following. The recording of "Beantalk" is set for high schools and junior highs, while Capitol's "Tower" diskling will get the high and junior high treatment Oct. 27.

## NARTB Steps Up Public Relations In Face Of Attacks On Industry

Washington, Oct. 9.

### ATAS PLANS TV MUSEUM

McCrary, Langner's Prelim O.K. On Housing Telefilm & Kines

Okay was given Tex McCrary and Theatre Guild director Lawrence Langner by board of governors of N.Y. Chapter of Academy of Television Arts & Sciences to lay the groundwork for founding a museum to house telefilms and kines for historical documentation and straight educational use.

Preliminary decision was reached by the governors at the first 1956-'57 meeting. Group, prexied by Ed Sullivan, announced that membership sits at 1,086, and McCrary outlined a drive to increase membership of the year-old organization.

High on educational angles, ATAS is entertaining a proposal by producer Mark Goodson to establish a tv lecture bureau to make the social-civic circuit. Another proposal was to start a seminar series and a yearly powwow for ATAS and public alike.

## Livingston Shifts To Coast Program Slot For NBC-TV

Alan Livingston, who only a few months ago joined NBC as president of its California National Productions, is switching over to the television network as v.p. in charge of west coast programming. He'll replace Fred Wile Jr. who resigned along with Pat Weaver a few weeks back.

Livingston, who moved into the Cal Nat setup from the recording field (Capitol Records), has been running the NBC subsidiary from the Coast, where he prefers to live, with v.p.-general manager Bob Levitt holding down the important homeoffice end in N.Y. Presumably, it wasn't a satisfactory arrangement, and with Livingston insisting on remaining on the Coast, NBC thought to kill two birds with one stone by naming him as Wile's successor.

The possibility is Levitt will move up to the presidency, unless NBC decides to leave that post vacant, as is often the custom with subsidiary companies. No doubt, as Coast programming chief, Livingston will continue to keep a hand in Cal Nat's production operations.

Another strong possibility for Livingston's post, besides Levitt, is NBC-TV veepee Dick Pinkham, whose status has been unclear since the Weaver shakeup.

Meanwhile, the NBC board of directors finalized its other pending appointments and promotions, naming a new treasurer, a new assistant attorney general and four v.p.'s. Earl Rettig, already a veepee, was also named treasurer, with Joe McDonald, the NBC treasurer since 1952, moving over to legal as assistant attorney general. Named v.p.'s were Billy Goodheart, in charge of tv network sales; Bill McDaniel, in charge of network radio sales; Jerry Danzig, in charge of network radio programming; and Charles Colledge, in charge of operations and facilities.

## MILT BURGH EXITS MUTUAL NEWS SLOT

Milton Burgh, news director of the Mutual net, has resigned.

One of the candidates being considered to fill the spot is John Whitmore, who had been MBS news director and head of the net's special events department in 1944.

Burgh joined the Mutual news organization in 1945, following wartime Army service. Previously, he had been news editor for NBC, and prior to that had been in the advertising agency field.

Coincident with attacks on the tv industry by various Congressional committees, NARTB last week launched "an expanded program of public relations for the broadcasters" with the hiring of Donald N. Martin, p.r. director of the British Travel Assn., to handle the assignment.

Martin will have the new title of Assistant to the President in charge of Public Relations. He will report directly to Harold E. Fellows who told VARIETY the job will include the public affairs and publicity operations of the association.

Fellows would not reveal the salary to be given Martin but said he will be paid from a \$50,000 budget increase for p.r. activities for five months beginning Nov. 1. Out of this amount, he said, Martin will hire a fulltime writer and clerical help.

Martin will begin his duties in November but will be presented to broadcasters this week at a regional meeting of the NARTB in Washington, D. C. He will also attend NARTB meetings later this month in Boston, Indianapolis and Birmingham.

Appointment of Martin indicates that Fellows will play a stronger role henceforth on the NARTB public relations front, as distinct from his functions in cementing industry relationships. Martin was Fellows' selection. He regards his new assistant as a "high level" man and feels that his lack of familiarity with the broadcasting industry will give him a fresh approach to problems which may not be viewed objectively by individuals closely connected with it.

Martin's post was created as the result of deliberations of a special advisory committee appointed last July which recommended a stepup in NARTB public relations operations. Subsequently, an expanded program was approved by the trade organization's board of directors.

It is expected that the immediate direction of the expanded program will be at the local level, with much greater effort to stimulate stations to use their facilities to acquaint people in their communities with contributions of the broadcast media.

Martin is credited with playing a big part in the "Come to Britain" campaign in the U. S. which resulted in an increase from \$38,000 to an estimated \$134,000,000 in dollar earnings from American tourists. Prior to joining BTA in 1950, Martin was an account executive with Robinson Associates (p.r.) and Cecil & Presbrey, a reporter for the San Francisco Chronicle, the United Press and the Associated Press. He is a native of California but has lived in New York since 1947.

## NBC Radio's 477G New Biz, Renewals

NBC Radio piled up some \$477,000 in new and renewed business this week, with all the new-biz category coming from three automobile manufacturers introducing new models in saturation campaigns. The renewal, however, provided the lion's share of the revenue, this coming from Brown & Williamson in the form of a \$364,000 52-week renewal of its participations in the nighttime Top 10 Plan and five-minute news capsules.

Automakers comprised Ford, who laid out nearly \$60,000 over a two-week "Monitor" span with 52 one-minute spots and 57 system cues (six seconds); Studebaker, with 30 one-minute "Monitor" spots slated for November; and Oldsmobile, with five one-minute spots in Fred Waring and four news show participations.



**DINAH SHORE CHEVY SHOW**  
With Frank Sinatra, Dizzy Dean, Skylarks, others; Harry Zimmerman, musical director  
Producer-director: Bob Banner  
Writers: Bob Wells, Johnny Bradford  
60 Mins., Fri., 9 p.m.  
**CHEVROLET**  
NBC-TV, from Hollywood (color)  
(Campbell-Ewald)

Dinah Shore's initial hour spec for Chevrolet on Friday (5) was one of the delights of this or any tv season. Teamed with Frank Sinatra, the pair literally romped through a 60-minute song and fun-fest which proves what can happen when a couple of pros are at their peak. The Chevy tinctest was sheer joy to view and hear.

If anything it was an object lesson for all show business—demonstrating anew that there's no substitute for talent. Here was a show that could have existed and seemingly over a large portion did exist on one camera; there was no massive production or extraneous furbelows they were never at the mercy of gag-happy scripters. What writing there was was smooth, imaginative and wonderfully geared to the performers.

Miss Shore was on practically the full hour. She never looked lovelier or gang better. And when not vocalizing she was engaged (either solo, in duo with Sinatra or in chorus) in some surprisingly adept terping and generally covered herself with stardust. And Sinatra took his cue from Miss Shore's keyed-up showmanship together with the foreboding of their repertory (in a manner reminiscent of and equally as brilliant as the Ethel Merman-Mary Martin tv songfest), recreated the early WNEW radio days (with a reprise of the vintage catalog), did a stunning job on "Tea For Two," threaded their way expertly through the byplay and cavorted as genuine troupers.

There was a comedy interlude with Dizzy Dean, which came off surprisingly well. But by and large this was a Dinah-Sinatra duet of lofty achievement. Their personal magnetism was never more compelling.

Even the Chevy commercials were a treat. *Rose.*

**RED SKELTON SHOW**  
With Rocky Marciano, guest  
Executive Producer: Nat Perrin  
Director: Seymour Berns  
Writers: Sherwood Schwartz, Jesse Goldstein, Dave O'Brien  
30 Mins.; Tues., 9:30 p.m.  
**S. C. JOHNSON & SON, PET MILK**  
CBS-TV, from Hollywood  
(Foot, Cone & Bolding, Gardner)

It was a middleweight show about a heavyweight that brought Red Skelton back to the home tubes last Tuesday night (2). If there was a winner it was the Democratic Party, which lopped off any effective tag punch by taking over the final five minutes of the 30 allotted Skelton and sponsors, S. C. Johnson & Son, and Pet Milk.

The trio of writers, Sherwood Schwartz, Jesse Goldstein and Dave O'Brien, handed Skelton some good early and mid-act material, complete with supporting cast fluffs, but threw in the towel when that knockout wallop necessary to 10-count outsider risibilities was due. Skelton's standup opener was topical to the point of quips about the coming election and the preponderance of animal shows on tv this season, and he got off well with his idea of assorted prizefight fans.

By that time guest star Rocky Marciano was due, and what he would be doing on the show was no secret. The sports columns locally milked his London presence and what the show format was to be. Marciano's a tv pro, he's fought enough under the searching eye of the video camera, but here he was a winner only on personality—you have to like the guy, even without considering the fact he is the undefeated, retired world's champion heavyweight boxer. Otherwise, he was an amateur, caught up in a gag ring session as patsy for the comeback of Cauliflower McPugg. Skelton's punchy fighter character, more agile at ducking the flamingoes than a flying ring, with the Skelton alter ego huffing and puffing braggadocio, the big spot of the evening had its laughs, but somehow, never came to a knock-out; not even a split decision.

Cecil Barker, producer under exec producer Nat Perrin, went for a dance note to herald Skelton's return to the video lanes, with choreographer Jack Boyle using gym routines and three males in gym outfits to terrify and David welcome back, and conductor David Rose gave the beat with his baton to the theme song, "Holiday For Strings." Seymour Berns directed the melange, but his pacing was beset by that political specter waiting to take over. *Brog.*

**WEST POINT**  
With Donald May, narrator; Martin Milner, Don Eitner, Tom Pittman, Michael Miller, Richard Tyler, Carolyn Craig, Frank Fenton, Ray Montgomery, George Leigh, Butler Horner  
Exec Producer: Maurice Ungar  
Director: Leon Benson  
Writers: Jerome Lawrence & Robert E. Lee  
30 Mins., Fri., 3 p.m.  
**GENERAL FOODS**  
CBS-TV (film)  
(Benton & Bowles)

Ziv Television Programs, one of the telefilm pioneers and the stand-out syndication house, has finally, after all these many years, gained representation on the networks. And, in "West Point," its first network entry, it appears to have a winner.

Naturally, Ziv has plenty to write about since the Military Academy has not only about 150 years of history and lore to fall back on, but occupies a special niche in the public affection. This is a head-start, and if Lawrence (Jerome) & Lee (Robert E.), whose "Inherit the Wind" is still a Broadway smash, can consistently come up with the type of superior scripting that they did in the opener, "West Point" is a shoo-in. Lawrence & Lee incidentally are listed as "editorial advisers" on the show, which is a plus for the series as a whole.

Initial yarn, filmed both at West Point and on the Coast, was a solid if not spectacular dramatic vehicle and a good mood-setter for the series. In a "spirit of the corps" vein, it spins out the story of an outstanding upper classman, who after convincing a much-hazed plebe not to quit the corps, starts to do so himself because his girlfriend will leave him if she has to wait any longer. Leon Benson's direction gave the story a good sense of unity, and the Ziv crews did a topflight lensing job. *Chan.*

**CROSSROADS**  
(The Comeback)  
With Don De Fore, Chuck Connors, Judith Ames, Grant Withers, others  
Producer: Harry Joe Brown  
Director: Paul Landres  
Writer: George Bruce  
30 Mins.; Fri., 8:30 p.m.  
**CHEVROLET DEALERS**  
ABC-TV (film)  
(Campbell-Ewald)

In the midst of the World Series, the new "Crossroads" season opened on ABC-TV Friday (5) night with a good inspirational story in a baseball setting. The topical timing was accompanied by a serviceable script, moving situations and upper case performances.

The story concerned the return to big league baseball of Lou Brissie, former Philadelphia A's pitcher, after he was gravely wounded and lamed in World War I. Brissie was played by Chuck Connors, a young actor who should embrace a long time, taking on bigger assignments. The pitcher's spiritual adviser was Don De Fore, turning in a competent job as baseball's unofficial chaplain. Rev. C. E. "Stoney" Jackson, director of the Christian Athletics Foundation of Tullahoma, Tenn.

Despite the limitations usually associated with half-hour dramas, the preem show in bold strokes built moving believable characters. The semi-documentary style could be partially credited for licking the 30-minute rap, but the remaining credit lies elsewhere, as previously noted.

Director Paul Landres, using film library footage very adeptly, realistically captured scenes ranging from the war in France to the Yankee Stadium. Despite the excitement in such war footage, the story would have been further strengthened if greater emphasis was placed on the baseball pitcher's courageous fight to return to the mound, leaving out, or just indicating, the war sequences. That way more time could have been spent concentrating on the major story, with even more telling impact.

Supporting cast led by Grant Withers as the A's coach and Judith Ames as Connors' wife was able.

A surprise star in the half-hour was French actor Fernandel who appeared in an amusing commercial for the Chevy dealers. *Horo.*

**THE BROTHERS**  
With Gale Gordon, Bob Sweeney, Frank Orth, Nancy Hadley, Oliver Blake, Ann Morris, others  
Producer: Edward Feldman  
Director: William Doerr  
Writer: William Doerr  
30 Mins., Tues., 8:30 p.m.  
**PROCTER & GAMBLE, SHEAFER PENS**  
CBS-TV (film)  
(Leo Burnett, Russel M. Seeds)

Situation comedy has reached a sad state typified by but not limited to "The Brothers." The latter series is only symptomatic of a retrogression studded with interesting facets. Not the least of these is the intramural umbrella 'neath which the likes of "The Brothers" can obtain ready shelter by virtue of writer-writer financial auspices. For this film skein, smack between the Phil Silvers show and Herb Shriner's new live showcase (which latter premed same Tuesday night) bears the dubious label of "network interest" since CBS has a piece of the property. This is apparently double-edged—a direct financial stake plus the fact that the House of Columbia owns about one-fourth of Desilu Productions, the ultra-busy shooting outfit concerned with the series.

"The Brothers" are logged in the erstwhile time of "Navy Log," on which the network also rides with a coin stake. It's a maneuver also in the dubious column because "Log" is regarded as the superior show. The maneuver thus reduces down to a judgment by the CBS masterminds as to the best approach to the rivalry, with NBC at 8:30 going with Jack Webb's "Noah's Ark" and "Big Surprise" now up ahead fighting it out with Phil Silvers' and ABC in a fairly solid position with "Wyatt Earp."

Beyond this is the control factor whereby a "Brothers," being such a cozy blood relative, can be kept going over and above the normal gait of which the show is capable, to go by the opening try. If the premer was the best of the half-hour canned goods, it augurs very unwell for the future of the series. Should it go beyond the first cycle, a finger would be pointed at CBS for cluttering a prime time period, unless by some miracle the program manages to catch on, but such a rosy picture is not likely. Still, miracles have happened before in topsy-turvy tv and it is wise not to go into the betting ring.

Even wiser, perhaps, is a refusal to detail the chapter & verse, format & cast of the opening gun—a refusal dictated by generosity. It's sufficient to say that automation in comedy will never be the answer in situationers, whether live or film. *Trau.*

**HERB SHRINER SHOW**  
With Red Skelton, Jackie Gleason, guests; Milton DeLugg, conductor  
Producer: Alan Sherman  
Director: Mel Ferber  
Writers: Aaron Rubin, Carroll Moore, Norman Barasch, Ray Kammerman, Shriner  
30 Mins.; Tues., 9 p.m.  
**PHARMACEUTICALS INC.**  
CBS-TV, from New York  
(Kletter)

Herb Shriner and his new variety display have an enviable niche as one of the units in CBS-TV's overladen Tuesday night schedule. But it remains to be seen whether the drawing comedian, and producer Alan Sherman can whip this vehicle into shape so it can tote its share of the Tuesday night load. The premier (2) certainly didn't jell, despite the marquee additives in the persons of Red Skelton and Jackie Gleason.

The initial half-hour just didn't come into any focus to indicate its future direction. After an opening blurt on the stagehand and what kept the show off to a slow start, Skelton was picked up from Hollywood for a shortie "Person to Person" bit that was little more than a trailer for the redhead's following stanza.

Shriner then reprised the home movies business that dates back to his '51-52 ABC-TV series for Clewett-Peabody. An assortment of weird newsreel clips were run off to the host's narration; this time it was supposed to be shots from the Shriner family reunion. The idea ran before the projector was emptied.

Gleason managed to pick up the gait slightly when he popped in, flanked by a bevy of lookers from his own Saturday night. But he and Shriner had trouble jibing their lines for full impact. He took over the baton and led the orchestra through one of his own compositions, but he really didn't seem to have his heart in it.

Shriner buttoned things up with a razzle-dazzle solo on the harmonica. All in all, it was a spotty beginning that didn't indicate the best use of Shriner's talents.

And the Geritol commercials with those "tired blood" warnings are awfully hard to down so close after dinner. *Dave.*

**LAWRENCE WELK'S TOP TUNES & NEW FACES**  
With Welk orch, Alice Lon, Jim Roberts, Larry Dean, Lennon Sisters (4), Myron Floren, Larry Hooper, Buddy Merrill, Rocky Rockwell, Dick Dale, others  
Producer: Edward Sobel  
Director: James Hobson  
60 Mins., Mon., 9:30 p.m.  
**DODGE-PLYMOUTH**  
ABC-TV, from Hollywood  
(Grant Advertising)

One of the things that may serve to explain the phenomenal success of Lawrence Welk is Newton's law about every action setting off an equal and opposite reaction. American music is hung up between two extremes these days, and it's entirely possible that Welk's success is a reaction from the rock 'n' roll craze; from the extreme of obstreperousness to the extreme of iciness.

Whatever the reason, Welk is here to stay—for a while, at least. There's a story making the rounds which is easier to believe than that ABC prez Bob Kintner, when he received Dodge's order for a Lawrence Welk hour in June of 1955, told Dodge v.p. Jack Minor that he'd better consult a psychiatrist. Minor of course had the last laugh; and Kintner, along with 99.44% of Madison Ave., and Broadway, wishes he could eat those words. In fact Kintner is probably wishing he could be so wrong all the time, since with this week Welk launched his second hour show on ABC, "Lawrence Welk's Top Tunes and New Talent," and he may make it a race on Monday nights.

For all the gags about Welk, one thing stands out—he's a showman who knows how to shuffle his tunes around and to make an hour go by pleasantly and quickly. Whatever the dispute with his musicianship—and few people will admit they actually like his music—he puts on a fast-moving, many-faceted show that's easy on the eyes and ears. It's what one could call a "safe" show—the viewer can tune in and know he won't be disappointed.

"Top Tunes and New Faces" takes this one step further with the introduction of some extremely talented youngsters who dress up the hour and give it a sense of freshness and immediacy. The segment had three such youngsters, a cute 16-year-old blonde who knows her way about singing and composing a song; an 18-year-old UCLA student who plays 20 instruments, leads the band and sings as well—a goodlooking boy who's sure to make it; and a pert miss who plays a fine organ with perhaps an overdose of enthusiasm. The three of them, singly and in a wrapup number, made some of the pros in the band look bad.

As aforementioned, Welk shuffles the music nicely—ballads, subdued rock 'n' roll stuff, an occasional waltz; a small Dixieland combo out of Schmalzville and the entire band with some swing here. Nothing sensational a nywhere along the line, but listenable and with a minimum of gab. Director James Hobson's staging manages to maintain visual interest in the limited area of the band and singers, and that's going some too. Dodge is sharing the tab on this second hour with Plymouth, which presumably wants to get in on a good thing. *Chan.*

**CRUSADER**  
(The Syndicate)  
With Brian Keith, Jack Albertson, Arthur Space, Robert Osterlich, Walter Maslow, Joyce Jameson, Jean Tatam, Alice Rinehart; Ed Reiders  
Producer: Richard Lewis  
Director: Allen Miner  
30 Mins., Fri., 9 p.m.  
**COLGATE, R. J. REYNOLDS**  
CBS-TV, (film)  
(Esty)

"Crusader" is one of those workmanlike telepic jobs that doesn't draw wide attention, but manages to score in much the same way as a solid second feature in a motion picture house.

Brian Keith comes around for a second season in the Friday at 9 slot on CBS-TV as Matt Anders, freelance mag scribbler who delvered himself into undercover scrapes for the yarn behind it. Joel Murcott wrote the first in the new series. The situation was outlandish on the face of it—Anders being called upon to uncover a Philadelphia edition of "Murder Inc.," but Murcott developed suspense nevertheless. Keith plays the protagonist in a low key—a tough guy, credible because he knows he can be hurt. Richard Lewis and MCA's Revue, who jointly worked this "unspectacular" into a commercial staple, showed keen casting sense around it. Surprising cast kept the mood intended. Best jobs, though, were handed in by Jack Albertson as the boss killer who loved roses and layman Arthur Space. *Art.*

**GEORGE GOBEL SHOW**  
With Fred MacMurray, Carole Bennett, guests; John Scott Trotter, musical director  
Producer: Al Lewis  
Director: Richard McDonough  
Writers: Lewis, Harry Winkler, Howard Leeds, Everett Greenbaum  
30 Mins., Sat., 10 p.m.  
**PET MILK**  
NBC-TV, from Hollywood  
(Gardner)

This figure to be a rugged semester for television's comedians, if only because there are so many working their trade in the same tent. That's particularly true Saturday nights. Not counting the two new CBS-TV situation flimsers or NBC-TV's Perry Como hour which usually makes a bid for laughs, those two networks are grinding out two and a half hours of comedy in the prime time span. No wonder it's becoming increasingly difficult to titillate the nation's funnybone.

Take George Gobel's case for instance. Two years back, his bagatelle video career was hailed as the funnyman of the year, with ratings to match. Not that he has shot his bolt, but now he's just one of the boys whose style is familiar to millions and whose future course depends almost entirely on what comes out of the typewriters of his four writers and how adroitly he's showcased by producer Al Lewis, who has taken over from Hal Kantor.

The seasonal premiere last Saturday night (6) showed that the Gomorrah boys have their work cut out for two. It was a mildly amusing half-hour that seemed less smoothly paced than heretofore. The chief skit, featuring Gobel and Fred MacMurray, back as the goodluck guest, ran dry before it ran out. Theme had Gobel looking to buy a small business with MacMurray the seller in each scene. Pair worked well together and extracted the full measure of humor from a situation that simply had too many obvious twists such as the two of them sinking into the swamp at the finale.

Likewise, the opening upside down scene of Gobel and the intro of MacMurray and guest singer Carole Bennett smacked of dated cuteness rather than imagination. Miss Bennett's offering of "How Deep Is the Ocean" was routinely dressed from a production viewpoint.

Comedian still has a neat way of beckoning on the filmed commercials, this time for Pet Milk, with Armour's Dial Soap also back as the alternate. But then that little device isn't new either. *Dave.*

**ADVENTURES OF OZZIE & HARRIET**  
With Ozzie, Harriet, David and Ricky Nelson, others  
Producer-Director: Ozzie Nelson  
Assoc. Producer: Leo Pepin  
Writers: Ozzie Nelson, Don Nelson, Jay Hammer, Perry Grant, Dick Bensfield

30 Mins.; Wed., 9 p.m.  
**EASTMAN KODAK**  
ABC-TV, (film)  
(J. Walter Thompson)

Apparently, there won't be any new paths opened in the format of the "Ozzie and Harriet" skein this season, for the initiator was right in the family situation comedy groove of past seasons.

Presented is a family caught up in the trifles of living. The humor and situations are on the superficial level, and the guffaws in the laugh track are nearly as predictable as the lines. But the four-member family, Ozzie, Harriet, and their two sons, David, now teen, and Ricky, 16, are a likable group, and despite the clichéd script, they reflect a warmth and earnestness in living together as a family, factors which probably account for their long life in both radio and tv. Another plus is the credibility of the plot lines, at least in the opener.

The preem was concerned with David's fraternity rush party at his home, prompting pop, mom and the kid brother to get into the act. It built up in a slow motion scene, with Ozzie exploring the bangs of a father watching his son grow up. A note of spontaneity was struck, practically the sole one, when the kid brother Ricky spurned the show of father-elder son emotion.

Acting is competent, the supporting cast good, and production values high. Versatile Ozzie, doubling as producer-director and occasionally writer, no doubt feels he has the correct formula, but when the same or similar situations are cooked up in other skins, he may find that past experience cannot be the sole criteria.

The show was shifted from Fridays to Wednesdays for this season on ABC-TV net. *Horo.*

**OMNIBUS**  
(American Musical Comedy)  
With Alistair Cooke, Leonard Bernstein, others  
Producer: Robert Saudek  
Director: Charles Dubin  
Choreographer: John Butler  
Musical director: George Bassman  
30 Mins., Sun., 9 p.m.  
**ALUMINIUM: UNION CARBIDE & CARBON**  
ABC-TV, from New York  
(J. Walter Thompson, J. M. Mathes)

Leonard Bernstein opened up his school for adult entertainment on the "Omnibus" preem over ABC-TV. For the past four seasons, the series had been based on CBS-TV and the moveover gives the ABC boys a class programming acquisition.

The professional garb fits Bernstein well. He demonstrated his ability to blend education and entertainment in previous "Omnibus" outings with such varied courses as "Jazz," "Beethoven," etc. For this opening session, exec producer Robert Saudek turned the bulk of the 90-minute over to a Bernstein dissertation on "American Musical Comedy."

It was an intriguing presentation covering the musicomedy field from "The Black Crook," which opened at New York's Niblo Garden to such recent tuners as "My Fair Lady," "South Pacific" and "Kiss Me Kate." Bernstein is no stranger to the field, either. His tuner credits include "On The Town," "Wonderful Town" and the upcoming musicalization of "Candide."

This first-hand knowledge of the workings of the musicomedy theatre was put to good use as he sketched the development of the peculiarly American art form. The lecture, which continually held interest, was happily illustrated by a troupe of 29 singers, dancers and actors. The company didn't bring too much spark to their musical overtures, except for John Butler's imaginative choreographic work, but it did serve to brighten the palaver and demonstrate just what Bernstein had in mind. He occasionally became a bit pedantic and repetitious in trying to bang home a point but the overall was smooth and absorbing. From the musicomedy backlog, Bernstein selected the works from such composers as Charles Barras, Charles Hoyt and Percy Gaunt, Victor Herbert, Irving Berlin, George and Ira Gershwin, Gilbert and Sullivan, Cole Porter and Rodgers & Hammerstein as illustrative material. He remained completely poised and at ease through the long haul.

Series emcee Alistair Cooke wisely stayed out of the way during the lecture segment. He took over at the close to emcee a trailer with Bert Lahr, Joseph Welch, Agnes de Mille and the recorded voice of Tallulah Bankhead.

Gros.

**SEE IT NOW**  
With Ed Murrow  
Producers: Fred Friendly, Murrow  
60 Mins., Sun. (7), 5 p.m.  
**SHULTON**  
CBS-TV, from New York  
(Weasley Associates)

The Suez Canal, the current global hot spot, was given a typical "See It Now" treatment on CBS-TV Sunday afternoon (7). Ed Murrow and his crew of cameramen turned up with an interesting documentary that adequately reprised the basic issues stemming from the Egyptian nationalization of the canal.

Best thing on the show was Murrow's interview with Egypt's strong man, Col. Nasser. It was a closeup portrait in which Nasser's personal attractiveness, intellectual sharpness and messianic potential was evoked under Murrow's sharp questioning. During the interview, Murrow let it be known that the question of Israel was banned from the interview by prior agreement.

Filmed sequences on the Canal itself also helped to concretize the issue for U. S. audiences. Murrow and his collaborators also had some revealing interviews with the Egyptian manager of the Suez and several pilots from various other countries, including Russia. All the pilots agreed that the only trick in piloting a ship through the canal was to keep it in the middle.

The second half hour of the show, in which the viewpoint of the western powers was presented, was not equally successful. A sequence from a John Foster Dulles press interview, alongside President Eisenhower, was shown and Dulles did little more than reiterate his hope that the London Conference would be a success. Since that conference was already in the past and its success a dubious factor, Murrow could have pursued any one of the more current issues the dispute. Murrow also had a

**ADVENTURES OF HIRAM HOLMIDAY**  
With Wally Cox, Ainslie Prior, Thurston Hall, Lita Milan, Maurice Marsac, others  
Producer-director-writer: Phil Rapp  
30 Mins., Wed., 8 p.m.  
**GENERAL FOODS**  
NBC-TV (film)  
(Young & Rubicam)

Wally Cox, Phil Rapp, NBC-TV and General Foods have come up with the first click of the new season, a raffish and outlandish comedy based on the Paul Gallico Cosmopolitan short story series. It's a case of perfect casting for Cox, who has been floundering for the right vehicle since the demise of "Mr. Peepers," and as triple-threat Phil Rapp as producer-director-writer emerges as solid farce, probably the hardest type of comedy to get across the home-screens.

If there are any kinks in "Holiday's" armor, they are the fact that it's placed at a competitive disadvantage—opposite "Disneyland," and the moot question of "how long can they keep it up?" The latter point refers to the fact that the opening episode was a fast-paced gambit that had more than its quota of situations and laughs. If Rapp and whomever he leans on for support can maintain the pace, he's a winner. There's still that "Disneyland" factor, of course, but from the looks of the new schedule, there will be plenty of other time slots opening come January, and NBC-TV can pick and choose if it decides to call Wednesday at 8 a total loss in the face of "Disneyland's" formidability.

The Gallico yarns are concerned with a Milquetoast proofreader who secretly has perfected himself in all of the physical arts and who's sent on a year's round-the-world tour by the publisher as a reward for averting a libel suit by his corrections. First shipboard episode has Cox taming a lion, seeing through a romantic lure, winning a pistol match, defusing a time bomb and outwitting a spy ring and saving secret state papers for a Presidential envoy. He even parries the sword of a master fencer with his umbrella.

On the face of it, it's so much nonsense, but with the ludicrous figure and characterization set by Cox, it becomes hilarious nonsense. Supporting cast is fine, with Lita Milan representing the romantic interest with lots s.a. and a good comedy flair, Ainslie Prior as the foil as the reporter sent along with Cox and Maurice Marsac exhibiting a good broad approach as the head spy.

Rapp, who apart from his triple-threatening also created the package, does a topflight job in all three capacities, and if he can keep it up, he's an NBC hero. Series is being filmed by California National Productions, the recently expanded NBC subsidiary, and the quality is good, bespeaking a happy omen for the subsid.

Chan.

**JONATHAN WINTERS SHOW**  
With The Platters; Eddie Safran-ski orch  
Producer-Director: Norman Frank  
Writers: Winters, Jack Douglas, Jim Lehner, George Atkins  
15 Mins., Tues., 7:30 p.m.  
**LEWIS-HOWE**  
NBC-TV, from New York (Color)  
(Dancer-Fitzgerald & Sample)

After a spate of guest shots and a hiatus hitch two summers ago for George Gobel, comedian Jonathan Winters has been lodged in this Tuesday night quarter-hour for Lewis-Howe's Tums and Vicks Chemical as rotating sponsors. Despite the traditional top odds against the standup gagmen, Winters' special brand of comedies with his multi-voiced skits with the built-in sound effects should keep this soufflé punched up for satisfactory cost-per-thousand returns.

Winters opened the opener (2) with one of his rapid-fire specialties in a classroom "conversation" that produced chuckles. He finished the first chapter with a Navy dialog that had some satirical bite. Both sequences showed off to good advantage the guy's skills. Now it is up to him and his writers to keep the material up to snuff.

Midpoint interlude was provided by The Platters, Mercury recording vocal quintet. Guest group offered stylized versions of "My Prayer" and "You'll Never, Never Know."

Show has been given a tinted complexion but surprisingly the filmed Tums commercials featuring Cliff Norton were spun off in black and white.

Dave.

long interview with British Foreign Secretary Selwyn Lloyd who presented the British viewpoint with diplomatic skill. Murrow, however, could evoke no explanation from Lloyd of the differences between U. S. and Anglo-French policy towards Nasser.

Herm.

**FORD STAR JUBILEE**  
(You're the Top)  
With Louis Armstrong, Dorothy Dandridge, Sally Forrest, Dolores Gray, Peter Lind Hayes, Mary Healy, Shirley Jones, Gordon Macrae, George Sanders, Cole Porter, Bing Crosby, George Chakiris, Don Crichton Dancers, The Toppers  
Produced and Staged By: Robert Altman  
Executive Producer: Jack Rayel  
Director: Seymour Berns  
Writer: Herbert Baker  
Musical Director: David Rose  
90 Mins., Sat., 9:30 p.m.  
**FORD**  
CBS-TV, from Hollywood (color)  
(J. Walter Thompson)

Cole Porter was treated to a pleasing once-over-lightly on CBS-TV's "Ford Star Jubilee" Saturday night (6) as the 90-minute spec series returned for the new season. True, it had difficulty in trying to match the imaginative and scintillating Porter music but it achieved a satisfactory standard of entertainment that was particularly enhanced by the heightened values of the tinted version. The prismatic tones and hues were some of the finest to emanate from the Coast. In fact, there was one instance where, viewing in color vs. black & white made the major difference in the total assessment of the show's richest moments.

There was no stining on production credits or in the assembling of talent, with the marquee lure for this "You're the Top" presentation comprising such names as Louis Armstrong, Dorothy Dandridge, Dolores Gray, Peter Lind Hayes, Mary Healy, Shirley Jones, Gordon Macrae, George Sanders, Sally Forrest, plus a filmed insert with Bing Crosby and the composer himself joining in for the finale.

While the sponsoring Ford Co. may have protested a lack of stars who share a close affinity to the life, times and tastes of Porter, the fact remains that most hands on board brought a commendable zest and enthusiasm along with their own distinctive qualities and attributes to the Porter potpourri. Robert Altman's staging and choreography could hardly be termed brilliant but in the "Begin the Beguine" production turn featuring Gordon Macrae, Sally Forrest and George Chakiris, it was a rewarding departure from the cliché.

The spec spanned practically all of the Porter standards and more attractive showtimes with some supplementary continuity, with the music itself rating well throughout the 90 minutes. And for all the expensive trappings and full blown production accoutrements, the standout moments derived from those instances when the performers themselves were given free rein for their own stylized renditions. Macrae's "So In Love" and "Wonderbar," Miss Gray's "Why Can't You Behave" and "Just One Of Those Things," the Macrae-Shirley Jones teamup for "In The Still of the Night," the Mary Healy-Peter Lind Hayes collaboration on "You're the Top," the "Let's Do It" dueting of George Sanders and Miss Gray, the George Chakiris vocaling on "Day and Night," Miss Dandridge's version of "My Heart Belongs to Daddy," Macrae's "Beguine" and the Louis (Satchmo) Armstrong trumpeting interludes (with the Altman-trademarked tuxedo boys backgrounding a variety of turns) were among the more attractive moments of the musical review.

At times the show went off on some ambitious tangents, as with the George Sanders-Louis Armstrong "readings" which counterpointed "Taming of The Shrew" with "Kiss Me Kate," but which somehow got lost in the exposition. Yet the "Kate" tunes always emerged as the savings grace. The transforming of Porter tunes into a Jeanette MacDonald-Nelson Eddy Sigmund Romberg vintage opera takeoff was at least rescued by some fine Peter Lind Hayes touches.

The filmed Crosby insert, perhaps a concession to the Ford demands, was of dubious merit and inevitably led to the integration of one of the film clips from his "High Society" pic. But at least it was one of the more entertaining clips backed by Satchmo and his combo.

Rose.

## Lee Meriwether Exits As 'Today' Economizes

The NBC-TV early morning "Today" entry is on an economy binge. As result, Lee Meriwether (1955 Miss America) is being dropped from the show as the weather report dispenser. She was in on a \$500 weekly stipend basis. Weather data will be retained as part of the "Today" format but minus the personality touch.

**WALTER WINCHELL SHOW**  
With Perry Como, Lola Fisher, Mitchell Parrish, Michael Gazzo, Martha Raye, others  
Producer-Director: Alan Handley  
Writers: Ray, Allen, Harvey Bullock, Milt Rosen, Ketlaw Chellwin (Winchell)  
Music Director: Carl Hoff  
30 Mins., Fri., 8:30 p.m.  
**OLD GOLD, TONJ**  
NBC-TV, from New York (color)  
(Lennen & Newell, North Adv.)

The big flash off the NBC video spectrum is that Walter Winchell has got him-If a hot format to brighten up the web's heretofore lackluster Friday evening sequencing of programming. Particularly in its premiere showcasing bracketed back-to-back with a delightful hour with the ex-Gus Edwards and Dinah Shore in the latter's monthly Chevy spec, the new tv season began to take on a live excitement and show biz aura that had been so sorely missing thus far.

For excitement is precisely the thing that's generated by WW in his conferencing of the half-hour: vaudeo layout, and if anything there was an oversurfacing occasioned by the inevitable premiere ceremonies as the stars drifted by to pay their respects. But once stripped of the non-essentials from a jury-like-bunch of celebs to a non-sequitur albeit trade show, the show, and with some obvious preem jitters (despite disclaimers of nervousness) out of the way, the "Walter Winchell Show" should be off to the races.

Under Alan Handley's skillful director-producer wand, the new entry gives every evidence of occupying a major niche in the vaudeo sweepstakes, not only on the week-to-week delivery of top artists which the WW tag pre-guarantees; but equally from the touches of Winchelliana that permeate the whole. For if nothing else Winchell demonstrated that he's anything but an on-and-off emcee for the intro, even though the ex-Gus Edwards protégé is now venturing into pastures long since deserted for the flights into newspaper-electronic journalism.

In the formatting of his show Winchell has converted it into a "living Broadway column" approximating the same departmental captioned breakdowns to preface each act. Thus a Perry Como is brought on (his "Lullaby of Broadway" was a natural for the opener) with a Winchellism of the definition of class; Lola Fisher, who was taken out of the chorus to understudy Julie Andrews in "My Fair Lady," personified the human interest story in her vocaling of "Could Have Danced All Night," the appearance of Michael Gazzo ("Hatful of Rain" author) for presentation of one of the torrid segments from his forthcoming legitier, "All That Jazz," provided the segue for the WW novelette; "Saga of A Sonata," on the songwriting career of Mitchell Parrish, let loose an orchestral recap of Parrish cleftings and the inevitable Winchell scoop of a "first time" rendition of his "Moonlight Love" (out of "Clair de Lune" by Camille). The assorted components were tied together in an effective and tasteful production by Handley. And the tossing of the Winchell orchid to the oncoming Dinah Shore (originating on the Coast) was a showmanly bit of electronic legdermain, precisely the right touch to cap the display.

The Winchell tonsil pitch still has a stridency more attuned (as with the hat) to the net newsmen in quest of a flash, but these are longstanding habits and habits that in no wise negate the main issue—WW's back in show biz with a snazzy format with tv as the beneficiary. Looks like co-sponsors Old Gold and Toni have got themselves a hit.

Rose.

**IT'S FUN TO TRAVEL**  
With Julie Wilson, Evelyn Echols  
30 Mins., Sat., 7 p.m.  
**WOR-TV, N.Y.**

Whatever the intentions of this series, the preem stanza didn't further them. Picked up from the Barbizon-Plaza Hotel in N.Y., the show was made up of about 15 one-minute interviews with exes from the air, ship and rail lines. As expected, each plugged their own media and even purveyed some occasional interesting information. But it didn't add up to a video show that anyone would want to stay with for more than a few minutes.

Julie Wilson, Broadway legit star, was completely wasted as co-hostess on the series with Evelyn Echols. All she did was conclude every interview with "Isn't that wonderful?" or some similar cliché. Miss Echols' comments were no more varied. The best thing on the preem were a couple of brief shots of Eddie Bracken and a Pan-American Airways exec who were bemoaning the lack of dames at the party.

Herm.

**PLAYHOUSE 90**  
(Forbidden Area)  
With Charlton Heston, Tab Hunter, Diana Lynn, Vincent Price, Victor Jory, Charles Bickford, Jackie Coogan, David Lewis, Teri McVey, David Orlick, Eddie Ryder, John Galloway, Robin Morse, Harold Dymforth, Jack Palance, host; others  
Producer: Martin Manulis  
Director: John Frankenheimer  
Adaptation: Rod Serling (from Pat Frank novel)  
60 Mins., Thurs., 9:30 p.m.  
**BRISTOL-MYERS, SINGER SEWING MACHINE, RONSON**  
CBS-TV, from Hollywood  
(BBD&O, Y & R, Norman-Craig-Kummler)

From the standpoint of introducing a daring programming concept (particularly in a season characterized by a return to orthodox programming fare) CBS-TV rates kudos. Add to this the calculated risk of slotting it back-to-back with the full-hour "Climax" show for 150 minutes of dramatic presentation (tantamount to an evening in the theatre), then the emergence of "Playhouse 90" in the Thursday night 9:30 to 11 slot practically becomes revolutionary in the scheme of tv network schedules.

But in last Thursday's (4) initial presentation, CBS' ambitions were matched by a whopping error in judgment in its decision to adapt Pat Frank's "Forbidden Area" to television. Not that CBS was remiss in production credits in detailing Frank's suspenseful story about a top secret Pentagon unit's desperate race to uncover an Air Force saboteur as a Christmas Eve atomic attack is about to be launched on the U.S.

For the network fortified "Playhouse" with its top dramatic producer on the Coast—Martin Manulis, who was siphoned off the "Climax" along with one of its directorial aces, John Frankenheimer. It boasted one of the major arrays of stars yet assembled for a weekly showcase and brought in Rod Serling to do the adaptation, recognizing that it was going off the deep end in evolving this Thursday night pattern in the face of such already established competition from "Lux Video Theatre" on NBC-TV and courting 10:30 to 11 station-time allegiance without even a sponsor to compensate the network for the closing half-hour.

There was even a measure of excitement and suspense, despite a slow start. Rather, the major bone of contention lies in the utilization of the Frank novel for the premiere—or, for that matter, for any installment of "Playhouse 90." For out like propaganda, it was a warning out like propaganda, it was a warning out like propaganda. And it comes out at a time when the world at large pays lip service to a cry for peace and the permanent outlawing of war. When in our own country both political parties agree on the issue of peace, when at long last the scientists have convinced us that another war means destruction to both the victor and the vanquished, when progress is being attained by means of negotiation and compromise on a United Nations level, one can question the wisdom of returning to World War thrillers for story material.

The decision by a wise and humane President not to allow the Generals to kill and destroy came at the very end of the play, after the enemy had once more been shown as a brilliant but ruthless beast. Of course, it also showed that our top level brains are no dopes in ferreting out the plans conceived by the enemy and that with Civil Defense we can protect ourselves. But the overall feeling was one of letting the well-hyped hysteria thinking in terms of H-Bombs, B-99's and submarines. It's rather a high price to pay for suspense and thrills.

Serling took some liberties with Frank's original novel and he may have deemed them an improvement. That's his prerogative. But or one salient point, that of changing the one woman in the Pentagon unit from an associate scientist to a secretary (but with full clearance) he lessened the credibility of an already incredulous plot.

Technically, Manulis and Frankenheimer demonstrated that they know their way with a 90-minute dramatic offering. The frequent integration of film clips was expertly handled and the well-hyped cast turned in competent performances. These included, among others, Charlton Heston, Diana Lynn, Tab Hunter, Vincent Price, Victor Jory and Charles Bickford. Next week, a Serling original, "Requiem for a Heavyweight."

Rose.



**CROSS CANADA HIT PARADE**  
With Wally Koster and Joyce Hahn, Adam Timoun, Alan & Blanche Lund Dancers, Bert Niosi orch; Austin Willis, emcee; Georgia Gibbs, guest  
Directors: Stan Harris, Drew Crossan  
Writer: John Aylesworth  
30 Mins.; Wed., 9 p.m.  
**STANDARD BRANDS, PROCTER & GAMBLE OF CANADA**  
CBS-TV, from Toronto  
(MacLaren, Benton & Bowles)

With same stars and general personnel as last season, plus same sponsors, "Cross-Canada Hit Parade" teed off for another 39 weeks' series that will feature American singing artists in one of the top musical programs carried on the coast-to-coast network of the Canadian Broadcasting Corp. Apparently expense was no drawback on this opener, judging from the initial circus sequence, this complete with a troupe of elephants, ferris wheels, rollercoasters, rides and dancing cloowns, together with crowds of adults and youngsters.

(Material was secured from Bob Morton's Circus, currently playing an indoor date at the 12,000-seater Maple Leaf Gardens here, this sequence set up and televised live from a parking lot adjacent to the CBS-TV studio. It was a colorful opening for the new series, with Drew Crossan responsible for this directorial chore.)

During the coming season, "Cross-Canada Hit Parade" will be extended to the listings of every radio and tv station in Canada for this weekly survey of the top 10 dancers—which are sometimes radically different from the U. S. weekly choices. Gueststar for the opener was Georgia Gibbs, who presented her "Kiss of Fire" for a sultry, slow time and sexy delivery that was over to tumultuous studio audience applause (heard), with Her Nibs back later for her current Mercury recording of "Happiness Street," this on a street scene set, with neat background support from the mixed ballet of 10 dancers.

Wally Koster and Joyce Hahn shared starring honors in Canadian popularity tunes, this leading off with the two singing "Whatever Will Be" (Number 4) in the circus scene, together with the Lund Dancers in a ballet in clown costumes and Bert Niosi's 30 musicians in similar getup. Koster sang "My Prayer" (No. 3) with a wedding reception background; later "Canadian Sunset" (No. 1 in Canada) for an Eskimo scene, complete with fur-clad natives, igloos and Aurora Borealis lighting effects. Joyce Hahn was also on for a bouncy, swing version of "Tonight You Belong to Me" (No. 7), with Adam Timoun, an Elvis Presley imitator with guitar, singing "Don't Be Cruel" (No. 2) but this without the sideburns and Timoun restrained and well-tailored. He's back later with "Too Bad" (No. 6) sung against a Niagara Falls background.

Lund Ballet was on again for a patter of "Hound Dog" (No. 5) with the boys, in canine head pieces, emerging from the dog houses for a rousing eccentric and plenty of lifts. It was auspicious opening, with sterling direction. *McStay.*

#### RED GOOSE KID'S SPECTACULAR

With Alene Dalton, Andy Andrews, Johnny Olsen, Tom Lockhard, Red Colbin, Rhoden Streeter, others  
Producer: Lee Cooley  
Director: Matt Harlib  
Writer: Cooley  
90 Mins.; Sat., 11 a.m.  
**INTERNATIONAL SHOE**  
ABC-TV, from N. Y.  
(D'Arcy)

The second kiddie spectacular offered by Red Goose shoes via the ABC-TV net Saturday (6) was notches above the initiator, featuring a visit to the St. Louis Zoo. The second outing was imaginatively conceived, in a lavish production setting, highlighting many of its sole major weakness appeared to be its length, however, with interest lagging in the final 30 minutes.

Nevertheless, the overall entertainment quotient was high, carrying a good deal of enjoyable viewing for adults as well as kiddies. The format found Alene Dalton, the net's "Story Princess" holding court in a castle, surrounded by a retinue of gifted performers, ladies in waiting and knights. An attempt was made to introduce a plot, a villainous knight and swordsman played by Rod Colbin, and his youthful adversary Rhoden Streeter. The boy and the "heavy" cross swords, providing some excitement and identification for the moppets. Director Matt Harlib handled the large cast and the many acts in the show with finesse. *Horo.*

## Tele Follow-Up Comment

### Person To Person

Even the dynamic Eddie Cantor was subdued and dignified, as was the soft-spoken Virginian, Admiral Lewis L. Strauss, chairman of the Atomic Energy Commission, on "Person to Person" (CBS-TV) last Friday (5), but, oh, those bombastic Amoco commercials. In fact, oh, those any commercials on the network. Why can't the agencies learn now that they have made such good impact with imaginative, creative and effective commercials—some of them, as it has been pointed at least once before in these columns, superior to the talent to which they are hitch-hiked—that a good voice balance would be smart? The bombast and the hard-sell are as dated as Dagmar now on video. They're disturbing, unnerving and irritating. Some day they'll learn that when the look gets up to turn town or tune-away, supposedly for the minute of irritation, they also turn off or even may turn away altogether.

Ed Murrow's subjects were as expert as interrogatories. The banker-statesman-officer's accent on atoms-for-peace and his dedication to his country, whether as an aide to President Hoover's food relief work in Belgium and the Middle East or under President Eisenhower, was nicely contrasted to his Washington & Lee hero-worship, his love for his native state and all the blue hills surrounding the 1,500-acre Virginian farmland, his love of the bibliography (including the rare A.D. 1000 edition of the Bible in Hebrew). In contrast to the reverence for the "nobility and knighthood" of Confederate General Robert E. Lee is Mrs. Strauss' penchant for collecting autographs of Union generals.

Ida and Eddie Cantor were delightful from their Beverly Hills ranch-house. The plugs were incidental. It was natural for him to mention "Seidman & Son," an upcoming "Playhouse 90" (CBS) show, just as it was natural for him to spotlight "Take My Life," his memoirs just written with Jane Ardmore. Cantor breaks his upcoming autobiography down into four categories—"the men in my life," "the women in my life," "the best of my life," and "the rest of my life," and he spelled out details in each in a pithy, authoritative, warm and sincere manner. As a "cardiac" he threw away the fact he has to keep his trademarked prancing under wraps; only told a gag or two obliquely to point up something more serious; accented that the "best of my life" portion came when the curtain was down, i.e. the extra-curricular humanitarian work. Murrow detailed some of Cantor's sundry charities for the faints. Mrs. Cantor (Ida), almost as well known as the star, was a most relaxed subject, did her stint with a professionalism that now probably comes naturally from intimate show biz associations; was kiddingly referred to as "the duchess" and her "jacks" (a la the Windsors the preceding week). Cantor paid RCA prexy Frank M. Folsom personal tribute on this CBS show for his generosity with the tv set which is now so intimate a part of his relaxed later years. Incidentally, Cantor will be "celebrated" on an Ed Sullivan-CBS next Jan. on the vet-median's 65th birthday. Murrow heralded the star as "the banjo-eyed minstrel man" who has been in the American spotlight for 48 years. The comedian, more or less coalescing in recent years from a heart attack—hence the "cardiac" crack—looked very fit under the camera's searching eye. *Abel.*

### Kraft Theatre

Opening day of the World Series last Wednesday (3) and Mickey Mantle's first in-homer were a built-in prelude to the "Life of Mickey Mantle" on Kraft's NBC-TV hour that evening. It was a sentimental salute to the 24-year-old switch-slugger but it didn't add up to more than a fan mag treatment of the N. Y. Yankees' centerfielder.

The tv bio, scripted by Nicholas E. Baehr, had little dramatic value and no climactic scenes. Baehr began the Mantle story from the time of his birth to the close of the current season in which he won the triple batting crown. Biggest problems according to the script were Mantle's "40 for 19" slump and his reluctance to grow up and talk to the sports scribers. The birth of his second child, it seemed was the factor responsible for sending the Mantle bat winging and bringing the boy to maturity. In the title role, James Olson

was highly effective. He captured the Mantle shyness and moodiness with slow and sure strokes. Loretta Leversee gave the part of Mantle's wife an overly drawn Oakie manner which was spotlighted at the close of the show by the real-life Mrs. Mantle made a brief appearance with her hubby. Harry Townes gave the role of the Mantle pere, who sparked his son's baseball career, a dimension that rung true. The supporting players were adequate. Red Barber, Mel Allen, Phil Rizzuto and Joe DiMaggio were spotted briefly for authentic baseball flavoring. *Gros.*

### Camers Three

Leave it to "Camers Three" to come up with Faulkner fit for the homecreens in lucidity, plus the acknowledged power long since identified with the Mississippi Nobel Prizewinner and his slinging of the Mississippi mud in the locale of the same name. Sunday's (7) wham go at Faulkner by CBS-TV was drawn from the forepart of his novel, "As I Lay Dying."

Grim and depressing as per the Faulkner lit'ry larder; the dying-in-bed centerpiece factor came alive on several counts. First and not surprisingly foremost, the half-hour excerpt brought Mildred Dunnoch to the medium what was said to be her debut thereon. "Sippi" talk does not always fall fortuitously on northern ears; but to contrast to some others in the cast, Miss Dunnoch, a southerner herself, was nothing if not understood, aside from her thespic talents that were singularly evident in the legaters "Death of a Salesman" and "Cat On a Hot Tin Roof."

Second and very nearly of equal importance was the fact that Clay Yuridin gave it a stylized staging—possibly the ideal visual approach to William Faulkner. Overall, there was that highflown, majestic prose-the-sounds-like-poetry leitmotif, enhanced by guitar background as Addie Bundren (Miss Dunnoch) lay on her deathbed or was switched to flashback in delineation of her earlier, pre-marriage years. Building of the coffin, seen nearly throughout, or otherwise suggested, served to accent the travail.

A competent cast (discounting the overdrawn factor, as noted) helped Miss Dunnoch put over the one-shot hit, these including Philip Coolidge, Robert Lansing, Richard Shepard, Warren Felgin, Susan Oliver, Edith King, Robert Armstrong and Ralph Chambers. Great labors, skillful in the economy, went into the adaptation by John McGiffert, writer on the series, with Lewis Freedman producing and James Macandrew in his customary "moderators" role. *Trav.*

### Goodyear Playhouse

The legend of Jesse James was given another going-over Sunday (7) on the "Goodyear Playhouse" over NBC-TV. It wasn't exactly a bangup job, but at least the outlaw emerged in a distinctly different light and Arthur Penn directed the tale with imagination.

"Missouri Legend" was the title of the play, adapted for tv by Ernest Kinoy from Elizabeth Ginty's Broadway hit. Robert Preston, who seems to have become one of video's most employed actors,

### Still Trying

London, Oct. 2.

In the remote hope of establishing an Anglo-American tv link, spanning the Atlantic, BBC-TV technicians have installed U.S. receivers at two of their monitoring stations where constant watch will be kept for an image. In the picture comes through successfully, the BBC will break through their normal programs to retransmit it to British viewers.

Atmospheric conditions, permitting, viewers here will see American tv—in the first direct contact—during the next few months. Standard equipment and techniques are being used for the tryout, except for the receivers which have to be attuned to the variation in definition.

BBC-TV believe the States can pick up British tv with a greater chance of success because of high-power transmission on this side, and an absence of "ghosting" which would normally be caused by more than one tv station. (On the U.S. side of the pond NBC-TV's "Wide World" is trying to make the contact.)

starred as a God-fearin' Jesse, masquerading peacefully under the name of Howard and even ready to join a posse to hunt down himself. Story has its incongruous aspects and for the most part just didn't ring true. However, it was competently acted by the cast.

Perhaps the Ginty play made a point that somehow got lost on the colorcast. At any rate, the video version emerged as a somewhat tame exposition of a schizophrenic bandit who on one hand is willing to rob and kill while on the other he spouts sanctimoniously about his dear old mother; who seems to love his wife but is perfectly willing to let her go. Even his betrayal at the end, by Bob Ford, seemed like a careless incident and somehow didn't add up with the man.

As Jesse, Preston created an oddly contradictory character. Since the script couldn't make up its mind just what sort of bandit James was, Preston couldn't either. Yet, within the limitations set for him, he gave a fine performance. Louise Platt as his wife suffered appropriately and without undue emotionalism, and Barbara Baxley turned in a sock performance as the mountain widow who benefited from the legendary James penchant for sharing his stolen wealth with the poor.

James Gavin framed the show with his pleasant singing of "The Ballad of Jesse James" and also appeared briefly. His was a valuable contribution. Others—Crahan Denton as Charley Ford, Tom Carlin as the cowardly Bob Ford and Robert Emhardt as the banker—all did justice to their parts.

Penn provided the show with some good touches, but didn't rescue it from becoming a rather flat retelling of an exciting story. One wonders whether the trigger-happy Jesse would have liked this benign version of himself. The James story has a lot more excitement than this play gave it credit for. *Hift.*

### This Is Your Life

Loring (Red) Nichols, pioneer jazz maestro of the w.k. band known as Red Nichols and his 5 Pennet-d jazz band, was the subject of "This Is Your Life" over NBC-TV last Wednesday. It was a warm story, a human insight on the heartbreak that attends the nomadic life of a traveling musician. The fact that Nichols had to take a job at a defense plant in order to reward what was apparently a crucial stage in his family life was one of the highlights. An all-star galaxy of Petrillo sorority names—Jimmy Dorsey, Miff Mole, Arthur Schutt, Phil Harris, et al.—personated, and Dorsey's reprisal and warm personal tribute—which made this segment of the series one of the most effective—mentioned a whole school of famed alumni. They read like a Birdland Hall of Fame. The show had bounce, thanks to the jump musical interludes. And of course it made a terrific trailer for a biopic Danny Kaye has been plotting at Paramount. *Abel.*

### Ed Sullivan Show

Ed Sullivan's CBS-TV show last Sunday (7) night spotlighted one of the slickest act-the-hour-long stanzas has had in some time.

It was a stint involving illusionist Richardi, who pulled off a levitation trick that was strictly a major league item. The balance of the show was comprised of the usual run of name talent, plus a special segment devoted to the Royal Danish Ballet.

The terp sesh, devoted to the "Tarantella" from "Napoli" was pleasant. Eartha Kitt preceded the dancing with a songster turn in which she appeared to be trying a little too hard to hit an exotic note. The singer delivered two tunes, a specialty item tagged "I Love Him" and "What Is This Thing Called Love."

Kate Smith, who seems to have slumped down considerably, was spotted in three numbers for good results. The tunes were "Just One of Those Things," "I Only Have Eyes for You" and "What Can I Say Dear After I Say I'm Sorry." Comedian Joe E. Lewis, whose routine is geared more for the nitery trade, came over okay.

An opening bit by puppeteer Paul Ashley, involving doll images of two Jackie Gleason tv characters and Judy Garland, was good. For a topical tie-in with the World Series, Sullivan brought on Enos Slaughter, of the N. Y. Yankees, for a brief chat. The emcee-columnist also devoted a little time to plugging Cosmopolitan mag on its 70th anni. *Jess.*

### ORIGINAL AMATEUR HOUR

With Ted Mack, others  
Producer: Lewis Graham  
Directors: Lloyd Marx, Robert Blum  
60 Mins.; Sun., 7:30 p.m.  
**PHARMACEUTICALS INC.**  
ABC-TV, from New York  
(Eduard Kletter)

Ted Mack has been slotted in a position against the top battlers on the video spectrum. His new time slot calls for him to start ahead of the Ed Sullivan-Steve Allen opposition and continue for a half-hour into that no-other-man's land. The potency of the amateurs is not to be denied, but it undoubtedly will conflict to other listener loyalties, and for many in the provinces there will be some divided households. Program replaces "Film Festival" which moved to Saturday nights.

For the new outing, Ted Mack aired a batch of Irish tyros. "Original Amateur Hour," recently sent out advance parties to pick up the cream of cuffalos. On future shows the best talents from various countries will be exhibited on this show.

However, for those looking forward to an exhibit of culture from the old sod, the event didn't come off. As a matter of fact, the talent showed more American than Irish influences. It seems that the American brand of nitery and disk entertainment has become a major export, and its effects have been felt abroad, and seemingly not for the elevation of cultural standards. It seems fantastic to have a Gaelic rock 'n' roll trio open the festivities. These broths haven't the feeling for this sort of thing. A ventriloquist, a spoon player, a colleen singing "One Kiss" from "The New Moon," a harmonica player essaying "Malaguena," doesn't faintly resemble the best of this poetic and fiery people. There were, however, a light dancer, and a Wexford blacksmith who played Irish tunes on an accordion that seemed more like the material Ireland would want to export. A comic delivering impersonations had a lot of wit.

There was one further sad note. A local group of pipers and dancers had to show these imports just what Irish folk entertainment was like. Unfortunately, just as they started their step dance, Mack had to call off their exhibit for purposes of a commercial. He had some further sad moments at the end of the show, when Mack, couldn't make up his mind whether to let the contestants or to announce the winner.

"Tis an evil thing that has befallen Eire, if the country has deserted its traditional forms of folk music and dancing, merriment and poetry for such things as rock 'n' roll. *Jose.*

### FOOTBALL ROUNDUP

With Jack Drees, Jim McKay, Chris Schenkel, Johnny Lujack, Kyle Rote, Herman Hickman  
Producer: Hugh Beach  
Director: Byron Paul  
Writer: Bob Allison  
210 Mins.; Sat., 2 p.m.  
CBS-TV, from New York

It was an unhappy circumstance that CBS-TV premed its Saturday "Football Roundup" opposite the third game of the World Series televised by NBC-TV. Hardly a match for the big game, there is absolutely no reason to think that the three-and-a-half-hour sports program—hot off the studio floor—will be any more the match for the popular NCAA grid games aired by NBC-TV hot off the playing field.

Program on CBS Saturday (6) enlisted the knowhow of a trio of producers (Hugh Beach, Dave Driscoll and Jim Dolan), the energies and personalities of some fair to excellent sportsgabbers and roughly 40 other people; requisitioned what had to be a wad of the network's coin—and all for naught. The potpourri of grid film, predictions, up-to-minute scores, cut-ins, cut-outs, interviews and everything else CBS whipped up in the studio didn't have the impact of a live outdoor play-by-play. It didn't have the impact because there was no genuine reason for the show. It huffed-and-puffed about keeping up on the grid scores of 150 key college games taking place around the country. The NBC-NCAA show gives the latest scores of the games, too, and, though less frequently than "Roundup," it more than compensates for the relative word shortage with action.

The trade has adequately established the major popularity of sports coverage. But for CBS to compete with NBC, it has to fight fire with fire. NCAA regulations don't allow for play-by-play on two networks, and there haven't been any decent substitute sports uncovered by television to run against American football or baseball.

It's a toughie for CBS to resolve but this ain't it, not by a long shot. *Art.*



## WIRE SERVICE

With Dane Clark, Arthur Hunnicutt, John Sheppard, Harry Townes, Maxine Cooper, others  
Producers: Don Sharpe, Warren Lewis  
Director: Alvin Ganzer  
Writer: Alvin Ganzer  
60 Mins., Thurs., 9 p.m.  
R. J. REYNOLDS  
ABC-TV (film)

(Esty)  
Don Sharpe and Warren Lewis, along with ABC-TV, which shares 50% of this package, filled a big hole in the network's schedule with this hourlong film series. Web was in deep trouble with Thursday nights until it got R. J. Reynolds to pick up alternate weeks on "Wire Service," but then managed to fill in around it with the hour "Circus Time" at 8 and "Ozark Jubilee" at 10, both with some commercial business.

However, Thursday night is a far cry from being a strong night for ABC, and "Wire Service" is bound to suffer from a crazy-quilt schedule in which it's right in the middle. Moreover, it faces tough sledding from the half-hour jump "Climax" has on it, with the drama fan hopping on the CBS-TV'er at 8:30 and eschewing just half of "Wire Service" at 9:30, particularly when he can follow right through with "Playhouse 90" on Columbia. Nor is the NBC competition less effective, what with the non-dramatic lineup of "People's Choice" and Tennessee Ernie.

It's too bad, too, for "Wire Service" shows promise of being an exciting show. Format rotates three stars, Dane Clark, George Brent and Mercedes McCambridge, as reporters for the Trans-Globe wire service, and the story lineup as varied as a daily newspaper. First episode, which stars Clark, was an atomic-age "Treasure of Sierra Madre," with Clark in the middle of a trio of murderous-looking uranium hunters on an isolated stretch of Colorado desert.

While at times the pacing could have been faster and the action greater, "Blood Rock Mine" had some solid dramatic values and maintained a modicum of suspense. Clark handled himself authoritatively and convincingly as a reporter concentrating on his story; Arthur Hunnicutt was somberly effective as an old-timer with more than a glint of philosophy in his talk and actions; John Sheppard excelled as a greedy parttime prospector; Harry Townes did fine as another greedy conniver who meets his comeuppance; and Maxine Cooper was straightforwardly appealing as Sheppard's wife.

Photography, done without tricks or trappings, was highly effective in its starkness, and Alvin Ganzer's timing made the most of his backgrounds though sometimes tending to stall a little in the action. All in all, Sharpe & Lewis aren't going overboard with the customary melodramatics and hokum involved in the usual newspaperman story, and are playing it for quality and understatement. Which is all to the good. But, oh, that time slot!

Chan.

## IT'S POLKA TIME

With Bruno 'Junior' Zielski, Stan Wolowie, Carolyn De Zurik, Kanal Slodny Folk Dancers, Metro Russian Folk Dancers  
Producer-director: Dan Schuffman  
30 Mins.; Sun., 8:30 p.m.  
ABC-TV, from Chicago

Formerly a Friday night summertime show on the ABC-TV net, "It's Polka Time" shifted to Sunday "because of its popularity." By coincidence or otherwise the new time slot for this half-hour Chicago-originated hop synchronizes with the final 30 minutes of the Sullivan and Allen shows. Thus it's only too obvious that the stanza's viewer potential is more or less limited to the bonafide polka fans.

For that matter while "Polka Time" captures the atmosphere and folksy charm of songs and dances in a Bohemian village setting, it's not a top show in its field. Fall season kickoff Sun. (7) saw encephalic Bruno 'Junior' Zielski enthusing over the layout that included Stan Wolowie and his Polka Chips vocalist Carolyn De Zurik, the Kanal Slodny Folk Dancers and a guest terp sextet, the Metro Russian Folk Dancers, among others.

Zielski's enthusiasm wasn't particularly contagious for the Wolowie outfit's polka-waltz repertory seldom hit a genuinely hot beat and Miss De Zurik's warbling was much too restrained in view of the lively material she had to work with. Somewhat more animated were the Kanal Slodny Folk Dancers and the Metro Russian group who pranced and whirled amid an occasional touch of acrobatics. There was also some so-so audience participation stepping culled from onlookers from the ABC Civic Theatre, Chi., whence the ailer originates.

## ARMSTRONG CIRCLE THEATRE

(The Bystander)  
With William Prince, Peggy McCay, Gerald Sarraicini, Bert Freed, Eda Heinemann, others; Enno Hobbing, guest; John Cameron Swayze, narrator  
Producer: Robert Costello  
Exec Producer: David Susskind (Talent Associates)  
Director: William Corrigan  
Writer: Art Wallace (from Enno Hobbing report)  
60 Mins., Tues. (alt.), 9:30 p.m.  
ARMSTRONG CORK CO.  
NBC-TV, from N.Y.  
(BBD&O)

Armstrong Cork's "Circle Theatre" is back for its second year on the "actuality" story kick, now in rotation with the "Kaiser Aluminum Hour" in the founding of Pontiac-backed dramas after one season last week's bow was on level—and that's pretty hunky-dory—with the program's trueness, which in the past have gravitated about equally between events culled from the domestic and international scene. The latter have been largely from the Iron Curtain shelf, with emphasis (match) on the versus thereof.

So it was no great surprise to "Circle" dialers that "The Bystander" aimed its blunderbuss at the ruthless machinations practiced by East Berlin officialdom. This show puts the emphasis on story values—the theme's the thing. But it's also alert to the orthodox dramatic ingredients to point up the significance and further the interest. No big stars, for "Circle" but strictly a news-inspired story that an adaptor can sink his teeth into and make a point or two along the way. What does it matter if a hokey bit creeps in? The better to dot the i's and cross the t's.

Last Tuesday's drawn-from-Life was dramatized by Art Wallace from reports in mag of the same name by Enno Hobbing. It treated of a freelance photog who was on the scene when police snatched a woman and her young son and brought them back to East Berlin to serve as hostages for the head of the family who had fled with his family to the Berlin-W sector. Having thus been in a position to lens the kidnap and cash in on the commercial sale of same, he was gradually moved to become aggressively enmeshed in effecting the return of the mother and her son under great difficulty.

It was all carried out with an alertness to the suspense values and with fine portrayals by William Prince as the professional magician with a shutterbug hobby, Peggy McCay who urged him on to his derring-do, Gerald Sarraicini as a friend who helped as intermediary for the escapes, Bert Freed as the East Berlin gunshoe.

Plot got complicated at times, in line with most cloak & dagger stuff whether fictional or drawn from newspaper morgues, but not sufficiently so to disturb the overall excellence, with a special nod to director William Corrigan. As per the show's format, Life staffer Hobbing came on after the payoff to speak his piece, with John Cameron Swayze again functioning as the narrator.

Trau.

## ROBERT CUMMINGS SHOW

With Rosemary DeCamp, Ann B. Davis, Dwayne Hickman, Lurene Tuttle; Zsa Zsa Gabor, guest  
Producer: Paul Henning  
Director: Rod Amateau  
Writers: Henning, Shirley Gordon, Phil Shuken  
30 Mins., Thurs., 8 p.m.  
R. J. REYNOLDS, COLGATE  
CBS-TV (film)

(William Esty)

Few video performers are as infectious as Cummings, who returned Thursday (9) at 8 p.m. for another season. The CBS-TV telefilm "Robert Cummings Show" is, and always was, a combination of corn, slapstick and sex. If it took itself seriously, it'd bomb bigger than Bikini. But everybody acts as though he's improvising on a camp picnic.

Cummings pours on the closeups of some of the most beautiful models around tv, integrating them loosely into the storyline as objects of the stars' amorous. Half-hour is an animated acquire, but what holds the females is Cummings' vitality and charm.

Everybody treats the inconsequential, almost juvenile script, breezily. Cummings did the preeminent cast of two people—dashing photog, Bob Collins, and his goon of a grandpa. Characters got involved in one of those case-of-mistaken identity things, with guest Zsa Zsa Gabor spicing the joint up with her gin and honey charms. Rosemary DeCamp and Dwayne Hickman, as Cummings' sister and nephew, were admirable, as usual, for their part in the lark. Ann B. Davis, as the love-starved, washed-out secretary, was a sparkling buffoon. Backstaging was okay.

Art.

## THE FORD SHOW

With Tennessee Ernie Ford, Reginald Gardiner, Voices of Walter Schumann, guests  
Producer-Director: Alan (Bud) Yorkin  
Writers: Bill Manhoff, James Allardice, Tom Adair  
30 Mins., Thurs., 9:30 p.m.  
FORD MOTOR CO.  
NBC, from Hollywood  
(J. Walter Thompson)

Tennessee Ernie Ford, whose surname happily coincides with his name, was too casual on the opening of his new series last Thursday night (7). He was hobbled by a script that was straining for a homey, off-the-cuff atmosphere, but was way wide of the mark. The end result was an ambling, aimless stanza which was not improved by an attempt to heighten Ford's hillbilly qualities.

As an obvious contrast to Ford, there was Reginald Gardiner whose impeccable English was supposed to contrast with Ford's rustic patois. This was overdone and the humor was labored. In the same idiom, Greer Garson guested in a routine that took rather a long time to go nowhere. She ended by reciting a poem in an over-dramatic style.

The best thing in the layout was the 26-member vocal ensemble, The Voices of Walter Schumann. This combo performed with polish and precision and their backing of Ford on a couple of vocals was most impressive. Bigger play to music must be given on this show else there must be a much funnier script.

Ford also was spotted in some filmed plugs for the motor company which is going all out in its hardsell of the 1957 line. Herm.

## THE 20TH CENTURY-FOX HOUR

(Child of the Regiment)  
With Teresa Wright, Robert Preston, Everett Sloane, Candace Lee  
Producer: Peter Packer  
Director: Lewis Allen  
Writers: DeWitt Bodien, James Edmiston, others  
60 Mins.; alternate Weds., 10 p.m.  
GENERAL ELECTRIC CO.  
CBS-TV (film)

(Young &amp; Rubicam)

A point was well made and a telling blow against prejudice struck last week (3) when "The 20th Century-Fox Hour" bowed for another season over CBS-TV with "Child of the Regiment." Play, adapted from the Stave story by Vern Sneider, was touching in its simplicity and registered on the heartstrings without going overboard on the pitch.

Produced by Peter Packer, with Irving Asher as executive producer, this first installment in the new season of "20th-Fox Hour" proved how much Hollywood's experienced hand can do to shape a limited story into good entertainment. "Child of the Regiment" was tastefully handled, well lensed by Karl Struss and told with a view to getting maximum entertainment value. It wasn't preachy, although its ultimate objective was never in doubt. And its child star, a little Japanese girl by the poetical name of Candace Lee, was enchanting in her unassuming simplicity.

Story had Teresa Wright lose her baby during a typhoon in Japan. Officer husband Robert Preston got her to adopt a Japanese child orphaned by the storm. Couple was shifted to Hawaii where it encountered prejudice on the post both from the American children and their parents. Feeling unwanted, Candace left the post, initiating a wide search. After she was found, Preston's biased superior was shifted to Japan in an attempt to rid him of his prejudices.

Such yarns, when well told, attest to the maturity of a medium. "Child of the Regiment," scripted by DeWitt Bodien and James Edmiston, dramatized the Japanese angle, which was particularly effective since it involved a child. But they sugarcoted their pill with heart and made it palatable via acceptable dialog.

Lewis Allen's direction resulted in good performances all 'round and helped make the story believable. Little Candace should be seen on the screen again. She's charming. Miss Wright as the anguished mother had merit and Preston soaked his crucial lines across without overstating the point. Everett Sloane slightly overdid it as the prejudiced officer.

Film quality on the show was good and further enhanced by what appeared to be conscious use of as many settings as possible, as part of the attempt to set a mood. This resulted in fluidity of action, making the best of available facilities. Show helped "20th-Fox Hour" to get off to a good start.

Hitt.

## DICK POWELL-ZANE GREY

THEATRE  
With Robert Ryan, Cloris Leachman, John Hoyt, others  
Producer: Felix Felst  
Director: John McGreevey  
30 Mins.; Fri., 8:30 p.m.  
MAXWELL HOUSE  
CBS-TV, film

(Benton &amp; Bowles)

A total of 75 Zane Grey yarns have been picked up for this series and if the first stanza is an indication of things to come, western fans are in for a lot of half-hour treats.

Series gets its two-monicker billing from the fact that Dick Powell acts as regular host for the stanzas. (He's also slotted to star in an occasional segment.) However, it's primarily a Zane Grey affair and it's all that should matter for the purple stage buffs.

The pic values in production and thespians are topgrade and the 30-minute stanzas are paced to allow all dramatic values to build properly. The settings on the infatigable also shows that there's no skimping on budget and that the producer is giving top values to the capsule eater.

The kickoff stanza was a tightly knit yarn about a rancher who bucked mob rule and stymied the rise of a vigilante committee in his territory. The dialog was terse and to the point and there was no time wasted in getting the point across. The cast headed up by Robert Ryan, as the rancher, Cloris Leachman, as his wife, and John Hoyt, as the head of the vigilantes, was completely effective.

The series will use different thespians for each stanza and if they shape up as well as the initiator, the outings will be sure of a solid ride.

Gros.

## THE PEOPLE'S CHOICE

With Jackie Cooper, Pat Breslin, Cleo, Margaret Irving, Paul Maxey others  
Producer: Irving Brecher  
Director: Jackie Cooper  
Writers: Alan Lipscomb, Bob Fisher, Frank Gill Jr. and G. Carleton Brown  
30 Mins.; Thurs., 9 p.m.  
BORDEN, PROCTER & GAMBLE  
NBC-TV, (film)

(Young &amp; Rubicam)

For the skein's second year airing, Jackie Cooper directs as well as stars, a dual role which must keep him busy in light of the plot contrivances and the near slapstick nature of "People's Choice." He must also contend with a talking dog, Cleo, a basset hound, which makes what is meant to be sardonic asides on the bewildering proceedings, comments which the audience only hears.

This is situation comedy at its simplest level, depending on visual gags, unreal people, talking dogs, and mixed together, rotating on an intended laughable plot line. For the underestimating the series should again have its yock quota. For some others, the extent of the nonsense, while bewildering, may be amusing.

Initiator had Jackie Cooper, a name which still has a hold on the public, growing a beard as a penalty for losing a fishing bet. Cooper portrayed Councilman Socrates Miller of New City, Calif., a bachelor who is being chased by pretty Pat Breslin. (This is the second year she's been chasing him, incidentally.) Entering the situation was a tv station owner with possible employment or jobless Councilman Cooper. They all met at the home of Mayor Peoples, portrayed by Paul Maxey, who also is the father of Cooper's girl friend. Needless to say, the whiskers lost the job for Cooper, amid many shennanigans and comments from talking dog, Cleo, asides such as, "tv has made me change my habits. I never go dancing anymore."

The whirl spins at a fast pace, leaving Cooper ready for the next madcap episode.

Production values are good and the acting competent. Producer Irving Brecher, who also created "Life of Riley," has not been bound by credibility in this one.

Horo.

## Stebbins Upped in Chi

Chicago, Oct. 9.  
Russell Stebbins, for the past four years with NBC-TV's Chicago spot sales staff, took over last week as director of sales for WNBQ and WMAQ, network's Windy City o.o.s. He'll ride herd on the activities of WNBQ sales manager Floyd Beaton; WMAQ sales manager Rudy Neubauer and Howard Coleman, WNBQ's color sales development specialist.

Sales director post previously had been filled by John Keys, now director of the stations' advertising and promotion shop.

## CIRCUS TIME

With Paul Winchell, Jay Marshall, Dorothy Jarnac, Bailey & Dalton, Dolloff & Raya Sisters (4), Ross & Ross, Albert Zoppe Trio, Collins Trio, 4, Melita & Wicons, Ralph Herman Orch.  
Producer: Martin Stone  
Associate Producer: Leon Newman  
Director: James Walsh  
60 Mins.; Thurs., 8 p.m.  
AMERICA METAL SPECIALTIES, REMCO INDUSTRIES, HARTZ MOUNTAIN PRODUCTS  
ABC-TV, from New York  
(Lawson, George H. Hartman)

Having done well with its "Super Circus" of last season, when it was a Sunday afternoon exhibit, ABC-TV is now trying to determine whether this kind of fare is suitable in adult timeslots. Under any circumstances, the answer should be in the affirmative. After all, Ed Sullivan has found that dog acts and acrobats sprinkled with celebrities and names has been keeping him in the Top 10 for many years. "Circus Time" applies the same general principles and it could conceivably make its way on this prime time show-casing.

The show seems to be actively pursuing gimmicks to keep the adults interested. For example, Paul Winchell and his personable dummy keep up a running line of chatter between acts. On the opener he was joined by Jay Marshall for further contributions in this direction which worked out extremely well, and then there's the occasional introduction of a turn with adult appeal. In this case, satirical dancer Dorothy Jarnac was called upon. Miss Jarnac, a capable temper able to translate comedy in dance terms, worked with a large strand of elastic in a number which could be interpreted as a satire on wirewalkers. She has an air of delicacy which sometimes is elusive. The spirit of her number was difficult to translate in video terms.

The Collins kids have done well on the moppet as well as the adult shows. They're presently at the rodeo at Madison Square Garden, N. Y. The kids swing out with rock 'n' roll, but sometimes the over-precocious air of these youngsters is hard to take.

Rest of the show had a sprinkling of excellent acrobatic and novelty turns. Dolloff & the Raya Sisters came off surprisingly well. Success of this act lies in the ability to conceal a male dressed in black through the use of lights shining directly into the audience. There were only occasions when the gent showed through, but meanwhile, the three female dancers looked like they were performing some impossible maneuvers. Another excellent turn came with Melita & Wicons, a perch act in which the femme walks upside down on loops in the perch. The Albert Zoppe Trio with Cuciola, a midget, makes its mark, and Bailey & Dalton, an all-female acro trio in which one of the members is planted in the audience, do well on the flying trapeze. Completing the lineup is Ross & Ross, a punchbag turn, which can't offer interesting, and a wire walker who took downward trip on a wire on the bias. Sometimes the turns fail to get proper intros. Some of the participants on the show have names that need a repeat once or twice for proper identification.

The sets are well laid out, there's the illusion of space, and sometimes the feeling of height comes off. "Circus Time" shows up as a workmanly variety effort. Producers are aiming this for a catchall audience and it has a good chance of doing exactly that.

Jose.

## CBC-TV THEATRE

(Shadow of Suspicion)  
With James Doohan, Anne Robarge, Sammy Sales, Mavor Moore, Ted Follows, and others  
Producer: Sydney Newman  
Director: David Greene  
Writer: Arthur Hailey  
60 Mins., Sun., 10 p.m.  
Sustaining  
CBC-TV, from Toronto

This was to have been the teoff of "General Motors of Canada Theatre" for opening of its fourth season on the 39 stations of the Canadian Broadcasting Corp. tv network but when the motor manufacturers discovered they were back-to-back with Sunday nights "864 000 Challenge" under the State-operated CBC allocation of time, General Motors dropped the one-hour drama series. Reported that the CBC has had some sponsorship nibbles but nothing definite to date. Meanwhile, the CBC has decided to go ahead on its own, on a sustaining basis.

Initial offering, "Shadow of Suspicion," was a taut and suspenseful melodrama based on mistaken identity when a six-year-old child

(Continued on page 42)

EXTRA

SCREEN &amp; GEMS NEWS

EXTRA

PULSE REPORTS:

# "CELEBRITY PLAYHOUSE"

# 1<sup>ST</sup> AMONG ALL SYNDICATED SHOWS\*

**FOR AVAILABILITIES CALL**

**IN THE EAST**

Ben Colman  
Pl. 1-4432  
New York, N. Y.

**IN THE MIDWEST**

Henry Gillespie  
Franklyn 2-3696  
Chicago, Ill.

**IN THE SOUTH**

Frank Browne  
Emerson 2450  
Dallas, Texas

**IN THE FAR WEST**

Richard Dinsmore  
Hollywood 2-3111  
Hollywood, Cal.

**IN CANADA**

Lloyd Burns  
Empire 3-4096  
Toronto, Can.



**SCREEN & GEMS, INC.**

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.  
711 FIFTH AVENUE, NEW YORK, N. Y.

\*BASED ON AUGUST 1956 REPORTS ON PROGRAMS IN 10 OR MORE PULSE MARKETS.

# LEO THE LION VS. TIMID SOULS

## Ziv's 'Operation Airlift'

A monthly airlift has been established by Ziv TV to shuttle over 100 actors, technicians and production personnel across the country every 30 days for the filming of "West Point," which bowed on the CBS-TV net last weekend, in one of tv's major commuting operations thus far.

Under the current shooting schedule, half of the footage is being shot on location at the U.S. Military Academy, north of New York, and the other half is being filmed on the \$225,000 "permanent" West Point interiors that now occupy an entire sound stage of Ziv's Hollywood lot.

With production v.p. Maurice Unger and producer Leon Benson supervising, the monthly airlift has been worked out to a smooth routine and episodes are being completed at the rate of about four each month.

## Producers With 12-Year-Old Minds

Too Many Have Wrong Slant on Audience Tastes and Levels, Sez Menkin

Hollywood, Oct. 9.

The problem of the 12-year-old mind complicates tv programming. "But," contends writer-producer-director Larry Menkin, "it's the producer with the 12-year-old mind and not the 12-year-old audience that gives us all that junk."

A veteran of more than 20 years in radio and television activity, Menkin has recently moved to the Coast where he is concentrating on writing, and preparing packages for television. The field, he believes, is wide open, particularly since telefilm producers are looking for fresh, original approaches.

However, Menkin declares after an analysis of programming, there still seems to be a deep-rooted misconception on the part of some producers as to audience tastes and audience levels.

"They told me I was crazy to do 'Hamlet,'" he says by way of example. "But after I did it, they loved it and both the critics and the audience asked for more classics. Years ago, these same people said 'Information Please' was too literate for the radio audience—and look what happened with that."

Menkin, with a sheaf of new production ideas, and adaptations of radio shows he produced in the past, feels that any resistance to

(Continued on page 42)

## Desilu's Peak 37 Shows in 3 Wks.

Hollywood, Oct. 9.

Beginning this week, and stretching over a three-week period, Desilu Productions will hit an all-time production peak, putting 34 half-hour and three one-hour telefilm shows before the cameras. All stages at Desilu's Motion Picture Center lot will be in use, while other facilities at RKO-Pathe Studios and on locale will also be used.

Sked calls for Desilu to produce and film three stanzas each of "I Love Lucy" and "December Bride" and six "Sheriff of Cochise" stanzas. Desilu will film for other firms three segments apiece of "The Brothers" and "Danny Thomas Show," six Wyatt Earp" and "Jim Bowie" telefilm, two stanzas each of "Cavalade Theatre" and "Red Skelton Show" and three one-hour ABC-TV "Wire Service" vidfilms.

## Vincent Price to Carry Torch for RKO Library

C & C Television has signed Hollywood's Vincent Price to plug the RKO Radio library package for WNHC-TV in New Haven, Hartford and Bridgeport.

The lineup of Price is the second Hollywood star to be inked by Matty Fox's C & C Television for an exploitation campaign. Recently, Victor McLaglen toured Philadelphia in connection with the kick-off of the RKO library on WFIL-TV. C & C plans to hire additional stars for special campaigns.

## M-G SPOT SALES LAG IN CITIES

On the eve of the Metro library kick-off in three markets, national spot buying accounts lined themselves up fairly nicely in the Los Angeles market and strongly in Denver, but were apparently far slower in Seattle, as well as Philadelphia, where the Metro product has already started to unreel.

While such spot buyers as soaps, teas, gigs, paid premium rates to hook on to the Metro product in the hope of reaching wider audiences, there was no trend to follow the Lion, irrespective of what the opposition tv station offered and the competitive situation in the particular market. At this stage, without the ratings in, the Metro product like other quality features commands respect, but, in the main, doesn't bowl over the spot sponsor, intent on getting the lowest cost per thousand for his dough.

Nor, as of today, are any new ad budgets being created to tag on to the M-G product. Even the Colgate \$750,000 annual buy for once-a-week sponsorship of Metro theatricals over KTTV in L.A., while it represents a radical departure for the soap in its choice of a programming vehicle, the sum spent sticks pretty close to Colgate's allocation for the Los Angeles market.

Of course, whopping ratings for Metro product would change the picture, turning men-from-Missouri agency execs to ardent supporting fans.

KTTV, which will launch its non-Colgate Metro theatrical fare Oct. 19, has the following national spot accounts to this date riding on the

(Continued on page 44)

## Official High on Melon; '4 Star' Library Sales Bring in \$2,500,000

Official Films, due to its improved financial condition, is optimistic regarding plans for a declaration of a dividend payment to the company's more than 5,800 shareholders during the present and future years, prez Harold L. Hackett told stockholders at the company's annual meeting in Ridgefield, N. J.

It was further reported that sales of Official's wholly owned Four Star Productions library of 153 half-hour programs has exceeded the \$2,500,000 mark since acquisition of the property last March.

All present directors and officers of the company were retained for an additional year. Announcement of Official's final figures for the June 30 fiscal year is expected early next month.

## Hub's 'BZ Builds Better 'Mouse' Trap

Boston, Oct. 9.

Potent answer to question that still bothers many local tv operators—what kind of bait do you use to get viewers to beat a path to your channel when you're programming against "Mickey Mouse Club"—was supplied this week by WBZ-TV, the Westinghouse outlet in Boston. The better trap that "BZ" built for Hub viewers is "Boston Movietime," big moviehouse type of show built around "Popeye" cartoons, plus traditional "selected short subjects," and feature films—specifically the Warner Bros. library.

ARB September ratings—first month on air for "Boston Movietime"—show WBZ-TV not only beating "Mouse" throughout week, but also that station has increased its audience over August ratings by 200%. "Mouse" on WNAC-TV averaged 12.7 for the hour strip, while "BZ" zoomed to 14.6 average in 5 to 6 p.m. strip (as against 4.2 in the same strip the previous month when it was not programming "Boston Movietime")

Significant aspect to Boston vic-

tory, over the Disney strip was that it was achieved basically not by diminishing "Mouse" audience (which went down only slightly), but by hyping WBZ-TV's audience in vast numbers by increasing sets-in-use in Boston area. As result of this new programming by Westinghouse outlet, sets in use increased almost 50% in Boston while "Movietime" was aired (4:45 to 6:30 p.m.) indicating that one way to win viewers against strong kid stuff is to woo adults, who previously have not been watching at all.

Observers feel that success of "Boston Movietime" first time out is not only another case in point for growing importance of feature films, but also for backing up features with strong promotion, "personality" hosts, production, and pep slotting. Behind "Boston Movietime" is nearly a \$1,000,000 invest-

More TV Film News  
On Page 44

## NBC-TV Grapples With An Act Of Providence in 'Hit Parade' Lopoff

### Sheer Coincidence Dept.

At the beginning of the recent Celler monopoly hearings in New York, Screen Gems topper Ralph Cohn testified that the networks tie up the top talent through longterm contracts, thereby preventing access to this talent by indie producers, who haven't the resources to guarantee such long-term contracts to talent. At the close of the hearings, NBC president Bob Sarnoff testified that among the artists tied to pacts running between 10 and 14 years at NBC is comic Paul Gilbert.

So last week, Screen Gems signed Gilbert to star in a new filmed series, "Shore Leave."

## KDKA-TV Scraps Aft. Live Entries To Slot Features

Pittsburgh, Oct. 9.

Getting its decks cleared for the day, possibly by this spring, when the station will have competition, KDKA-TV is dropping all local live afternoon shows the middle of next month and will put a feature film from the recently-purchased RKO library into the 1-2:30 slot, Mon. thru Fri. Changes become effective Nov. 12.

Being axed are "Kay's Kitchen," with Kay Neumann in a cooking session, which has been on ever since tv came to Pittsburgh; the three-times weekly Bill Brant variety show and the Joe Mann-Elaine Beverly audience participation "Meet Your Neighbor."

"Let's Visit," show-biz quarter hour with Harold V. Cohen, drama-movie critic of morning Post-Gazette and his wife, Stephanie Diamond, is being shifted from 1 o'clock Tuesday and Thursday afternoons to a nighttime period 7:45 Mondays and Wednesdays.

Most of the talent will be absorbed by other programs. Mann and his wife, Miss Beverly, are going into the daily hour-long morning "Hometown," with Ed Scagheny, and Miss Neumann, who was not on station staff but worked for Ketchum - McLeod - Grove agency, will stick around for a flock of live commercial commitments. KDKA-TV has offered Brant the job of hosting the afternoon movie but with the proviso that he give up his morning deejay sessions on

(Continued on page 42)

NBC-TV, in the network struggle to withstand losing out at night to fresh feature film supplies, suffered a setback at the hands of its Providence, R.I., affiliate. WJAR-TV, has notified NBC that it is axing the network staple, "Your Hit Parade," which has been shown Saturdays at 10:30 p.m. Features go in as of Saturday (13). Station hasn't committed itself as yet to doing a kinnie playoff of the stanza sponsored by Lambert and American Tobacco—meaning the veteran show may be finished in the key two-station market as a result of some hotshot Hollywood product.

WJAR is said to have pacted on a premise being widely considered by tv stations owning features from the majors: Hefty coin invested in full-lengthers is wasted unless the pic can be launched earlier than 11 in the evening to grab top ratings and attract bluechippers. Attitude is it's senseless to "bury" them at lateness.

Station recently bought the initial 52 20th-Fox pic and an approximate like amount from the Warners' library and figures the Saturday night time is ideally suited to their use, since it can result in hefty ratings.

Though the name of the national sponsors who bankroll the local WJAR Saturday features has not been disclosed, it's reported one of them is jointly handled by Kenyon & Eckhardt and BBDO—the

(Continued on page 44)

## WATV 'Valley' Pic Hits Aud Jackpot

On the strength of the 52 features it got from 20th-Fox through National Telefilm Associates, the station that usually ranked seventh and last in the N. Y. market pushed itself into a three-four status on showing of the first picture. WATV, across the Hudson in Newark but serving New York City as well, grabbed its largest audience share thus far during the first and second showings of "How Green Was My Valley."

Irving Rosenhaus-controlled tv indie came in third in share of audience to the CBS and NBC keys. The network stations—normal leaders in the seven-station field—ran 36% and 22% average shares from 7 to 9 p.m. last Monday (1) during the first of the two nightly showings of "Valley" by WATV. WATV got itself a 13%. Next showing, from 10 to midnight, network keys got 25% and 37.5% shares, while the second showing of the WATV pic hit 15%.

Pulse study showed that the 7 to 9 ratings for WATV gave the station quarter-hour ratings ranging from 6 to 7.3—considered excellent for the station against prime time network competition. Lowest hour from 10 to midnight was 4.0 and highest was 6.7.

## 75-MARKET SPREAD ON AAP'S CARTOONS

Associated Artists Productions is clicking along on those regional and national sales on its "Popeye" and "Bugs Bunny" cartoons. Portions of either or both series have been bought in over 75 markets by national kid sponsors.

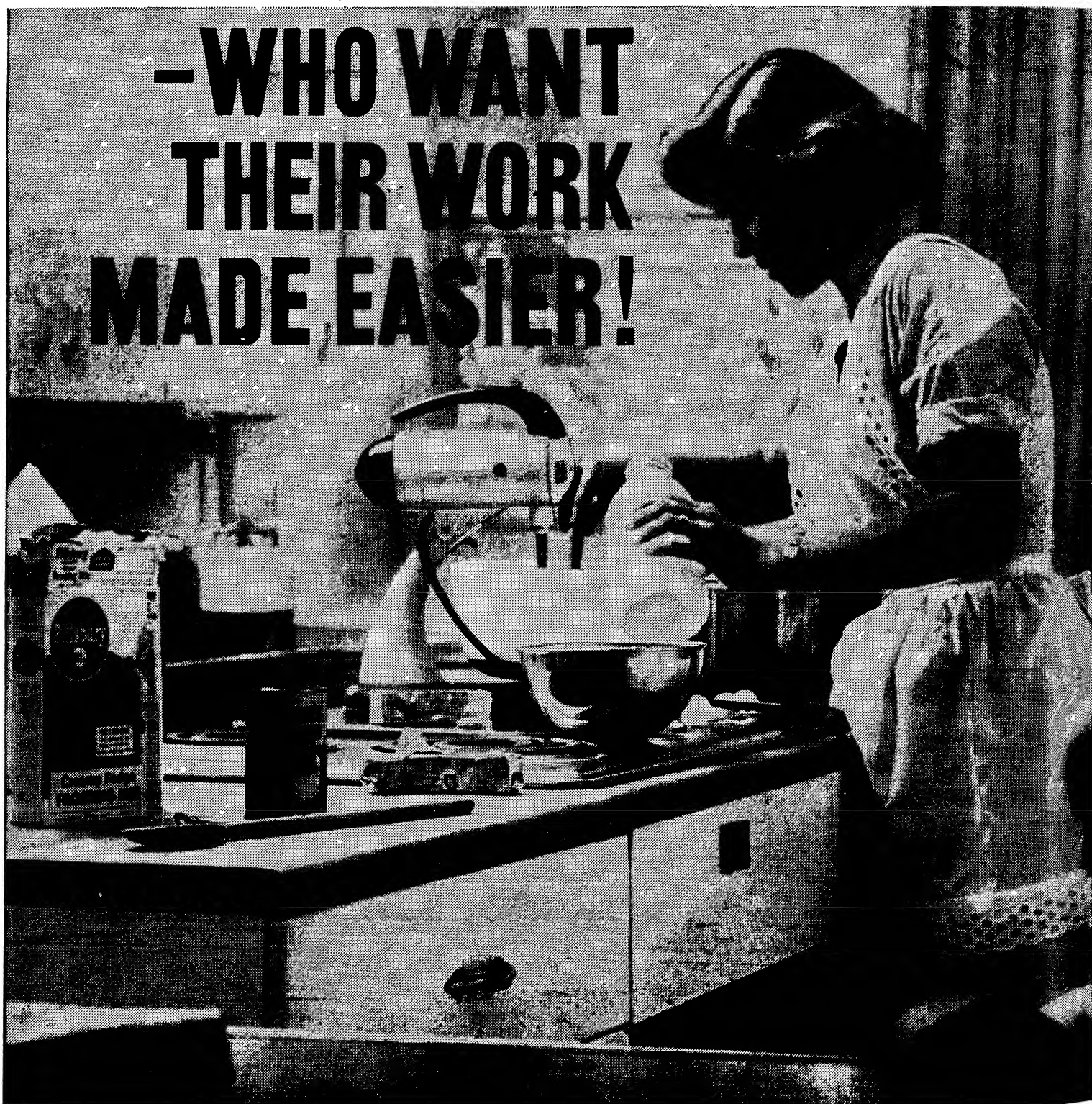
American Character Doll has slowly been extending its original purchase of a quarter-hour a week in slightly over 30 tv markets until it has bought both "Popeye" and "Bunny" in 44 markets. Remco has a quarter-hour a week in 22 markets. Both accounts, out of Webb Associates, are reportedly spending \$300,000 on the AAP product during the current 13-week cycle.

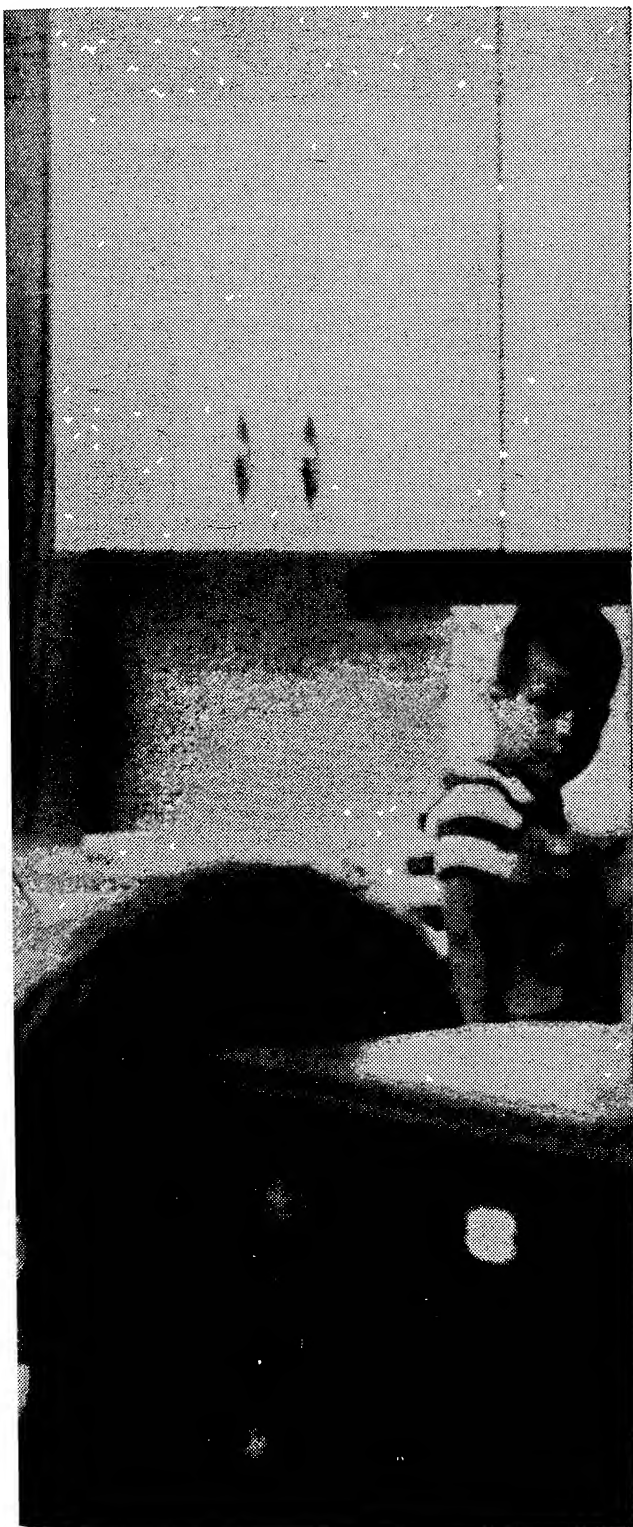
Flav-R-Straw has bought a half-hour a week in 40 southern markets for an additionally large return to AAP on animations. F-R-S came out of Dowd-Redfield-Johnstone.



# NOBODY'S LISTENING BUT PEOPLE

—WHO WANT  
THEIR WORK  
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What a time to talk about household appliances...while an average of 4,115,000 people a minute—mostly homemakers too busy for other advertising media—listen to CBS Radio's weekday serial dramas.

These programs are the strongest lineup in all daytime radio.

In one week, 20,548,000 different people hear them. And in four weeks, there are 31,791,000 different listeners.

this is the right time to buy...

## CBS RADIO NETWORK

*From left to right:*



12:00 N. **WENDY WARREN & THE NEWS**

12:15 PM **BACKSTAGE WIFE**

12:30 PM **ROMANCE OF HELEN TRENT**

12:45 PM **OUR GAL SUNDAY**

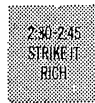
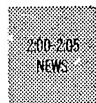


1:00 PM **THIS IS NORA DRAKE**

1:15 PM **MA PERKINS**

1:30 PM **YOUNG DR. MALONE**

1:45 PM **ROAD OF LIFE**



2:05 PM **RIGHT TO HAPPINESS**

2:15 PM **SECOND MRS. BURTON**

2:00-2:05  
NEWS

2:30-2:45  
STRIKE IT  
RICH

## From the Production Centres

Continued from page 30

abroad for U.S. publicity representation . . . Al Simon, vicepres of McCadden Production, has a new approach to admen who show an interest in his upcoming telepix series, "Courage." They'll not be shown the pilot unless they show Simon that they have a time slot and acceptable to him . . . Jim Geller, story editor of the late Screen Producers Playhouse, worked up a story while "darkened" with an eye operation. It'll show up in Oct. 13 New Republic as "Mayhem in Three-Quarter Time." It's a yarn of musical chicanery against a political backdrop.

### IN CHICAGO . . .

Edward Hitz, Chi NBC-TV sales vicepres, named chairman of the Allied Arts division of the Chicago Heart Fund drive . . . ABC veep Sterling (Red) Quinlan hosting a luncheon spread tomorrow (Thurs.) honoring Burr Tillstrom's 10th year in tv with his "Kukla, Fran & Ollie" gang . . . Electric Assn. reports 25,144 telecasts were sold in the Chi-area during August . . . NBC veep Jules Herbeux and his WNBQ color corps whipped up a special closed-circuit tincast last Friday (5) for the annual meeting of the American Assn. of Advertising Agencies' Central Region . . . WBBM-TV publicity chief Howard Mendelsohn spending his vacation in Brazil . . . John Schulz and Dick Wittwer added to Erne Walker's ABC network radio sales crew . . . Dave Kempkes has sold his interest in KIHQ, Sioux Falls, S.D., and rejoined the Chi NBC engineering staff . . . Keystone Broadcasting execs meeting the press tomorrow (Thurs.) to discuss the "Future of Radio Broadcasting" . . . Chi NBC-TV business manager Jim Troy vacationing on the Coast . . . Dan Ruffo, ex-Broadcast Time Sales, new tv film sales staffer at Filmack . . . Mary Merryfield last week completed her fifth year as editor of WMAQ's Radio Journal . . . WGN program chief Bruce Dennis hosted a meeting of the Clear Channel Broadcasters Monday (8) and yesterday (Tues.) . . . WNBQ salesman Charles Dyer acting as tv chairman of the Tuberculosis Institute's Xmas seal drive.

### IN BOSTON . . .

Duncan MacDonald, director of WNAC and Yankee net "Yankee Home and Food Show," named radio-tv coordinator of the Governor's Inter-Agency Committee for the Employment of Physically Handicapped . . . Simmons Co. and General Cigar Co. inked alternate sponsorships for WNAC-TV's "Mr. District Attorney" on Thursdays from 11:05 to 11:35 p.m. . . Warner-Lambert Pharmaceutical Co., Inc., renewed sponsorship of "Les Paul and Mary Ford Show" on WNAC-TV for 52 weeks . . . Chunky Choloate signed to sponsor "Foreign Legionnaire" over WNAC-TV, 5-5:30 p.m. Saturdays . . . Tri-Nut Margarine and Tea Council of U.S.A. both signed this frame for intensive ad sked on WNAC-TV . . . Robert S. Sinnett, national sales rep for WEEL, appointed sales manager this frame . . . Chirps Pat O'Day and Medford's Valenti Sisters signed for Carl Moore's WEEL "Beantown Varieties" . . . With WHDH as the key station in the net there will be 22 stations in four states on the Bruins-Celtics radio net this season, largest basketball-hockey hookup in the country, covering Mass., Vermont, N. H. and Me. First game for Bruins will be broadcast Thursday (11) when Toronto plays at Boston . . . All programs of WBZ-WBZA now being produced locally. Station is putting out its own four-page newspaper promoting personalities and staffers via photo layout treatment.

### IN WASHINGTON . . .

Arch McDonald, vet sportscaster for Washington Senators' games since '34, has resigned that chore, but continues telecasting Redskins' grid games on WTOP . . . Jim Tatum, ex grid coach at U. of Maryland, and currently head coach at North Carolina U., inked for a series of sports films on WTTG-Dumont . . . Donna Douglas, WTOP femmecaster, teeing off a series of shows on medical problems facing women with D.C. Department of Health cooperating . . . WRC femmecaster Patty Cavin honored at a special Pentagon ceremony for her "Salute" series reporting on military manpower problems. Show, part of Miss Cavin's regular daily airer, went network over NBC . . . "Town and Country Time," Saturday night country music show produced by Connie B. Gay, celebrated 1st anni over WMAL past week.

### IN PITTSBURGH . . .

Win Fanning, radio-tv editor of Post-Gazette, and his wife, Vicki, who spins foreign language platters on KDKA, are going to Europe the middle of November for a month's vacation. They'll visit Mrs. Fanning's native land, Germany . . . Bill Burns, veteran Channel 2 newscaster, and his wife celebrated their 13th wedding anni . . . Jan Andree, longtime announcer here on WWSW and WPIT, has left WNDP in Daytona Beach, Fla., for a staff job at WTAL in Tallahassee . . . Carol Meyer has been added to the secretarial staff at KQV . . . Cal Jones, new program manager at KDKA-TV, started in show business at 16 as a band boy for Tommy Tucker . . . Dick McCarthy, continuity director at WCAE, has resigned as technical head of the Catholic Theatre Guild here and will be replaced by Frank Tomasello, of WMBS in Uniontown.

### IN MINNEAPOLIS . . .

Richard Greene and Bernadette O'Farrell, tv's Robin Hood and Maid Marian, in Twin Cities to boost Community Fund campaigns . . . Cedric Adams, WCCO tv and radio top luminary, back from a two-week jaunt to Russia for newspaper and video-audio material and on the air again . . . Dr. John Charles Schwarzwald, here from Houston, Tex., where he managed the nation's pioneer educational tv station, KUHT, He'll take over as director of the Twin Cities' area Educational TV Corp. Channel 2 soon to be in operation . . . Robert Purell, local KEVD president, named as one of nine fund for the Republic's judges for the second annual competition for the Robert E. Sherwood Awards for tv programs dealing with freedom and justice . . . Dorothy Steiner, 1956 Florida Citrus Queen, appeared in person on KSTP radio . . . WCCO Radio brought play by play broadcasts of the Milwaukee-St. Louis crucial baseball series direct and had sponsor for shows . . . Local NTA representative Don Swartz in New York for sales conference . . . Jimmy Valentine, KSTP tv and radio personality, plays the drums for the Minneapolis Municipal band.

### IN SAN FRANCISCO . . .

KQED unveiled nine new live programs in first two weeks of October, seven of them weekly series ranging in subject matter from business ("The Brink of Success") to the future ("The World of 1980") and art ("Illusion and Reality") . . . Northern California Academy of Television plans a Masquerade Ball Nov. 17 . . . KCBS writer Don Hinkley entered NBC's comedy writing contest, scored with three skits, has departed for 13 trial weeks in Hollywood among the network typewriters . . . KRON's shooting its signal to the 11,000-foot level of the Sierra, where it's being picked up, relayed by the Mt. Grant Television Booster Service Corp. to Hawthorne, Nev., on UHF channel 70, 250 miles from Frisco, operation is non-profit, still experimental, serves some 7,000 isolated Navy personnel in mountain-surrounded pocket 90 miles southeast of Reno . . . San Francisco State College has received another \$192,000 for tv teaching from Fund for Advancement of Educa-

### Author Meets the Crisis

"U. S. Steel Hour's" production of "Sauce for the Gander," slated for tonight (Wed.) on CBS-TV with Gypsy Rose Lee starring, ran into a production snag of the first order Monday (8) when male lead Gig Young came down with a bad case of the virus, necessitating his withdrawal from the cast.

Theatre Guild cast about frantically for a replacement, and finally came up with Robert Emmett. He's the author of the play, who used to be an actor before he turned to tv scripting a couple of years ago.

## Lotsa Grid Moola For Mpls. Stations

Minneapolis, Oct. 9. In this red-hot pigskin area football again is proving an important revenue source currently for Twin Cities television and radio stations. Stage has been reached where the supply of sponsors for such programs almost exceeds the supply of air time that can be given over to them.

Already 18 such local once-a-week shows having to do with football have been scheduled by the stations here to carry through the fall. The number of these programs, airline folks believe, may hit an alltime high before the season ends, what with advertisers clamoring to bankroll this sort of fare.

All this is in addition to the networks' contributions to the pleasure of gridiron addicts.

One company, the Twin City Savings & Loan, probably the biggest local buyer of airline anyway, is sponsoring no less than four local football shows on three different stations.

If U. of Minnesota football games could be televised it's a certainty that all four Twin Cities tv stations would grab off such plums and sponsors would be plentiful, it's pointed out. However, the school operates under the National Collegiate Conference Association and there'll be only one of its contests on regional video. It hasn't been determined which this will be and no offering has been made to the tv stations yet.

All of U. of Minnesota football games will be aired play by play on radio by four commercial stations, KSTP, WCCO, WTCN, and WLWL, each of which already has lined up sponsors, and the university's own non-commercial station, KUOM. The four commercial stations also will have 15-minute preview, review and scoreboard shows, already sold, before and after the Minnesota games. WLWL has an additional 15-minute pre-game show, "Coaches' Roundup," to precede the preview. All have late Saturday afternoon scoreboard roundup programs. KSTP-TV carries the NCAA football layout with a local Conoco "Scoreboard" program following and KSTP Radio presents the NBC "Game of the Week" when there's no interference with the Minnesota contest on the particular Saturday. Another KSTP pigskin offering is the Terry Brennan show Friday nights.

WISK is set with the Notre Dame games and it also broadcasts St. Paul high school afternoon contests. WTCN airs the contests of one of the local high school conferences. A professional game telecast is offered every Sunday by WCCO-TV and WTCN-TV has U. of Minnesota coach Murray Warmouth on the air every Sunday night with his analysis and movies of the preceding day's doings and those coming up.

tion, bringing total grant to \$317,000 . . . KGO's Sherman Bazell attended NABET convention in Toronto, took lover as convention press director.

### IN PHILADELPHIA . . .

Larry K. Smith who does nightly show biz session, "Talk of the Town" on WRCV-TV, has resigned after eight years with station . . . WCAU-TV newscaster John Facenda is the narrator at season's first Student Concert of the Philadelphia Orchestra . . . Rev. Stanley K. Gambell marked 200th tv appearance (7) on WFIL-TV, with weekly feature "Bible Stories Retold" . . . Full football sked of the U. of Pennsylvania carried exclusively by WCAU for 21st consecutive year. Sports Director Bill Campbell and Byrum Saam handle the play-by-play . . . Cal Jones, former WPTZ producer later exec producer with KTVW-TV, Cleveland, has been named program manager of KTVW-TV, Westinghouse outlet in Pittsburgh . . . Tod Walworth, former sales manager for WRCV-TV, named to newly-created post of director of sales; Chet Messervy, former WRCV time salesman promoted to newly established spot of local sales manager . . . WBFG general manager Jack Mahoney after listening to tapes from 50 applicants for early morning deejay named staff announcer Tom Donahue to spot.

## Inside Stuff—Radio-TV

Many in show business, industry, the electronics, banking, etc., having personal relations with the Frank M. Folsoms, recalled their 39th anniversary party on Sept. 8, and were hard hit by the timetable knowledge that, exactly one month later, on Oct. 8, the wife of the president of the Radio Corp. of America was buried in the Gate of Heaven Cemetery in Hawthorne, N.Y. The high pontifical mass held by Cardinal Spellman, a longtime friend of the family, saw 1,500 in attendance at St. Vincent Ferrer Church, N.Y., on Monday (8) where the services of Mrs. Gladys Jordan Folsom were held. She had died suddenly of a heart attack last Thursday night (4) at their 480 Park Ave. home. The 1,500 at the services were from the arts, industry, television, electronics, merchandising and show business, all of them intimately tied to the RCA prexy's rich career as a merchant and through his multiple charity work.

General David Sarnoff, chairman of the board of RCA, influenced his No. 1 associate to accompany him on a leisurely cruise on his yacht for a few days, chiefly to "get Frank away from the strain of the sudden tragedy in his life." It is probable that today (Wed.) they will take off. General Sarnoff has also invited the president of Fordham Univ., a mutual friend, to come along.

As a matter of coincidence, Lucille and Harry E. Gould, who had hosted the acknowledged "fabulous" party for the Folsoms at their Greenwich (Conn.) estate only a month previous, likewise decided to take a long-delayed Paris trip and are shoving off by air next week. Gould, an industrialist w.k. in show biz (onetime owner of the Belasco and Lyceum theatres, legit backer, etc.) decided that "after a shock of this sort it doesn't make sense to keep driving—for what?"

Walter Winchell's VIP sideline gallery on his Friday night (5) NBC-TV preem, besides Miss Raye's comedic bit, included (but unannounced) Dorothy Kilgallen, Joe DiMaggio, Mitchell Parrish (who, of course, got that terrific personal kudos as lyricist, not to mention an invaluable ASCAP plug), Harry Cohn, Darryl F. Zanuck and his son, Lisa Kirk and Jack Entratter.

Chicago Unlimited, organization set up to focus attention on all phases of Windy City radio-television-film activity, is planning an annual award program to spotlight outstanding hometown performing and technical talent. CU prexy James Jewell is appointing a committee to work out the initial blueprint for board action at the next meeting Oct. 18.

Lee Armentrout, new director of the Talent Inc., agency, and WBBM newscaster Fahey Flynn are new members of the CU board. Outfits '57 talent directory is due out in December. It's edited by Ned E. Williams, who also puts out the weekly CU Digest newsletter.

Special "Showcase for Talent" performance for execs, producers and directors at CBS-TV will be staged this afternoon (Wed.) at the network. It's a special audition for the network brass of young talent who are about ready for use on the network's shows. Recent grads of the web's "showcase" include Jonathan Winters, Charlotte Rae and Betsy Palmer.

Today's showcase will be supervised by CBS casting director Bob Martin, with Helen Keane directing variety segments and Liam Dunn the dramatic sketches.

Acceptance of 26 members of the National Society of Television Producers into full membership of the Screen Producers Guild has increased the SPG roster to a record 180 members.

Newcomers are Irving Brecher, Joseph D. Brown, David Chudnow, Jaime del Valle, Jack Denove, Chester Erskine, William J. Faris, Don Feddersen, Frank Ferrin, M. Bernard Fox, Edward M. Gray, Paul Henning, Fred Henry, Sam Hersh, John W. Loveton, Darrell McGowan, Brewster B. Morgan, Ben Pivar, Stuart Reynolds, William Self, Stanley Shapiro, Al Simon, Louis D. Snader, Eugene Solow, William Stephens and Mark Stevens.

WLBI, N.Y., has found that taping street corner political meetings pays off.

When Democratic Presidential candidate Adlai Stevenson spoke at a Harlem rally, WLBI taped his outdoor speech, using sections of it for its newscasts. It also sold a half-hour taped portion to Stevenson backers as a paid broadcast. The indie followed the same tack when U.S. Senate aspirant Jacob Javits spoke in Harlem, netting itself another half-hour paid broadcast.

Claude Barrere is Radio Television Executives Society's new executive director. Barrere, currently eastern director of tv for BMI, takes the post on Nov. 1, same day the industry org opens offices and headquarters in the Hotel Biltmore, N.Y.

Barrere has been in the BMI job three years.

### Bert Somson on Own

Cincinnati, Oct. 9.

Bert Somson, exec v.p. of WLW Promotions, Inc., and head of the talent division the past two-and-a-half years, will enter the artist personal management field and the production of package shows for tv and personal appearances. All talent under management to Somson as well as package shows will be booked nationally by General Artists Corp., while all package shows for theatres, auditoriums and outdoor attractions will be produced under Cova Productions, N. Y., which company Somson has been named exec v.p.

He will headquarter in Cincinnati.

### Atlantic Refining Goes

#### Whole Hog on Pirates

Pittsburgh, Oct. 9.

In addition to renewing the radio coverage of Pittsburgh Pirates' baseball games next season, Atlantic Refining Co. has also picked up the rights to telecast the entire away-from-home schedule for the first time in the local National League entry's history. In past, only an occasional weekend clash on foreign territory has been shown here on the home screens.

Deal has just been announced by Joe L. Brown, general manager of the Pirates, although no figures were quoted. In past, radio play-by-play has originated here with WWSW and gone to area regional network, but there have been indications the local outlet may be changed in '57. What channel will carry the telecasts hasn't been determined yet either since KDKA-TV is the only VHF station here but may have competition before the new baseball season begins, and if that takes place, KDKA-TV will go basic NBC-TV and may not be able to clear the necessary time. It's still pretty much all up in the air at the moment, however.

Dallas—Joe Reichman, the band leader, is returning to radio here as a disk jockey when he begins a new series of programs to be aired on WFAA Monday through Friday from 1:45 to 3 p.m. on WFAA-570 and from 4 to 4:30 p.m.



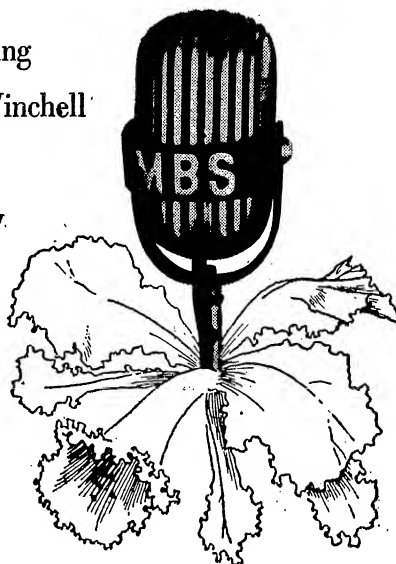


# Orchids to WW-TV



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## Radio Reviews

### CLIFTON UTLEY, NEWS

Writer: Utley  
5 Mins.; Mon.-thru-Fri., 5 p.m.  
COLE-FINDER  
WMAQ, Chicago

Newscaster-analyst Clifton Utley is back at the WMAQ mikes after a lengthy convalescence from an illness that put him out of action back in 1953. His absence left a large void in the Windy City news ranks and it's to be hoped this daily five-minute spot is a prelude to bigger things as he gains his comeback momentum.

Utley spun off eight capsule stories on the edition heard (19), plus a quickie commentary. It was a concise wrapup of the top events of the day, proving again that even a five-minute newscast can be given substance if edited and rewritten by a hep newsmen rather than merely ripped and read off the wire service teletypes.

Analytical squib contrasted President Eisenhower's initial two campaign telecasts. Utley made the point that Ike's first speech dealing with the "peace" issue was more effective than his second dealing with the farm problem because the former was backed by a performance record while the latter was largely a matter of promises. Dave.

### MINNESOTA FOOTBALL

With Dick Enroth, Halsey Hall, Bernie Bierman, others  
Producer-director: Bob McKinsy  
145 Mins.; Sat., 3:30 p.m.  
Participating  
WCCO, Minneapolis

WCCO's topdrawer team of the past few years that again brings the play by play airline reports of all U. of Minnesota football games, comprising staffers Dick Enroth and Halsey Hall and former long-time famed Gopher coach Bernie Bierman, who turned out several national championship teams, once more should have no trouble in holding its own, if not doing better than that, in competition with what the other four local stations carrying the same show afford.

In its handling of the season's opening game with the U. of Washington direct from Seattle (won by the Gophers), the trio turned in its usual bangup job. There was authenticity and vividness in the description of the action, plenty of expert opinion, skillful analysis, color, wit and music to make for a pleasing and interesting show as well as for accurate, coherent reporting.

Enroth is adept in sizing up the gridiron action and putting it into words and he also demonstrates talent in interviewing visiting scouts and in drawing out Bier-

man. The latter's opinions and analyses are well expressed and, of course, carry weight. Hall interjects color and humor and is on the ball with the commercials.

Prior to the game and afterwards there also are the usual 30-minute "Football Preview" and "Football Review" shows, giving advance dope on all the Big 10 conference games, analyzing the outcomes and supplying opinions and analysis, and sponsored by Twin City Federal Savings and Loan for the ninth consecutive year. It all adds up to a sumptuous repast for gridiron followers who can't attend the games as well as for those who do. Rees.

### GEORGIA WILDCATS

With Clayton McMichen, Junior Gilliam, Ken Rowland, announcer  
60 Mins.; Sun. 3 p.m.  
REDDY ELECTRIC CO.  
WKLO, Louisville

Long time fave country fiddler, Clayton "Pappy" McMichen, is back on radio in Louisville, with a five-piece combo, dishing out the hill tunes which established him as one of the top fiddlers and personality m.c.'s in the hill country field. At show caught, opener, he impressed as having the same flair for down-to-earth chatter, and his dexterity with the fiddle didn't seem to lose any of its old "ping" with the lengthy layoff.

Winner of many national fiddling contests, McMichen and his five-piece combo got rolling with "Old Joe Clark," and other country faves, one "Corinne, Corinna," one of the first recordings he made way back in 1925. Then the boys played "Over the Waves," "Star Dust," two guitars, and the rhythmic and noisy "Bile Tat Cabbage Down." Group dished out a number of tunes, naturally, during the 60-minute sesh, one standout "You're Someone Else's Love," voiced by Junior Gilliam, in okay style. Group came up with duets, quartets, and the like, which were plenty okay on the vocal end, as well as smooth on the background.

Commercials were well spaced, and delivered in a friendly, home-folks voice by Ken Rowland, who recently joined the WKLO staff. Return of "Pappy" McMichen to the local airlines is a welcome addition to the local talent roster, and listeners of all ages should get a kick out of hearing country music purveyed just like the good old days. Wied.

Albany — Dick Karnow, long a standard at WNEW in New York, is now program manager of WPTR.

## WBC Agrees to Drop 'Big Five' Tag at KEX

Hollywood, Oct. 9.

The "Big Five" d.j. tag now belongs exclusively to KLAC here, after Westinghouse Broadcasting Corp. prexy Donald H. McGannon last week relinquished all claims to the promotion idea for KEX, Portland, deejays.

In a letter to KLAC prexy Mortimer Hall, McGannon acknowledged, "We note from the evidence you have submitted that KLAC has been using this particular phrase since 1952. Under the circumstances of this particular case, KEX will develop a new slogan, to be adopted by its deejays, and future advertising and publicity will be changed accordingly."

## Longhaired KEAR Now A Shorthaired KOBV; Picketing Goes On

San Francisco, Oct. 9.

The transformation of longhaired KEAR to shorthaired KOBV started Monday (7).

This was the day that Dave Segal, new boss of the 10,000-watt independent, took over, with pops, capulized news and four non-union deejays working in shifts.

Segal leased the trouble-ridden "good music" station from Stephen S. Cisler last June, after it had been shut down a month by Treasury liens.

FCC approval of the lease came through early last month and later in September NABET, which held a contract with KEAR, struck the station and Cisler took it off the air.

Segal doesn't think the union will be any problem, though he's never operated in a union jurisdiction before. He brought in personnel from his Denver and Greenville, Miss., stations and commented: "If they picket, I just hope it doesn't rain or get cold out there."

The pickets, however, have moved along to the station's new studio, in the basement of the Bellevue Hotel, and a union spokesman remarked, "It's a matter of job security."

Segal, an ex-announcer who said, "I've built 10 stations in 10 years," has KOBV pouring out what he called "happy radio."

His philosophy: "We don't kid ourselves. We know we've got a lot of teenagers in our audience. But if they tune us in, their parents hear us, too. They can't stuff their ears. In four or five months we'll be the dominant station in this market."

## Tele Reviews

Continued from page 35

is found raped and strangled in a city park and her eight-year-old sister, touring the neighborhood in a police patrol car, identifies an innocent man as the "killer" who lured her sister away. (It's written by Arthur Hailey, Toronto businessman and ex-war-time pilot, whose first tv "Flight Into Danger," was seen on "Alcoa Hour" and has been sold to indie film producer Hall Bartlett.)

The upshot, of course, is that an innocent salesman is later freed by the police when it is later proved by witnesses that he was 100 miles away at the time of the crime but not before his picture and the accusation had been smeared over the front page of the city's press to best sensation circulation. It is then the task of the suspect, following his lengthy grilling by the police, to vindicate himself in the eyes of his friends and fellow citizens, particularly when a short retraction is subsequently buried and practically unnoticed on page four.

From then on, in the general accusation is that the "police had to let the guy go because they couldn't prove anything." The salesman's home is bombarded with venomous phone calls night and day, his daughter is stoned by her schoolmates, but his wife sticks by him. However, he loses account cancellations and friendship, decides to stick it out but is ready, a month later, to resign his job and leave the city with his family when it is discovered that the crime was committed by a man recently discharged from a mental institution and who has been put back in by his relatives.

"Shadow" was a spine-tingling story of mistaken identity that could happen to anyone, plus police aggression in "breaking a case," with several harsh things said about sensational press practices. James Doohan was excellent throughout as the victim of a horrible injustice. Anne Robey was splendid as his loyal wife; with Sammy Sales doing fine work as the business employer who won't believe press reports and takes the fight right into the newspaper offices. Also outstanding was Mavor Moore as a city editor governed by his circulation credo and the fact that a newspaper's job is to present the news; Ted Follows as a young reporter who believes in the suspect's innocence. Throughout were the tight production value of Syre Newman and the directorial talents of David Greene. McStay.

## Cal Nat

Continued from page 37

agent," or station relations man, will be assigned. He will act as the station contact, and any gripes the station has, it can go directly to him. Setup, according to Frank Lepore, Cal Nat manager of film and kinescope operations, will personalize the entire shipping operation and pinpoint responsibility. The station relations men will operate out of the firm's two exchanges, in Englewood Cliffs, N.J., where the web operates a complete film exchange, and in Hollywood.

Second development is in the highly expensive field of print cleaning. Cal Nat, along with NBC's research & development department, have been working with Eastman Kodak on a new film detergent which will clean prints and negatives with greater convenience and far more cheaply than the current methods. Present cleaning techniques involve the use of carbon tetrachloride, which is extremely toxic and also quite expensive. The new detergent, although having a carbon tet base, is not at all toxic and is cheap. Current print cleaning bills run about \$2 a print, which is nearly 10% of the original cost of the bill itself. The new method would be cheaper—in fact it would amortize the cost of a fully automatic cleaning machine being developed for NBC on the Coast within six months. Eastman has been working on a prototype of the machine, which would use the new detergent, but won't do the manufacturing of the machine itself.

Once completed, the machine would be installed at the Englewood exchange, giving the setup complete facilities for shipping, storing, cleaning and inspection. Currently, the exchange does everything but clean, this being farmed out to firms that specialize in the intricate process.

## WOR'S BANNER BIZ FOR YEAR'S WINDUP

WOR, N.Y., on the basis of current biz, expects to wind up the last quarter of this year with top billings of any quarter in the history of Mutual's New York flagship. October business is running 40% ahead of October billings last year.

Bob Smith Show, from 3 to 5 p.m., only two weeks on the air, is 70% sold out. Winston Cigarettes has joined Budweiser Beer as regular sponsors of the station's nightly "Music from Studio X." John Wingate's 6:15 p.m. news show is sold out, with the SRO sign up also on the morning block of programs, running from 6 a.m. to 11 a.m., which include John B. Gambling, Dorothy and Dick, and the Martha Deane show.

## Peter Shoe Coin For 'Mickey Mouse' Club

Chicago, Oct. 9.

Peter Shoe Division of International Shoes has ordered a split-up 10-week ride spanning its two big selling seasons on ABC-TV's "Mickey Mouse Club." Kiddie bootery will take over the Thursday 5:15 to 5:30 spot, alternating with Pillsbury, for five weeks starting Feb. 4, then bows off until Aug. 1 for the final five.

## KDKA-TV

Continued from page 37

WJAS, a rival station to Channel 2's radio affiliate, KDKA, and it's likely he'll accept with the understanding that he'll be able to pick up some of the financial slack with KDKA weekend broadcasts. Brant was formerly a platter-spinner there.

At the moment, no more changes are being contemplated by KDKA-TV but it's likely that there will be other local program axings or shifts when the competition finally does arrive or even sooner. That's because Channel 2 becomes a basic NBC-TV station when Pittsburgh ceases being a single-channel market in the VHF field and many shows now scheduled are in time slots which will go to the network.

## 12-Year-Old Minds

Continued from page 37

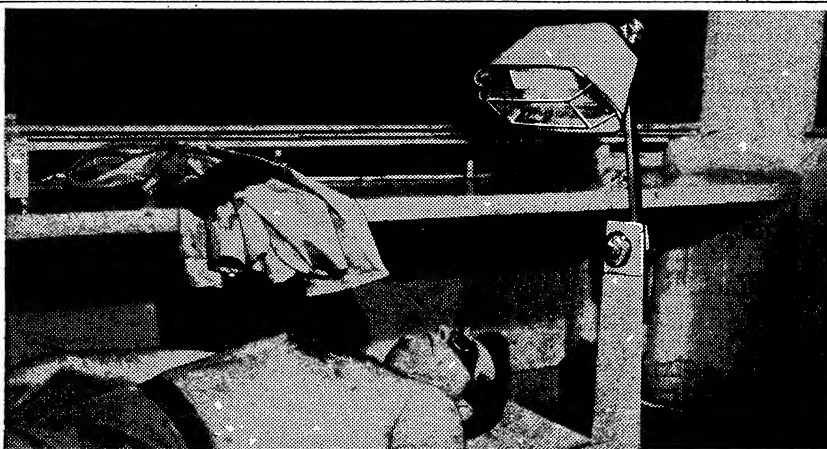
new shows can perhaps be traced to one basic problem: "there's nothing wrong with Hollywood, with the movies and with tv, except for those people who have become lost in their white tower egos and have forgotten that the audience is composed of people just like themselves."

Since arriving on the coast, Menkin has sold seven scripts in just under five months.

"Writers," believes, "never had it so good. I hear gripes here and there, but the truth is the writer is sitting pretty. Naturally, some guys will like your stuff and some won't. The secret is to live with the guys who like your style."

Before coming to the Coast, Menkin wrote and sold more than 300 radio and live television scripts.

"The difference between live and film writing and production," he concludes, "is that in film you sometimes get a chance to come home and see your family."



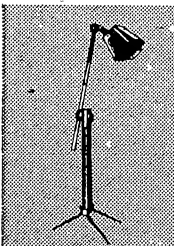
Rex Everhart and other stars of hit "No Time for Sergeants" use the Hanovia Health Lamp to acquire a healthy Bermuda "glow" between scenes. None of the company of 35 men and one girl use make-up.

## Summer "Sunshine" Backstage Eliminates Need For Make-up

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Plus, infrared heat rays that soothe and relax tired muscles, pep you up for that special matinee or Sunday performance. Get your Hanovia Health Lamp at your department, surgical supply, or appliance store now.

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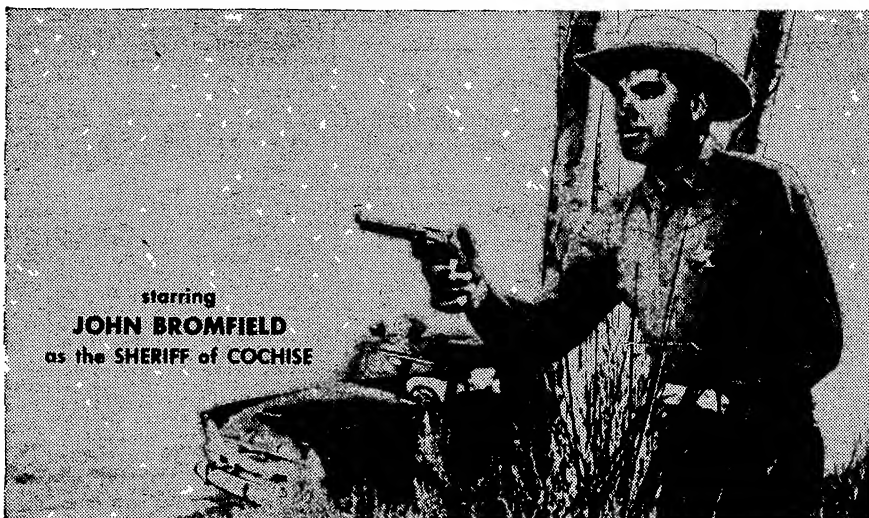
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produced for NTA by *Desilu*

Never before has a syndicated film series been sold in 125 markets prior to its appearance on the air. That's the track record already chalked up by "THE SHERIFF OF COCHISE," the terrific new action-packed modern western police series.

Produced for NTA...first in TV film distribution...by Desilu, first in TV film production...It's a sure-fire way to get in the saddle with big audiences and big sales. So let "THE SHERIFF OF COCHISE" cover for you...while there's time.



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New York.

Editor, VARIETY:

Your article headed "If It's 'Live' You're Not Dead" does film programming, in my opinion, a grave injustice. On the basis of "Jeanie" alone receiving unfavorable reviews, the article indicates that it is daring the gods to film a situation comedy, and states the networks are "dead set" against this policy.

This hardly seems to add up to the facts. How long has "I Love Lucy" been on film? And "Private Secretary" and the Danny Thomas show? Doesn't Jack Benny do live and film shows? Hasn't "Father Knows Best" a notable success—on film?

You mention NBC's insistence on doing "Stanley" live. This did not seem to stem a tide of critical drubbing most daily paper reviewers gave the program. In VARIETY's review, you point out the nub of the problem—the program, irrespective of whether it's on film or live, is largely dependent on the talents of the writers. Certainly you will agree that no writer writes "down" for a film comedy anymore than he may write "up" for a live show.

It is also true that a quality film producer will not abide an unfunny show, even if it is in the can, and it's also true that virtually all program contracts between advertiser and producer have a "quality approval" clause whereby the sponsor can refuse to accept a program not up to par.

In sum, it's the show that counts—not the fact that it may be live or film.

Michael M. Sillerman  
(Television Programs of America)

## Golden's European TV O.O., Huddles in Britain

Bankers Trust Co. amusements assistant v.p. Herb Golden sailed for Europe yesterday (Tues.), accompanied by his publicist wife, Trudy, for a once-over of British and Continental television. It'll be his first look at the British tele set-up since the commercial operation was launched there, and he'll confer with British telefilm producers as well as his London office.

While in London, he'll also meet with Television Programs of America prez Milton Gordon, abroad for a short visit. It was Gordon, Golden and the Bankers Trust London office, incidentally, that set up a unique sterling arrangement on the filmed-in-Britain TPA series, "Count of Monte Cristo." Golden, during his five-week tour, will also visit Copenhagen, Amsterdam, Berlin and Vienna.

### WABC-TV'S CARTOON BUY

To hypo its kid outlook, WABC-TV, N.Y., bought the 179 Walter Lantz cartoons from Guild Films. Station will begin using the new material after the first of the year. Day and time are to be chosen later on.

### FESTIVAL FOR ANIMATORS

N.Y. Screen Cartoonists to Feature Exhibits of Vidpix Companies

Screen Cartoonists Local 841 has set plans for an annual festival of the New York union's work, with the first annual shindig set for the Grand Ballroom of the Pierre Hotel Nov. 26. Festival is to be called "Animation One," and will feature exhibits by the 20 top animation production companies and the 450 members of the union. Also set is a special 90-minute film featuring the work of each studio. Participating producers will include Cinefects, Academy, Anderson Craig, Animation Films, Bill Sturm, Storyboard, CBS-Territory, UPA Pictures, Transfilm, Bill Sturm, Shamus Culhane, Film Graphics, Film Art and Film Creations.

### CINADER EXITS WM

TO JOIN CAL NAT

Bob Cinader has resigned from the William Morris agency to join California National Productions, the NBC film subsidiary, as assistant to v.p.-general manager Bob Levitt. Cinader is already installed at Cal Nat.

At the Morris office, Cinader handled the Sheldon Reynolds and Hal Roach Jr., accounts and also specialized in the foreign vidpix and theatrical field. At Cal Nat, apart from his administrative duties with Levitt, he'll also specialize in international operations, both in production and sales. Cal Nat won't set up a foreign department for the time being, the feeling being that there isn't enough coin in overseas tv to justify it. Meanwhile, the subsid has foreign representation through various NBC, RCA and privately set affiliations.

### Ziv 'Science Fiction' To Star Poll-O-Meter

Hollywood, Oct. 9. Poll-O-Meter, tv rating system which measures viewers electronically from antenna emanations, is the plot gimmick of a Ziv Tv "Science Fiction Theatre" stanza currently before the cameras.

While "Science" story is make-believe, segments showing to operation of Poll-O-Meter will be factual, straightforward exposition on how the system works. Story hook has the Poll-O-Meter uncover a strange, unauthorized video channel in operation.

### Tim Holt Series

Hollywood, Oct. 9. Theatrical pix team of Jules Levy, Arthur Gardner and Arnold Laven plan to enter the telefilm field with "The Gunfighter," a series to top line Tim Holt. Trio are currently making "The Kraken" for UA release, with Laven also directing and with Holt as star. "Gunfighter" pilot will be filmed after completion of the feature.

### Pact 'Lucy' Scribes To New 3-Year Deal

Hollywood, Oct. 9. Madelyn Pugh Martin and Bob Carroll Jr., head writers of Desilu "I Love Lucy" show, have been signed to a new exclusive three-year pact by Desi Arnaz, firm topper.

Besides scripting chores on "Lucy," the pact provides for the pair to create new pilots, tv spex and possible theatrical features. Ben Benjamin of Famous Artists agency negotiated the deal.

### 20 SCRIPTERS TOIL IN 20TH'S TV VINEYARD

Hollywood, Oct. 9. Michel Kraike has been handed a supervisory assignment over format and pilot preparations for a new TCF-TV Productions series, "How to Marry a Millionaire," in addition to his administrative duties with the 20th-Fox tv subsid. Also assigned to the "Millionaire" project is scripter Bob Eisenbach.

Meanwhile, Kraike disclosed last week that 20 scripters are currently working on various 20th video projects. Under "20th-Fox Hour" producers Peter Packer, Sam Marx and Ben Feiner Jr. are screenwriters Curtie Kenyon, Maurice Lerner, Lee Lieberman, Clark E. Reynolds, Kitty Buhler, Teddi Sherman and Harry Kronman. "Broken Arrow" scripters, under producers Mel Epstein and Alan Armer, with Marx supervising, are William Lively, Wallace Bosco, David Victor, Herbert Little, Jan Leman, Ted Thomas, Wilton Schiller, Val Scott, Gerald Drayson Adams, Lawrence Goldman, David Chantler, Jess Carneol and Kay Lenard.

### Tony Curtis, Linkletter Set for 'GE Theatre'

Hollywood, Oct. 9. Tony Curtis and Art Linkletter have been set for video dramatic roles in upcoming CBS-TV "General Electric Theatre" stanzas, the former making his telefilm debut in a vidpic to roll in January.

Curtis originated the idea for the stanza, which Barnaby Conrad is whipping into teleplay form. Linkletter will top line "The Big Shooter," with scripter Frank Tashlin directing his own yarn, to lens in mid-November. Revue Productions shoots the GE series at the Republic lot.

### Upbeat in Timblurbs

Hollywood, Oct. 9. At least 25% of teleblurbs made by Playhouse Pictures, local firm, during the coming year will be in color, according to Adrian D. Woolery, prexy. Cost will be a third higher than black-and-white, because of added lab work, Woolery noted.

Among sponsors buying the hued tv plugs from Playhouse are Ford cars, through J. Walter Thompson ad house, and Smokey Bear fire prevention spots, through BBDO.

### Leo the Lion

Continued from page 37

Metro pix, to be shown Monday through Friday at 10:15, a different picture each night: Lavigne Perfumes, Helen Curtis, Liptons, Gallo Wine, Glim, Parliament Cigarettes, Kleenex and Morton's Pot Pie.

The Los Angeles indie, like most of the other stations telecasting the Metro product, has raised its rates for the pix. It now charges \$800 per one-minute spot for the Metro product which begins at 10:15 p.m., as compared to the previous \$500 in that time period. The Colgate Metro every Friday night at 8 p.m. theatre will kick off Friday (12) with "Thirty Seconds Over Tokyo."

### Denver Also Hikes Rate

Doing very well in coralling national spot business for the Metro product is KTVR, Denver, where the library will be launched this week, with participation costs raised \$100 to \$150 per minute spot. The Denver indie is programming the vintage Metro theatricals at 9 p.m. six nights a week, plus a matinee at 3 p.m., showing a different picture in each time slot, each day, at least for the beginning period. National spot buyers riding the Metro theatricals there include Colgate, Lever, Armstrong Tires, Maischewitz Wine, Liptons, Sinclair Oil, Seaboard Finance, General Motors, Ralston, Old Golds, Whitman Sampler, American Chicle, Grocery Store Products, Chrysler and Oven Magic.

In Philadelphia, where network strength is more pronounced, WFIL is having a tougher time with national spot biz on its feature programming, a factor separate and apart from the local spot biz the Triangle ABC affiliate may attract. WFIL, which has bought the RKO library as well as the 52 from 20th-Fox, has been programming Metro features in its Saturday night theatre starting at 7:30 p.m. It also telecasts its own theatricals Sunday afternoons. To date, Procter & Gamble is the only big national account out of New York inking with WFIL.

The Marx Bros. "A Night at the Opera" kicked off the Metro library on Monday (8) in Seattle over KING, and ABC affiliate. KING is programming the Metro pix at 10:45 p.m. every night of the week, with a different picture each night. It has doubled the cost of spots for the Metro time slot from \$75 to \$150. So far, indicative of the market-by-market buying of agencies, it has not garnered any national spot biz to ride on the Lion's back. Other factors complicating the KING picture were the lateness of its announced plans for the Metro telecasting.

In the exploitation department, each of the stations bowing with the Metro library has used extensive hoopla and promotion in kicking off the programming. The gimmicks have varied from beauty contests in Denver to free popcorn being given out in Seattle, as well as the use of Metro's movie trailers for telecasting. Monroe Mendelsohn, Metro-TV promotion director, has just returned from a 12-day tour of the preem markets. He expects to conduct similar tours aimed at coordinating and building promotion plans in at least the top 25 markets.

### Act of Providence

Continued from page 37

same houses handling "Hit Parade" sponsorships. Network is understood to have minimized its gripe with WJAR, although it's figured to be quite upset nevertheless. Reason for failure to voice loud objections to the WJAR maneuver is thought to be the network fear of retaliatory Federal legal pressure.

The silent threat of Government intervention may, in fact, be the key to opening the floodgates through which many tv affiliates at the three networks recapture fringe time now used for web programming.

WJAR is known to be mulling the idea of moving another feature film batch into Sunday at 10:30, which is now station time. Since the station is concentrating on the weekend nighttime audience, it's considered a possibility they'll ultimately withdraw from the Friday "Tonight" performance.

## SG Sets Ade Hult.

### As Sales Director

Ade N. Hult, former veepee and member of the board of Mutual, has been appointed director of sales development of Screen Gems.

Pierre Marquis, in a realignment of his duties, was named director of sales planning.

In other sales expansion moves, George Hankoff, former New York State representative, has been promoted to the mid-Atlantic area where his territory will include Philadelphia, Baltimore and Washington, D.C. Marvin Fraum has been appointed to take Hankoff's place in New York State.

William Connelly Jr., headquartering in Pittsburgh, will cover West Virginia, Eastern Ohio and Pennsylvania. Additional sales personnel include Stephen John O'Connor, formerly an account exec with Guild Films, appointed as mid-Western area sales representative, George Fisher, formerly with National Television Associates, has been assigned to the mid-western area as well, joining O'Connor in the territory. Roy George and Jack Eisels have been appointed southern sales reps.

### 5-DAY WEEK HIKES

#### 'SUPERMAN' COSTS

Hollywood, Oct. 9.

Five-day work week currently in force here is the primary reason for the 18% hike in production costs on "Superman" telepic, according to Whitney Ellsworth, exec producer. In annual "Superman" report, issued last week, Ellsworth reported the hike over 1955 costs.

The shortened work week has boosted per-day labor, rental and processing costs, but other factors have been the wage increases recently granted thespans and IATSE crafts, and a hike in various taxes affecting telefilming. Also, participation in the IA pension-welfare plan has become obligatory this year, instead of voluntary as in the past, Ellsworth pointed out.

### Dub 'Reader's Digest' For Foreign Marts

Hollywood, Oct. 9.

With NBC-TV exercising its option on the "Topper" telefilm series for 1957, producer-packager Bernard L. Schubert huddled with producer John W. Loveton last week on a batch of 39 more stanzas.

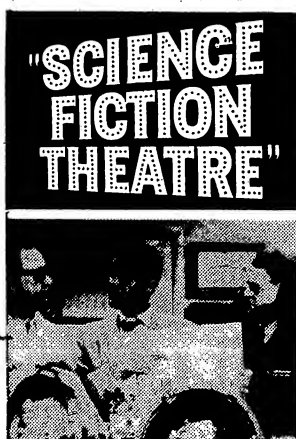
Schubert also huddled with producer Chester Erskine last week on plans for 39 more "Reader's Digest" vidfilms, following his purchase of the property in a \$2,500,000 deal. He's also planning to dub the 65 existing "Digests" into French, Italian and Spanish for overseas markets.

### NTA Short Subject Unit

National Telefilm Associates has set up a short subject department to handle its 1,400 Paramount library, which will be housed independently of NTA and will be headed by vet shorts exec Morris Roizman. Under Roizman, formerly with March of Time and Fox Movietone, will be Frank Soule, who's been handling the library up to now at NTA.

Entire unit will be housed at Pathe Labs on 106th St. in New York, with Roizman coordinating his activities through NTA booking chief Lynne Krauthamer.

## ZIV HAS THE HOT SHOWS!



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Groucho Marx,  
Disneyland,  
What's My Line  
and many others.

ARB-Jan. '56

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This woman enjoys housework. And WCAU Radio is why. She's part of its huge captivated audience that laughs and sings and muses and chuckles through daily chores. In Philadelphia, you see, when the lady of the house is at home, she turns to WCAU. We know because Pulse indicates, report after report, the top five women's participating programs are all on WCAU Radio. That's WCAU magnetism for you.

**WCAU, WCAU-TV** *The Philadelphia Bulletin Radio and TV stations. Represented nationally by CBS Spot Sales. By far Philadelphia's most popular stations. Ask ARB. Ask Pulse. Ask Philadelphians.*

## Radio's Lower-Cost-Per-1,000

Survey of Coast Daily Readership Demonstrates  
Best Buy For Ad Dollar

Hollywood, Oct. 9.

A survey of L.A. metropolitan paper reading conducted by Pulse Inc. for the Southern California Broadcasters Assn. shows that radio is the best bargain for the advertising dollar, according to SCBA prexy Frank Crane. Results of the survey, conducted for by 40 SCBA member-stations, measured the impact of newspaper ads on readers.

According to Crane and Pulse Coast topper Ed Kahn, the survey firm chose a 24-hour period and questioned families on the page-by-page-impression of various ads in the four L.A. metropolitan papers. Crane commented that the survey is an attempt to set up a common measure of results between newspaper and radio ad copy.

Findings disclosed at an SCBA membership meeting last week, to be used in a presentation to prospective advertisers, show that:

Among the four metropolitan papers here, 15% of Southern California families read the Examiner; 16%, Herald-Express; 12%, Mirror-News; 19%, L.A. Times. This totals 62% of homes in L.A. and

Orange counties, but radios are found in 97.2% of these homes, Crane noted.

Generally, the larger the newspaper ad, the stronger the impression. However, strongest impact comes from large ads with adjacent reading matter (i.e., seven columns of an eight-column page). Ads smaller than a half-page draw far less attention than the space would indicate.

In drawing a comparison between cost-per-thousand of newspaper and radio advertising, Crane pointed out that a Times quarter-page costs \$564.30; draws on the average a 2% readership. One spot on 13 L.A. stations costs a total of \$413 and reaches an average between 24% and 27% of all Southern California families.

In another comparison drawn by Crane, a single-time sponsorship of a morning radio news show cost \$40; drew a 4% rating (or 76,000 families), thus cost 52 cents per 1,000 listeners. A full page ad in the Times, bought by a department store during the survey period, cost \$2,251, drew a 9% rating (171,000 families) and cost \$12.61 a 1,000 readers.

"We're not anti-newspaper," Crane concluded. "Newspaper ads do get results. But radio gets results at a lower cost-per-1,000."

### Arnold & Flynn New KTLA Management Team

Hollywood, Oct. 9.

Lew Arnold and Henry Flynn have been named the new "management team" at KTLA by Bernard Goodwin, vicepres of Paramount Television Productions. Arnold has been managing the indie since the death of Klaus Landsberg. Flynn comes over from CBS. Another appointment was that of Robert Mohr as general sales manager of the station. Arnold will be station manager and Flynn his assistant.

Arnold was formerly with DuMont Broadcasting Corp. in N.Y. as executive assistant in the management of the company's stations there and in Washington. Previously he was with BBD&O in Manhattan. Flynn was in sales and public relations at KNX before being transferred to N.Y. by CBS and later became manager of radio spot sales. Mohr left MCA six spots ago to join KTLA as talent director and advanced to executive administration.

### Doug Edwards

Continued from page 28

the late-night period as a necessity for such a show, not only because of the added preparation involved but because of the completeness of the news at that hour.

On the personal side, Edwards regards his coverage of the Andrea Doria sinking as his top story, and the political conventions this year as the most frustrating. There's a striking sidelight in the Doria coverage that points up the power of television. Edwards drove and trained up to Quonset Naval Station near Providence with his director, Don Hewitt, early on the morning of the sinking, but once there, with other newsmen services, couldn't get to first base on getting to the scene of the disaster.

While time was wasting, a naval commander recognized Edwards, and after being convinced it really was he, offered any mode of transportation he wanted. At this point, nobody realized the Doria was really sinking. After rejecting a cutter because of time limitations, Edwards requested an amphibious airplane, and all the newsreel gang got in. When the plane reached the scene, the ship was listing badly, and 20 minutes later, it sank. If the particular commander hadn't recognized Douglas, it isn't likely there would have been any films at all of the actual sinking, since the other newsmen people had been stalled on the base for hours.

As to the conventions, Edwards agrees they were definitely on the boring side and that something will have to be done to change either the conventions or the cov-

erage in 1960. But apart from that aspect, he found them particularly frustrating in his on-the-floor coverage, when, for example, he'd have a hot interview set and then couldn't use it because control room had to keep the cameras on something else or because of quicker competition (while control was telling him to hold the interview for a few more minutes) or because of technical breakdowns.

Best gag of the convention, Edwards recalls, concerned the CBS cameraman who was handling the portable Intec camera. Loaded down with all sorts of weird-looking portable equipment like the rifle-stock camera and the transmitter pack, the cameraman also had long lean features and wore a goatee. One member of the Oklahoma delegation walked out on the floor and over to the cameraman, and pulled the old space-man gag, "Take me to your leader."

### 'Creative TV'

Continued from page 27

ology and situation comedy genre. There is, of course, a precedent for such action, Eastman Kodak taking a \$1,000,000 rap a couple seasons back in dumping a bundle of "Norby" tins after only a few weeks of sponsorship. But what was then a rare incident could well be taken in stride before many more weeks have elapsed.

Even back in the early blueprint stages when it became increasingly evident that '56-'57 would be a run-of-the-mill-or-less season, the something-to-look-forward-to anticipations were derived almost exclusively from such program areas as the "Playhouse 90" dramatic series on CBS, the "Omnibus" excursions and the still-to-come "Producers' Showcase" attractions on NBC. Nothing has happened to alter the picture, save perhaps for such rare instances as Walter Winchell's how on a promissory note and Dinah Shore's delightful initial spec preem of the season.

The fears go beyond cancellations. Poor or mediocre fare can arouse a wave of protest tuneouts. Until now the whole economy of tv, with its spiraling rates, has been predicated on bigger and bigger audiences for shows. But with the medium now facing two basic problems (1) a strong three-network competition which automatically divides the audience and (2) the hiatus on exciting new programs, the very rate structure of network television can be imperiled.

### Coast Preps New Entries

Hollywood, Oct. 9.

Although the new tv season is but a few weeks old, Hollywood vidpix producers, anticipating a hefty crop of sponsor axings, are prepping pilots for the January selling season and for next fall. It marks the earliest period in recent history that producers have started readying pilots for the ensuing season.

Reinforcing producer belief that there may be a heavy mortality rate in January—when the current 13-week cycle ends—is the fact that a number of new entries have gotten off to a shaky start, both rating-wise and from a critical viewpoint.

Among the production outfits and individual producers planning pilots are Revue, Pine-Thomas, NBC-TV, CBS-TV, Desilu, Fletcher Markle, Edward Alpersen, MCA (via one of its tv subsids), Ziv TV, Frank Rosenberg, Edward Small and Four Star Films.

### GOP-Dems

Continued from page 27

bers of Congress is as important as the "drive safely" and other public service campaigns for which time is donated.

Jack Poor, president of Mutual, told the subcommittee that the "equal time" law is impractical because compliance requires a network to grant time to candidates of minor as well as major parties. Meanwhile, the Stevenson-Kefauver Campaign Committee began a nightly five-minute radio program on CBS, originating in Washington, designed to bring voters news and comment on the political scene.

New Orleans—Nick Gearhart, former news director at KTBS-TV, Shreveport, La., has assumed his new post as news director of WDSU radio here.

## NTA Launches Film Web

Continued from page 1

couple of years back, with Rainbow paying off Paramount for its share. NTA made its deal with Rainbow for a reported \$750,000.

Perhaps more important is the fact that the NTA film network is actually getting off the ground, albeit without sponsorship and no firm product beyond the six Rainbow films. Plans for filmed network setups of various types have been in the works for six years and more, but none has actually taken to the air, though some have come close to fruition. NTA will be the first actually to commence operations.

The Rainbow acquisition, though involving a desirable group of films, is actually a stopgap until NTA's negotiations with 20th-Fox for additional product reach fruition. On the basis of the track record set by NTA's station sales on the group of 52 20th features it acquired just a few months ago, it shouldn't have much trouble.

The 52 films are now sold to 125 stations for an aggregate gross of \$3,500,000. 20th should be pleased with that, since it participates in profits after-distribution and print costs are deducted off the top and the \$2,300,000 guarantee to 20th is paid off. On the basis of a \$3,500,000 gross, and assuming a print-distribution cost of 30%, the net comes to \$2,450,000, which leaves a profit even after the down payment to 20th is completed. 20th participates in this profit. Moreover, that gross is based on two- and three-year licensing deals with stations, which means the second time around on the pix will be all gravy, less a diminished distribution cost.

### Still Unsponsored

Meanwhile, however, until the 20th deal for product for the exclusive use of the film network—as distinct from local station sales of the pix as in the case of the current 52—is consummated, the NTA Film Network is sponsorless. Fact is that the last-minute homestretch race for product left the NTA salesmen nothing to sell to sponsors until just last week. Once the 20th pix and other properties are set, however, NTA doesn't anticipate any sponsor shortage on the basis of interest expressed in the network venture.

Idea of a film network is not new—in fact NTA prez Ely Landau worked on one five years ago which failed to come off. In principle, it's the same as any other network in that the programs are supplied from a central source, they and the time of the affiliated stations are sold by a central agent, and stations and networks maintain an affiliation relationship under which the station provides time and the network provides program, sponsor and compensation. The basic difference is the absence of any physical interconnection, along with the fact that the same program may be playing on the affiliated station at different days and times of the same week. It's contended, however, that physical distribution of cans of films to stations is infinitely cheaper than transmission over a coaxial cable, even if simultaneity is sacrificed, and the result-

ing cost to sponsors is considerably lower.

Fact that NTA has made the grade where others have failed is due to three basic reasons: (1) the availability of top feature film product along with its growing acceptance by stations and advertisers; (2) NTA's resources and its film industry contacts made through its track record on feature film sales; and (3) the fact that NTA has not tried to accomplish the impossible, to try to clear prime evening time throughout the country, but has instead gone about setting up the economics of a Class B time operation. Initially, the NTA film network will operate on the basis of 90 minutes a week of programming, constituting one feature film showing sold to multiple sponsors.

### Stabile Claims Contract Breached in 92G Suit Vs. Lewis & York Prod.

Los Angeles, Oct. 9.

Breach of contract suit asking \$92,000 damages has been filed by orch leader Dick Stabile against York Pictures Corp., Jerry Lewis and four Does, on the grounds that he was not permitted to carry out commitments for theatrical and telefilm scoring work and recordings. Superior Court action is specifically hinged to Jerry Lewis' "Delicate Delinquent" feature film, a projected series of 39 telefilms, and scheduled recordings for Norman Granz's Verve Records.

Stabile, represented by attorneys Samuel Zagon and Marvin Manuel, charged he had an oral agreement to be musical director of the telefilm series at \$1,000 per vidpic and was to have been musical director for the feature, for which chore he valued his "reasonable" services at \$7,500, and to backstop Lewis on disks, a job valued at \$480. Stabile contended he also had an oral agreement to serve as musical director for a year at \$1,000 per week.

Defendants, he charged, repudiated all these agreements. In addition, he contended, they are indebted to him in the amount of \$1,500 for services rendered in connection with a New York telephone.

Stabile was musical director for the team of Martin & Lewis for several years. When the splitup of the comedy team was disclosed a few months ago, Lewis reportedly quipped, "I've got custody of Dick Stabile."

### Ziv's World Subsid Pacts 85 New Outlets

A total of 85 new radio station clients and 97 station renewals have been signed by World Broadcasting System, the Ziv subsid packaging local radio programming.

The sales were made during the summer period, extending from May through September, traditionally the slow season in radio.

## RADIO SELLS

no matter  
when  
people are  
listening!



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In Southern New England—where family retail sales are 9% above U. S. averages—34.1% of all adult listeners are listening before 7 A. M. And almost EIGHT TIMES as many are listening to WTIC as to any other station serving the area.

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(SONGS YOU HAVE MADE LOVE TO AND BY)

*Booked solid by William Morris Agency*

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**Roberta's Decca Album Is Selling Large**

*Next Stand:* Elmwood Casino, Windsor, Ontario — November 5

*Then:* The Town Casino, Buffalo, N. Y.—Thanksgiving Week

*Then:* Latin Casino, Philadelphia; Chez Paree, Chicago; Eden Roc, Miami Beach, on the bill with Star Joe E. ("E" for Entertainment) Lewis . . . Roberta Sherwood and Sammy Davis Jr. (Mr. Wonderful) co-star on the October 19th WW NBC-TV Variety Show.

• • •

## THE WALTER WINCHELL NBC-TV SHOW (IN COLOR)

*Sponsored by Old Gold Cigarettes and Toni Home Permanent*  
Friday Nights, 8:30 to 9 (128 Stations Coast to Coast)

WW's Mutual-Don Lee Network Newscast, Sundays at 6  
(600 Stations Coast to Coast)

The second WW show on NBC-TV October 12th will star Martha Raye and her daughter, Melody, also David Wayne, star of "The Loud Red Patrick," Don Cherry and his beautiful bride, Sharon Kay Ritchie (Miss America 1956), also Bil and Cora Baird and their marionettes.

The Walter Winchell NBC-TV Show Director-Producer: ALAN HANDLEY

To all Show Business . . . Go to the Palace Theatre on Broadway and take a lesson from JUDY GARLAND. A Real Star!

P. S.: LISA (My Fair Lisa) KIRK, now breaking all records at the Persian Room, Hotel Plaza, New York, will make an unprecedented move (according to *Variety*), to the Waldorf-Astoria's Empire Room next Monday. Eartha Kitt succeeds at the Persian Room October 11th. Happy Hitt Kitt!

TO MR. AND MRS. HOLLYWOOD:

Thanks for the way you embraced Roberta. I leave Her in your Hearts.

—WW

## Steve Allen Sparks a Trend On Trendex, How Dailies Interpret 'Em

On his "Tonight" show recently Steve Allen aimed a barb or two not only at Trendex but at the manner in which some newspapers use and interpret the ratings. Allen has been quick on the draw before, on this and other hot topics, but this is believed to be the first time that any performer has come forth with such extended wordage on audience measurements on the air—with particular attention, of course, to the overnight 15-city Trendex service.

Hidden behind the whole tirade (given by the comic in the "genitally acidulous" manner typical of the Steve Allen style) was the question of the propriety of lay newspapers disseminating news and views on ratings. Allen's observations, made—perhaps coincidentally—shortly after his network (NBC) issued an edict forbidding its press dept. to disclose ratings from all services, follow.

"I've made remarks here before about the matter of the press' treatment of tv rating systems. Notice, please, that I do not make light of the ratings themselves. While none of the systems can be classified as scientifically accurate, they nevertheless do serve a purpose.

"But I would like to point a very rigid finger at the custom some tv columnists engage in of exaggerating the matter of ratings out of all sensible proportion. I suppose I should say here now that I am not talking about my own ratings.

"I have here in my hand clippings from two New York papers,

from which I will quote comments concerning the ratings of the Sid Caesar and Lawrence Welk shows on Saturday night (Sept. 22).

"Before I do that let me explain that the Trendex rating system is recognized in the trade as the least scientifically accurate. Its chief value lies in the fact that it offers fast service. We are a nation of 160,000,000 people and most of us watch television. The Trendex people can tell you Monday morning what your rating was on Sunday night and do you know how they arrive at it? By telephoning about a thousand homes in 15 cities. That's why the Trendex is called Trendex. It doesn't really give an accurate rating and it doesn't pretend to. It simply indicates a trend. But that, as I say, is background. Now... as to Saturday night; Sid Caesar had a 21 rating and Lawrence Welk had a fraction of a point higher, 21.8.

"In actuality it may well have been that Sid had more people watching him. We will never know for sure. In a few weeks when the other rating reports come in we will have a better idea, but it seems safe to say that to all intents and purposes Sid and Lawrence Welk were neck-and-neck Saturday night. Simple?

"All right. I have here one clipping which says, 'Lawrence Welk reversed the first week standings by giving Sid Caesar a Trendex trimming Saturday night, 21.8 to 21.0.'

"The other column says, 'Lawrence Welk walked all over Sid Caesar Saturday night... according to Trendex, 21.8 to 21.0.'

"Now since Lawrence Welk did not 'walk all over' Sid Caesar Saturday night I leave it to any amateur psychologists among the audience to tell what this phrase really means... Perhaps it suggests something interesting about the people who write things of this sort."

San Francisco—KNBC, which has been closing shop at midnight for almost five years, will go on a round-the-clock schedule starting Oct. 10. Main impetus to resumption of 24-hour broadcasting is signing of deejay Jimmy Lyons for Wednesday-through-Sunday 1 a.m. show from midnight to 2 a.m. under sponsorship of Max Weiss' Tin and Fallen Angels, pair of Frisco jazz spots.

## Italo Quiz a National Issue

### Notary-Judge Dropped From TV Show Accused of Favoring Contestant

Rome, Oct. 9. The Hal March-Randolph Churchill episode on "\$64,000 Question" has had an echo of sorts in Italy, where "Lascia o Raddoppia," the local equivalent of the U. S. telequizzer, reigns supreme with an undisputed hold on millions of Italians. RAI-TV, the government subsidized sponsor of the Italo show, today announced it had accepted the resignation of Nicolo Liveri, the show's notary-judge, designated to sit in on every broadcast and settle controversial cases, of which the local quiz show has had more than its weekly share.

Resignation came on the heels of a case which gained national attention this week, in which Liveri was accused of having favored a contestant (with a supplementary question, after she had already missed one) because she was the wife of a famed singer (who works for RAI-TV). A second accusation, on the part of listeners and some papers, was that he had equally denied a second chance to another contestant (who had missed one word in a saying) only because she was a Neapolitan, and he a north-erner.

In rejecting these accusations, Liveri stated that he could take no more of these controversies, which had threatened to imperil his professional reputation.

Meanwhile, RAI-TV has also announced that no controversial questions such as the above will be settled "on the spot" in the future. Such cases will be put off until the

## British TV Vs. Books

London, Oct. 9. Total of 16,000,000 people look in on tv for at least 12 hours in each week while the overall registered membership of Britain's libraries totals around 13,000,000. Of these viewers, less than a third are great readers and the remainder read few books or none at all.

And anyone who doubted that reading had suffered at the hands of tv was "living in a fool's paradise," opined E. R. Luke, a librarian, when he addressed a meeting of the Library Assn. It was reported that libraries were losing the light-fiction readers to tv, but it came as welcome relief to the librarian in enabling him to spend more money on the more serious-minded reading public.

## Flock of New Spot Contracts for WPIX

New York indie WPIX has inked 11 new spot contracts from national advertisers, in addition to signing Nestle Co. as the second half sponsor of the "Dr. Christian" skeln.

Commercial Solvents Corp., meanwhile, has been corralled to sponsor the station's entire election day coverage, which will begin shortly after noon on Nov. 6. Assisting WPIX's coverage will be news staff of the New York Daily News, owners and operators of the station.

New spot campaigns have been bought by the following: American Tobacco Co., Carter Products, Brown and Williamson Tobacco Corp., Pontiac division of General Motors, Liggett & Myers Tobacco Co.; Max Factor, New York District Ford Dealers, Armstrong Tire Co., Sterling Drug Co., Foster Milburn Co., and Glamur Products.

## Peter Pan to Showcase Parisian Creations

Another attempt to stage a color tv fashion show in the U.S., showcasing the newest Parisian creations, will be made by Peter Pan Foundations.

Peter Pan execs Herb Mayer and Leo Gore are now in the French capital to lay the groundwork for the projected telecast this spring. Original plans to film Parisian fall styles for telecasting by Peter Pan via ABC-TV fell through a couple of months ago.

following week, with neither the emcee Mike Bongiorno nor the new notary-judge authorized to make decisions in case of doubt. Pointed out here that quizzer too often loses its aspects of being a game, with the over 5,000,000 Lire prize too valuable a target to lose for the majority of contestants here. These have jumped at any chance of controversy in case of missed questions, aided by the fact that the compilers have in the past made several major errors themselves.

## Quiz-Happy Italy

Rome, Oct. 9. A new and still unnamed quiz show will join its successful predecessor, "Lascia o Raddoppia," on the Italian television net in December.

Quizzer will be broadcast from the Rome studios and will consist of attempts, on the part of contestants, to identify a fragment of a well-known object. If the person guesses correctly, he gets a certain number of gold coins (Italian law prohibits payments in cash). If he fails, the questions go to the next contestant.

It's planned to include some roving question-and-answer sessions from the show, emanating from various cities and towns in Italy, all tied to the identification of the mysterious fragment.

## Linkroom

Continued from page 29

half-hour of entertainment. He can get that with "Tonight," but if he watches a film, he's got to stay with it."

As to feature film quality, Linkroom asks, "How many huge successes are there in those libraries? Maybe there are 10 or 20 big smashes that will make a big dent against us, but for the most part there will just be the same routine pictures."

Linkroom observes that the "Tonight" cutback to an hour is merely coincidental with the arrival of the major backlogs and has nothing to do with them. "It's something we really should have done two years ago, because it gives us more full-network availabilities than previously." Show will continue to perform 90 minutes, doing a repeat of the 11:30-midnight segment after it goes off the air at 12:30 a.m. for the benefit of the midwest. Previously, the midwest could carry only the 12-12:30 commercials.

## Frank Cooper

Continued from page 31

as it is in "Stand Up." "Judge" and its predecessor is an enactment of a jury trial, with a panel to be picked out of the studio audience each day, which decides the case. Under the strip pattern a case will run two or three days to provide the cliffhanger element.

Fischer believes the "problem" format is the true type of audience-participation show in that all the audience studio and home, takes part in the show. On the "Stand Up" segment, the guest relates a personal or domestic problem, and members of the studio audience then stand up and give their views as to a solution. A studio audience vote is then followed by a mail vote, running 6,000 to 10,000 letters a week. In spite of a peculiar time slot—1:10 to 1:30 p.m. cross-the-board, and the unique co-op sales setup, the show has been pulling down top daytime ratings and has achieved SRO sponsorship in a number of key cities along the CBS-TV loop.

## Mutual

Continued from page 30

phone calls around the country to clear affiliate time. Now RKO branch execs, already tied in with the tv syndication operation, will move in as representatives of the net, as well as handling RKO's motion picture films.

RKO's overseas 109 branches also will be utilized by Mutual, as possible news and programming sources. One project under consideration by program director Brad Simpson is an international talent contest, utilizing overseas branch personnel as contacts.

The new contract would have reduced the total hours subject to the net's use from 60 to 35 weekly; and forced the station to pre-clear and waive dollar payment on two and three-quarter hours Monday-to-Friday; one hour Saturday and two hours Sunday. In exchange for pre-cleared periods, net would give the station, at no talent cost, a list of net programs.

## Lastfogel

Continued from page 27

initial Trendex ratings had Lawrence Welk beating the pants off Miss Carson, the Nielsen's for her first show, Sept. 8, gave Welk a 21.5 average audience, with Miss Carson close behind with a 20.0 and the NBC summer rerun series last with an 18.3.

And that rating was achieved, Lastfogel points out, despite a last-minute switch which saw the original pilot that set the story of her coming from Scotland to Brooklyn shelved for later use as a flashback episode and another film used which plunged right into the story without setting up the background and situation.

Cleveland—In a major change in diskers, Bill Mayer exits the morning KYW spot for NBC in Philadelphia. Succeeding him will be Jack "Big" Wilson who has been occupying the station's afternoon segment. Replacing Wilson will be Joe Finan, now with WJW.

## WOR-TV CLINCHES

### 1957 SPORTS BIZ

Within minutes after the Dodgers had grabbed the National League pennant, WOR-TV, which is linked to carry all of Brooklyn's home games, tied up two important pieces of baseball business for next season.

Renewing its sponsorship of "Happy Felton's Talk to the Stars" was American Tobacco Co., while Fawcett Publications renewed "Happy Felton's Press Box" for the 1957 season.

In an expansion move, the RKO Teleradio New York flagship hired two new account execs, Edward J. Dillon and Henry Poster. Dillon was formerly in the advertising department of the New York Daily News, while Poster was formerly sales development manager at ABC-Radio and sales planning manager for Mutual.

Additionally in the sports department, WOR-TV began on Monday (8) to telecast a special one hour filmed program of the Notre Dame gridiron contest. The special Notre Dame filmed game highlights will be aired Monday nights from 11:30 p.m. to 12:30 a.m. General Tire is sponsoring the segment.

## Plotkin to B.F.&A.

Washington, Oct. 9.

Harry Plotkin, former special counsel for the Senate Interstate Commerce Committee, left the law firm of Arnold, Fortas & Porter last week to become senior partner of Berge, Fox & Arent. In his new association, he heads B. F. & A's communications department.

Plotkin authored the first staff report of the Committee in connection with its inquiry into the relationship of network practices to UHF problems. The report recommended deintermixture and tightening of network regulations by the FCC to protect and encourage UHF stations.

## Anti-Blacklist

Continued from page 27

Involved in the national negotiations. The wording of the resolution by national to the N. Y. local board did not explain whether all the local boards had to accept the anti-blacklist plan, but historically the union has not included any demand in negotiations that was not accepted by all locals.

The N. Y. local board drafted the first anti-blacklisting resolution on Sept. 27. National board explained that normal procedure for it to be included as a demand in contract bargaining would have been for the N. Y. local to submit it to the delegates at last summer's AFTRA national convention, where the demands for the present bargaining were drawn up. Submitting it to local memberships, as advised by the national board, is the alternate plan.

A definition of blacklisting, which the national board resolved must be written into the local's proposal to the membership, has been the cause of argument in the past within the union.

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# Jocks, Jukes and Disks

By MIKE GROSS

**Mitch Miller Orch:** "Song of the Sparrow" (Columbia). Theme for last week's CBS-TV "Studio One" stanza, "A Man's World," gets a two-sided workover on this Mitch Miller coupling. One side is a light-hearted straight instrumental version while the flip features a buoyant choral rendition with June Erickson as featured vocalist. The lyric is perfectly matched to the bright and catchy beat, making the side a shoo-in for top bracket slotting.

**Nat King Cole:** "To the Ends of the Earth" ("Night Lights" (Capitol). Chalk up another strong ballad coupling for Nat King Cole. Both sides are stick-out entries but

"From the Bottom of My Heart" (Coral). There's enough bounce in Don Cornell's "See-Saw" to please the rock 'n' roll fans and the juke trade. Driving beat and powerhouse delivery will make it a spinning noisemaker. Reverse side also gives him an opportunity to display his belting beat.

**Buchanan & Goodman:** "Buchanan & Goodman On Trial" ("Crazy" (Luniverse). The music biz rookies, Buchanan & Goodman, who stirred up an industry storm a few months ago with "The Flying Saucer," are back with a sequel in "Buchanan & Goodman On Trial." It's built along the same lines, narrative and rock 'n' roll song excerpts, but it



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## Longhair Reviews

**Carl Orff: Die Kluge (Angel).** The newest major work of the German modernist Carl Orff to be added to the LP catalog, "Die Kluge" is a striking theatrical opera with continuous musical interest and a pervasive sense of humor. Elisabeth Schwarzkopf, in the title role, heads an excellent cast in a performance directed by the composer. A German-English libretto is included in the package.

**Beethoven: Sonatas No. 30, 31, 32 (Columbia).** Young piano virtuoso Glenn Gould in sensitive and searching interpretations of three complex Beethoven sonatas. Gould also authors the liner notes which are far more obscure than his performance.

**Offenbach in America (RCA Victor).** A charming collection of light Offenbach pieces which were played by the composer during his tour of America some 75 years ago. The Boston Pops Orchestra, under Arthur Fiedler, plays with its usual lustre and vitality. George R. Marek supplies an appropriately witty history of the event.

**Milstein Miniatures (Capitol).** Violinist Nathan Milstein in an attractive recital of brief pieces, including Smetana's "From My Homeland," Brahms' "Hungarian Dance No. 2" and several other compositions covering a wide range of moods. Milstein plays in polished style with Leon Pommer accompanying on the piano.

**Lionel Hampton orch** sails for England Saturday (13) for his first band tour in that country on an exchange deal. He'll be gone about five weeks.

(Continued on page 56)

## Best Bets

MITCH MILLER ORCH	SONG OF THE SPARROW
(Columbia)	Song of the Sparrow
NAT KING COLE	TO THE ENDS OF THE EARTH
(Capitol)	Night Lights
BILLY ECKSTINE	THE CHOSEN FEW
(RCA Victor)	Just Call Me Crazy
GEORGE SHAW	NO ONE
(Decca)	A Faded Summer Love
THE GAYLORDS	THE MOUNTAIN CLIMBER
(Mercury)	A Little Love

the nod will probably go to "To the Ends of the Earth" because of its more exciting melodic line. It's a natural for top play on all levels.

**Billy Eckstine:** "The Chosen Few" ("Just Call Me Crazy" (RCA Victor). "The Chosen Few" is the side that could bring Billy Eckstine to the top of the platter heap once again. It's a soul melody lyric blending that Eckstine whips out with a strong ballad style. The mood is philosophical, romantic and completely winning. "Just Call Me Crazy" also shows off the crooner in top vocal form and it rates attention. It'll be a hard pull, though, to get the spins away from "The Chosen Few."

**George Shaw:** "No One"—"A Faded Summer Love" (Decca). George Shaw seems to have found the big ballad to get him back on the turntables in "No One." It's a top-drawer entry that takes hold with Shaw's effective balladeering. "A Faded Summer Love" is in the old-fashioned ballad groove that Shaw and choral assist build into pleasing platter fare.

**The Gaylords:** "The Mountain Climber"—"A Little Love" (Mercury). The bright melodic line of "The Mountain Climber" gives the Gaylords a chance at another clicko slice. The offbeat lyric supplies added listening values and the group takes advantage of the material with a happy and zestful reading. They are nicely rhythmic with "A Little Love," making it another attention-getter.

**Don Cornell:** "See-Saw"—"From

lacks the impact of the original and it's doubtful if it will go as far. "Crazy" is a wild instrumental filler.

**Doris Day:** "Julie"—"Love In A Home" (Columbia). Just off a disc in "Whatever Will Be, Will Be," Doris Day will pick up automatic spins for "Julie," title tune from her upcoming Metro starrer. It's a melodic ballad piece which she delivers with authority. "Love In A Home," entry from the "Lil' Abner" legituner, is an average offering that won't excite too many spinners.

**Lou Monte:** "Elvis Presley For President" ("If I Was A Millionaire" (RCA Victor). It's a good thing that teenagers don't have the right to vote for "Elvis Presley For President" could be the first campaign song to swing an election. It's a fast-paced entry with lyric values pegged strictly for the juve set and Lou Monte goes all-out to get the message across. His work-over of the oldie, "If I Was A Millionaire" is also souped-up and even gets an Italian lyric insertion for extra measure.

**Marion Marlowe:** "Whatever Happened To You"—"Wherever Flamingos Fly" (Cadence). "Whatever Happened To You" is a pretty ballad that gets a warm-hearted reading by Marion Marlowe and an ear-appealing choral and instrumental backing. It's a tasty disc that the jocks should go for. Thrush is in an effective, moody

## Album Reviews

**Bing Crosby:** "Bing Sings Whilst Bregman Swings" (Verve). Bing Crosby's first wax trip away from Decca in more than 20 years is a happy musical excursion. Working with Buddy Bregman's modern-styled arrangements on standards that he somehow missed putting into the groove before, Crosby is gay, buoyant and seemingly ever youthful. The Crosby-Bregman combo, latter also supplying the orch backing, gives the evergreens a fresh spark. Set shapes as a sock commercial bet.

**Patty McGovern:** "Wednesday's Child" (Atlantic). Musical arrangements are finally coming into their own. On this package arranger Thomas Talbert gets equal billing with thrush Patty McGovern, and he rates it, too. He's an exponent of the modern jazz school but he recognizes the values of the standards. He adds imaginative musical twists that give the oldies bright new angles. Miss McGovern stays in the running with simple and direct interpretations. The 12-tune package slows up occasionally when they drift into their own compositions, but there's enough stuff from the vet tunesmiths to keep everybody happy.

**Russ Morgan Orch:** "Everybody Dance" (Decca). This a designed-for-dancing disk and throughout the dozen numbers it doesn't miss a beat. The Morgan manner is easy to take and especially good for terping. The platter runs off like a swank hotel room band set mixing up waltzes, foxtrots, tangos and rumbas for good results.

**Ella Fitzgerald-Louis Armstrong:** "Ella and Louis" (Verve). Cover of this new Verve package is just a photo of Ella Fitzgerald and Louis Armstrong without any

identifying tag. They don't need any. Their faces are as familiar as their style and their styles complement each other perfectly. Set is done in a moderate and restrained jazz groove that shows 'em off in duets, or Armstrong's muted trumpeting to Miss Fitzgerald's singing, or Miss Fitzgerald's humming to Armstrong's open horn blowing. Whatever road they take to bring home the standards, it's all done in top showmanly style. The Oscar Peterson Trio gives the stars solid musical support.

**The Golden Strings:** "Music to Knit By" (Kapp). There's nothing in this package to make everyone sit up and take notice but that's not its purpose. Pegged for relaxation, the Golden Strings, with Arnold Eidus as violin soloist, builds a dreamy mood with Brahms' "Lullaby," Victor Herbert's "Toyland," Stephen Foster's "Jeannie With the Light Brown Hair" and the Harburg-Arlen "Over the Rainbow" among others. Carmen Cavallaro: "Poetry in Ivory" (Decca). The romantic keyboard touch that's been identified with Carmen Cavallaro gets another slick showcasing in this new package. Putting top stress on the melodic values, Cavallaro leads his orch through a flock of ear-tugging melodies with his piano in the spotlight throughout.

**Milton DeLugg:** "Roll Out the Barrel" (Kapp). Milton DeLugg bills his studio band as "Happy Music" and his repertoire includes a flock of barroom and barbershop faves like "Beer Barrel Polka," "In the Shade of the Old Apple Tree," "The Man on the Flying Trapeze," etc. There's an infectious community-sing quality about this set which ought to send it winging commercially. Gros.

## Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. \*Legit musical. †Film. ‡TV.

Survey Week of Sept. 28-Oct. 4, 1956

Allegheny Moon	Oxford
Baby Doll—†"Baby Doll"	Remick
By The Fountains of Rome—*†"My Fair Lady"	Chappell
Canadian Sunset	Meridian
Cindy, Oh Cindy	Marks-B
Don't Be Cruel	P&S
Every Day Of My Life	Miller
Friendly Persuasion—†"Friendly Persuasion"	Feist
Giant—†"Giant"	Witmark
Happiness Street	Planetary
I Almost Lost My Mind	St. Louis
I Could Have Danced All Night—*†"My Fair Lady"	Chappell
I Cry More	Famous
Italian Theme	Maurice
I've Grown Accustomed—*†"My Fair Lady"	Chappell
La La Collette	Criterion
Married I Can Always Get—††"Manhattan To-er"	Leeds
Moonglow—†"Picnic"	Mills
My Prayer	Shapiro-B
On The Street Where You Live—*†"My Fair Lady"	Chappell
Petticoats Of Portugal	Christophers
Poor People Of Paris	Connelly
Test Of Time	Paramount
Tonight You Belong To Me	BVC
True Love—†"High Society"	Buxton Hill
War and Peace—†"War and Peace"	Famous
Whatever Will Be, Will Be—†"Man Who Knew"	Artists
When The White Lilies Bloom Again	Harms
Where In The World	Broadcast
You Can't Run Away—†"You Can't Run Away"	Col. Pic.
You Don't Know Me	H&R

## Top 30 Songs on TV

(More In Case of Ties)

A House With Love In It	Evans
Allegheny Moon	Oxford
Big D—*†"Most Happy Fella"	Frank
Bus Stop Song—†"Bus Stop"	Miller
Canadian Sunset	Meridian
Don't Be Cruel	P&S
Endless	Vernon
Every Day Of My Life	Miller
Happiness Street	Planetary
Hound Dog	P&L
I Ain't Gonna Worry	Randy Smith
I Almost Lost My Mind	St. Louis
I Could Have Danced All Night—*†"My Fair Lady"	Chappell
I Cry More	Famous
It Only Hurts For A Little While	Advanced
It's Delightful To Be Married	Marks
Listen, My Love	World
Mama, Teach Me To Dance	Roncom
Moonglow—†"Picnic"	Mills
Mr. Wonderful—*†"Mr. Wonderful"	Laurel
My Prayer	Shapiro-B
Nobody Loves The Ump—††"I Love Lucy"	Desilu
On The Street Where You Live—*†"My Fair Lady"	Chappell
Song For A Summer Night	Cromwell
Tonight You Belong To Me	BVC
True Love—†"High Society"	Buxton Hill
Wait, Little Darling	Mills
Whatever Will Be, Will Be—†"Man Who Knew"	Artists
With A Little Bit Of Luck—*†"My Fair Lady"	Chappell
Wouldn't It Be Lovely—*†"My Fair Lady"	Chappell

## VARIETY 10 Best Sellers on Coin-Machines

1. DON'T BE CRUEL (8)	Elvis Presley	Victor
2. WALKING IN THE RAIN (3)	Johnnie Ray	Columbia
3. CANADIAN SUNSET (9)	Hugo Winterhalter	Victor
	Andy Williams	Cadence
4. WHEN THE WHITE LILACS BLOOM AGAIN (4)	Helmut Zacharias	Decca
	Billy Vaughn	Dot
	LeRoy Holmes	MGM
	Florian Zabach	Mercury
5. HOUND DOG (10)	Elvis Presley	Victor
6. WHATEVER WILL BE, WILL BE (12)	Doris Day	Columbia
7. MIRACLE OF LOVE (1)	Ginny Gibson	ABC-Par
	Eileen Rodgers	Columbia
8. THE GREEN DOOR (1)	Jim Lowe	Dot
9. TONIGHT YOU BELONG TO ME (4)	Patience & Prudence	Liberty
10. ALLEGHENY MOON (15)	Patti Page	Mercury

## Second Group

HONK TONK	Bill Doggett	King
IN THE MIDDLE OF THE HOUSE	Rusty Draper	Mercury
	Vaughn Monroe	Victor
FRIENDLY PERSUASION	Pat Boone	Dot
	Four Aces	Decca
LAY DOWN YOUR ARMS	Chordettes	Cadence
	Ann Shelton	Columbia
AFTER THE LIGHTS GO DOWN LOW	Al Hibbler	Decca
YOU DON'T KNOW ME	Jerry Vale	Columbia
MY PRAYER	Platters	Mercury
GIVE US THIS DAY	Joni James	MGM
YOU'LL NEVER, NEVER KNOW	Platters	Mercury
CHAINS OF LOVE	Pat Boone	Dot

(Figures in parentheses indicate number of weeks song has been in the Top 10)

# DISKS JUMP PRESLEY GROOVE

## Col Latest to Put Kibosh on Kidisks; Not Much Moola in the Moppets

Exiting of Hecky Krasnow from Columbia's children's record division last week spotlights the major companies' deemphasis of the kidisk field. Col had been the last major to operate a full-time children's artists & repertoire department.

Columbia has no plans to fill the a&r chief vacancy opened up by Krasnow which virtually leaves the field to the low-price indies such as Simon & Schuster's little Golden Records and Peter Pan and to the kidisk clubs, Children's Record Guild and Young Peoples Records.

Although the birthrate has been averaging close to 4,000,000 a year, kidisk sales at the several of the majors has dropped off as much as 50% from previous year's take. Sales execs at the majors attribute the price confusion, single disks ranged from 25c to 98c, and the reluctance of dealers and distributors, to promote the kiddie product to their diminishing interest in the kidisk business, although it once accounted for about 15% of total disk unit sales.

RCA Victor, for example, has operating without a kidisk a&r set-up since Steve Carlin exited a few years ago to go into the tv packaging business with Louis G. Cowan. Decca, too, has not bothered to fill the kidisk department opening left by Sy Ralby when he switched to Victor as European rep early this year.

Capitol, which had long been hot in the kiddie field with its "Bozo" and "Music Appreciation" series, has also pulled in its belt on new releases. In addition, Alan Livingston, who created most of Cap's

(Continued on page 63)

## High Ct.'s Nix Of De Sylva Appeal

Washington, Oct. 9. The Supreme Court refused yesterday (Mon.) to rehear an appeal in the copyright case between Marie De Sylva, widow of Buddy De Sylva, and the late songwriter's illegitimate son, Stephen William Ballentine.

The high court threw accepted copyright practice into a snarl last spring by upholding a lower court decision that Ballentine should share equally with Mrs. De Sylva in renewal rights to De Sylva's musical copyrights. Counsel for Mrs. De Sylva sought a re-argument on the ground that it had turned up language in an 1870 law which gave primary rights to the widow. When the case was earlier pending before the Supreme Court, ASCAP, the Songwriters Protective Assn. and others intervened on behalf of Mrs. De Sylva.

## McKEAN TO DISK DEPT. OF CROWELL-COLLIER

Gilbert S. McKean has joined Crowell-Collier's record division as national sales and promotion manager for Concert Hall and Handel Society Records and binaural tapes. He reports to William H. Fowler, general manager of the C-C disk operation.

Although the C-C disk division is primarily a club operation, its recently acquired Concert Hall and Handel Society disks are sold through wholesale and retail channels. McKean's disk industry background includes posts at Columbia Records as director of transcription and advertising manager, national sales manager for London Records and branch manager for Decca.

Also added to the C-C disk division last week was Ben Melzer, who becomes purchasing agent, Bellah Grallick as legal counsel for royalties, copyrights and licenses, and Lois J. Powers as personnel director and members service manager.

## Brit.-U.S. 'Arms' War

The British Army and the U.S. Army aren't in tune when it comes to music. The song stirring up the division in the ranks is "Lay Down Your Arms."

A few weeks ago the British Army raised its objections to the tune saying that the title phrase was "subversive" and "not consistent with its training program." The Americans, however, are bringing it into their bands' repertoire and have already ordered 1,000 dance orchestras. Tune is published in the U.S. by Howie Richmond.

## Music Fund Under Fire Of House Group

Hollywood, Oct. 9.

The House Subcommittee on Labor and Education has agreed upon three recommendations it will make to the full committee for legislative changes designed to control the administration of union health and welfare funds as a result of its investigation into the Music Performance Trust Fund. It will not be aimed specifically at the AFM but the subcommittee feels that action must be taken to give union members more control over any welfare fund under which they are covered.

While there was agreement among committee members on the general approach, a press conference today (Tues.) indicated some disagreement on specifics. Subcommittee took no official notice of the current AFM situation but individually members conceded situation has "worsened" since the AFM convention in June in that members were "deprived of more rights" by some of resolutions passed. This, however, not within present province of subcommittee although it "will take notice" of the situation in submitting recommendations to full committee for incorporation into possible legislation next session.

## Local 802 Prez Manuti Looks Like a Walkaway For Reelection in Dec.

The upcoming elections for officers at Local 802, N. Y. unit of the American Federation of Musicians, is shaping up as one of the quietest in the local's history. While some kind of political activity among the rival groups usually starts in September in preparation for the December balloting, this year no faction has as yet arisen to challenge the incumbent administration, led by proxy Al Manuti.

Closing date for nominations, however, is Nov. 6 and it's expected that at least one rival ticket will show up on the ballot. One group, which is known to be sympathetic to the Coast Local 47 insurgents against AFM proxy James C. Petrillo, has not given any indication whether it will run for office this year. This group has limited support among the top shelf studio and recording musicians.

Manuti was first elected four years ago when he swept the Blue Ticket, which had been administering the local for a long time, out of office. He was reelected by a several Blue Ticket leaders switch wide margin two years ago when several Blue Ticket leaders switched to his support. Since that time, the Blue Ticket has not shown any strength within the local.

## SINGLES PICK UP AFTER SEPT. DIP

The single disk biz is currently making a comeback after a slow September period. Except for the RCA Victor Elvis Presley boom, who virtually has been a one-man record business for the past couple of months, there has been a noticeable pinch on other single sales. One disk exec said that after the kids finished buying three or four Presley disks, they had no more money for anything else.

The packaged end of the business, however, continues to ride at a solid clip. While at one time, album sales were only a tail to the single kite, currently packaged sales are the foundation of the business. As a dollar for dollar buy, customers have discovered that LPs are a bigger bargain than singles. Even neighborhood retailers, which used to do a predominantly single business, are now greatly increasing their packaged inventory to keep pace with the demand.

The set-up in packaged covers every musical category except rock 'n' roll. In the latter market, singles are virtually the only commodity that sells and even labels that specialize in rock 'n' roll don't accept albums in this idiom.

The smaller labels, however, are active in the jazz market and are getting strong support from their distributors. The jazz boom, which has been increasing ever since the advent of LP some seven years ago, is now at a crest and sales of 15,000 on an individual set are nothing exceptional.

## Norman Gimbel Yens B'way, Asks 'Out' From BMI

Broadcast Music Inc. may lose another one of its top writers to the American Society of Composers, Authors & Publishers. Norman Gimbel, one of the young writers developed through the BMI route in the past few years, has asked for his release from BMI to apply for ASCAP membership. Carolyn Leigh, another writer who came up through BMI, also exited the latter licensing organization some months ago to join ASCAP. While in Miss Leigh's case, BMI immediately granted her release, BMI execs have still not decided what action to take in the Gimbel case.

Gimbel informed BMI execs that he had a chance to do a Broadway

(Continued on page 56)

## Cornell's 1st Aussie Tour

Don Cornell has been set for his first tour of Australia. The Coral Records' singer kicks off a two-weeker Down Under in Melbourne this week. Others on the itinerary are Sydney, Adelaide, Newcastle and Brisbane.

He'll be accompanied by pianist Jerry Carretta.

## 25 Years of Lewis & Brit. Decca

London, Oct. 9. Twentyfive years ago last week, a London stockbroker named E. R. Lewis came into the Decca Record Co. in an effort to extricate it from its financial difficulties. He knew nothing about the recording industry but has since become one of the most powerful world figures in the business.

In the 25 years, Lewis has raised Decca to one of the major labels with an output of 28,000,000 records a year, and a profit of nearly \$5,500,000. He was directly responsible for the formation of the powerful London label in the States, and for the current capture of the RCA Victor label which is being issued here under Decca auspices early next year.

To celebrate the quarter-century anniversary, 400 guests attended a banquet given in Lewis' honor last week (1) at the Savoy Hotel. Decca associates from all over the world gathered to pay him tribute and to make various presentations to him.

On the following evening, Lewis returned the compliment to 80 of the overseas guests at a party at the Edmundo Ros Club.

## Victor Aims at Stepped-Up Dealer Traffic Via Expansion of Coupon Plan

### No G-Strings Attached

An on-the-spot taping of a strip act will be put into the groove by the indie York label. Diskery is following stripper Betty (Ball of Fire) Rowland around the burley circuit to etch her shedding stint which she does while reading excerpts from her memoirs.

She's collabbing on the tome with David Dressler, former N.Y. State Parole Chief under the late Mayor Fiorello H. La Guardia.

## David Sarnoff Due to Testify In Cleffer Suit

David Sarnoff, RCA board chairman, is due to testify next week at the pre-trial examinations in the \$150,000,000 antitrust suit brought by a group of 33 ASCAP songwriters against Broadcast Music Inc., the networks and their affiliate disk companies. Sarnoff will be questioned by John Schulman, attorney for the writers who has been carrying on the prelims since the suit began in November, 1953.

The pre-trial exams resumed this week after a summer hiatus of a couple of months. Niles Trammell, former NBC proxy, was the first on the stand this week. After Sarnoff's turn next week, Jean and Julian Aberbach, head of the Hill & Range combine, are due to testify. The Aberbachs have the largest music operation within BMI.

All of the top execs of the network-affiliated diskeries, RCA Victor (NBC) and Columbia (CBS) already have given their testimony. The songwriters hope to bring the trial to bat in N. Y. Federal Court within the next six months.

## 'Petty Girl' Is Like A Melody to Decca For Its Esquire Link on LPs

Continuing its tieups with magazines for package ideas, Decca Records is releasing a series of albums pegged onto Esquire mag. Series consists of eight LPs each of which have a jacket featuring the Petty Girl in the anatomical drawing style associated with Esquire since its beginning.

Four of the sets will revolve around the theme of "Music For The Girl Friend" and the other four will have a "Music For The Boy Friend" format. Decca is cutting to disk jockeys a special LP containing selections from each of the various albums. Series will be pushed via an extensive ad-promotion campaign.

The disk company previously entered into a successful tie-in with Holiday mag on a series of albums framed around a Cook's Tour idea.

In a new move to spur dealer traffic, RCA Victor is extending its "Save-On-Records" coupon plan which it launched last spring. As originally conceived, joining the coupon program, under which customers can buy selected LP disks on a monthly basis at reduced prices, was limited to one month.

Currently, however, Victor is making it possible for customers to join the plan at any time. Here's the way it works: For \$3.98 a customer buys a coupon from his retailer. That coupon immediately entitles him to any \$3.98 Victor LP in the store. Each month he can buy two albums, from either the classical, pop and jazz categories, at \$2.98, a reduction of \$1 off the regular price. In addition, the coupon book entitles him to pick up two cuff LPs during July and October.

Larry Kanaga, RCA Victor v.p. and general manager, said a customer can save \$35.94 per year if he takes full advantage of the coupon book. He said it was a traffic builder, since the coupon program has already resulted in plus sales for retailers. When customers come into the stores to pick up their cuff disks and hand in their monthly coupons, they also buy other merchandise as well. The coupon program is Victor's answer to the disk club operations.

It's estimated that Victor's original "Save-On-Records" plan, limited to one month, sold around 500,000 coupons nationally. Coupon sales around the year would greatly expand the operation. Other features, such as the addition of the jazz category and a more attractive cut for dealers on the coupon sales, are designed to broaden its acceptance.

At the same time, Victor is expanding its Personal Music Service program, under which dealers

(Continued on page 56)

## Cap's Longterm On L.A. Philharmonic

Hollywood, Oct. 9.

After more than two years of negotiation, Capitol Records signed the Los Angeles Philharmonic Orchestra to a seven-year exclusive contract and promptly recorded an album of classical music with Leopold Stokowski batoning. Coast label had signed Stokowski a few weeks earlier.

Philharmonic deal is part of Capitol's increasing push into the classical field. Contract was signed with the Southern California Symphony Assn., which sponsors the orchestra and also supplies musicians for the Hollywood Bowl Symphony Orchestra, which has been recorded for Capitol for the last three years. Album repertoire chief Francis Scott 3d finalized the deal for Capitol.

## CARLTON & BULLOCK'S O'SEAS O.O. FOR VICTOR

RCA Victor's pop artists & repertoire chief Joe Carlton, and Bill Bullock, general manager for pop singles, are prepping a four-week overseas trek to meet with label's European affiliates. They head out Nov. 2.

The duo plans to cover 12 countries arranging for the exchange of pop single product.

## Mantovani SRO in 6

First leg of Mantovani's U.S. concert tour hit a solid sellout stride. The opening six dates of the British orch leader's projected 70-day cross-country tour played to capacity crowds.

The sellout engagements were in Worcester, Boston, Hartford, Syracuse, Rochester and Buffalo. The tour will wind at New York's Carnegie Hall Dec. 8.

# BMI Starts Kitty To Launch Davis Plan For Youth

1	2	3	4	5	6	7	8	9	10
KING AND I Film Soundtrack	MY FAIR LADY Broadway Cast	EDDY DUCHIN STORY Film Soundtrack	CALYPSO Harry Belafonte	ELVIS PRESLEY Elvis Presley	HIGH SOCIETY Film Soundtrack	OKLAHOMA! Film Soundtrack	CAROUSEL Film Soundtrack	BELAFONTE Harry Belafonte	SONGS FOR SWINGING LOVERS
Capitol W 740 EAP 740	Columbia OL 5090	Decca DL 8289	Victor LPM 1248 EPA 1248	Victor LPM 1254 EPB 1254	Capitol W 750	Capitol SAO 595 SDM 595	Capitol W 694 EDM 694	Victor LPM 1150	Frank Sinatra Capitol W 653 EAP 653



## ASCAP's Big Weekend TV Ride

ASCAP cleffers came up for one of their best plugging rides on TV this past weekend. The plugs started rolling Friday (5) when Walter Winchell, preeming his new NBC-TV stanza, gave Mitchell Parrish a "and then he wrote" salute as an intro to the first time airing of "Moonlight Love," Parrish lyrics to Debussy's "Claire de Lune."

Dinah Shore and Frank Sinatra followed on the same net with a medley of oldies they sang as tyros on WNEW, New York indie. CBS-TV got on the ASCAP bandwagon Saturday with a 90-minute tribute to Cole Porter and ABC-TV capped it off on Sunday with Leonard Bernstein's dissertation on "American Musical Comedy" via the "Omnibus" stanza. Bernstein spotlighted the songs of Victor Herbert, Irving Berlin, Cole Porter, George & Ira Gershwin, Rodgers & Hammerstein, etc. to point up his treatise.

The Winchell plug for "Moonlight Love," incidentally, was the kickoff for Perry Como's RCA Victor slicing of the tune. Como crooned it on the WW show but the following evening on his own show, Como plugged the flip side, "Chincherinchee." Victor shipped an initial order of 165,000 disks Monday (8). According to a Victor exec, the impact of the WW and Como tele plugs on the disk's sales won't be ascertained for another few days.

## Jenkins' New 'Manhattan Tower' Gets Wax Ride as NBC-TV Spec Advance

"Manhattan Tower," Gordon Jenkins' 10-year old musical portrait of Gotham, is now getting a new promotional ride in light of the upcoming 90-minute spectacular framed around the work, due to NBC-TV Oct. 27. In addition to a new and expanded version of "Manhattan Tower" which Jenkins has cut for Capitol Records, the individual songs are getting wide disk coverage.

The original "Manhattan Tower," which ran 16 minutes, was issued by Decca Records 10 years ago and through the years gained a sales momentum which finally put it over the 500,000 marker. The new version, in which Jenkins has elaborated some of the themes in the original work, runs over 45 minutes. Latter will be the basis for the NBC-TV spec which stars Ethel Waters, Helen O'Connell and Pete Marshall.

Capitol, which Jenkins joined earlier this year, is giving a big push to the album and has also cut the pop singles on such tunes as "Married I Can Always Get," "Never Leave Me," "Repeat After Me," and "New York's My Home," with such artists as Dick Haymes, Trudy Richards and Beverly Malet.

Decca, meantime, has reissued the original "Manhattan Tower" work in a 12-inch LP coupled with his "California." Decca also covered "New York's My Home" with Sammy Davis Jr. RCA Victor is also represented with Teddi King's "Married I Can Always Get," which Decca has also covered with Jeri Southern.

Mercury Records is also laying heavily on the score. This diskery is issuing a Patti Page album titled "Songs from 'Manhattan Tower'" and is also releasing some singles by Miss Page.

Leeds Music is publishing the score. Originally, the work was restricted from performances on the air and hence nobody else cut competing versions of the work. For the past few years, however, Leeds has okayed general performances.

## S&S DISK LABEL JUMPIN' ON 'POGO'

Walt Kelly's "Pogo" comic strip has been given a musical workover. In conjunction with Simon & Schuster's publication of Kelly's "Songs of the Pogo," in collaboration with Norman Month, the publishing firm will issue a 12-inch LP package containing 18 of Kelly's swamp echoes on a special S&S label.

S&S is also prepping a 49c seven-inch sampler platter on 78 rpm and 45 rpm containing two of the "Pogo" songs, "Go Go Pogo" and "Don't Sugar Me." The LP will be priced at \$3.95.

The "Pogo" books have sold 1,400,000 copies since the initiator hit the market in 1951.

## McConkey's Diskers Pacts

McConkey Artists is on a disk binge. In the past week the agency added eight recording acts to its talent roster.

Pacted to the percenter were Orlando Roberson (Coral); the Avalons (Groove); Skippy Williams (United); Gwen Tyne (Chelsea); Sticks & Stones (Point); Billy Stewart (Chess); the Whirlwinds (Decca) and Reg Wilson (Herald).

## 'Opry' \$3,200 in Regina

Regina, Sask., Oct. 9. A "Grand Ole Opry" unit headed by Roy Acuff and Kitty Wells drew 2,107 customers for a gross of \$3,233.25 in a two-performance one-nighter in Exhibition Auditorium here. It was one of the best turnouts here to date for such a show.

With Acuff and Wells were Johnny & Jack, George Jones, Jimmy Newman, Big Howdy Forrester, Bashful Brother Oswald, the Smokey Mountain Boys and the Tennessee Mountain Boys.

## Kid Ory at 70 Hit in Reich

Berlin, Oct. 9.

The American jazz invasion of Germany continues here with Kid Ory and his Creole Jazz Band appearing at the Sportpalast. Turned out a click, drawing nearly SRO biz at this 7,000-seater. Crew consisted Alvin Alcorn (tp), Philip Gomez (cl), Wellman Braud (b), Cedric Haywood (piano) and Ada Berg (dr). Latter, from the Two Beat Stompers of Frankfurt, has been replacement for Minor "Ram" Hall who fell ill in Munich and remained there in a hospital.

In all, a definite success for the nearly 70-year old Kid Ory and an ovation for him and his men. Program billed the aged trombonist as the "father of New Orleans Jazz."

## ASCAP, BMI Alert Supermarkets To Copyright, Threaten \$250 Fine

Boston, Oct. 9.

### Mickey Kapp A&R'ing For His Pop's Label

Mickey Kapp has taken over the artists & repertoire post at Kapp Records. The 26-year old son of the diskery's topper, Dave Kapp, has been handling some of the label's a&r and technical engineering chores since winding up his hitch in the U.S. Navy.

He'll handle the a&r post in conjunction with his father, who now expects to spend more time on exec activities. Label, which has been in operation a little more than two years, now has 50 LPs in its catalog.

### Lee Tully Sets String For New Flair-X Label

Latest indie to hit the disk market is Flair-X Records. New diskery will be headed up by Lee Tully with Sid DeMay as exec veepee over sales and promotion.

Also on the staff are James Jimae, who'll assist Tully in the artists & repertoire division, and Beverly Cherner, who'll take over publicity and artists relations. Artists slated for release by Flair-X are Nancy Arno, Wilbur Paul, Johnny Polo, Ginny Scott, the Hi-Fives and Larry Knight.

Supermarkets in the Hub area, which have been trying entertainment kicks, ranging from vaude acts inside and outside their stores to water shows on 'their parking lots, and have gone in heavily for recorded music using tape recorders, background music systems and jukeboxes, were cautioned by officials of ASCAP and BMI this week about a \$250 fine for violation of Federal music copyright laws.

Divisional manager Samuel Berkett for ASCAP, and James Zelman, BMI, explained the situation to store operators. A retail food store merchant could become involved with the copyright law if he played disks which he had purchased at a neighborhood record shop, it was explained. The records would be considered bought for the enjoyment of others.

If either of the two orgs authorized the store op to play the records, the store owner would not be infringing on copyright, however. A list of records made by artists which the two orgs represent is supplied to authorized store owners. By restricting purchases to disks on these lists, fees paid to ASCAP or BMI satisfy the copyright laws, it was pointed out.

Fees for supermarket ops who install and service their own systems are based upon the number of speakers in their stores, it was explained. A nominal fee for authorization covers the copyright when store ops buys a service from a commercial agency dealing exclusively with installing recorded music systems.

## BMI Declines, So ASCAP's In Again on WABD

ASCAP songwriters, who have been taking the offensive in their attack on Broadcast Music Inc. following the recent House Anti-trust Subcommittee hearings in New York, will again present their viewpoint via video on WABD, N. Y., tonight (Wed.). Representatives of BMI were invited on the show, but declined to appear on the grounds that the issue between the songwriters and BMI is now before the courts.

Position of the ASCAP songwriters will be given by Richard Adler, Dorothy Fields, Jack Lawrence, Harold Rome and Arthur Schwartz. John Crosby, N.Y. Herald Tribune radio-TV columnist, will also be on the show, which will be moderated by Mike Wallace on his regular "Nightbeat" stanza. Crosby and Schwartz were among panelists on the station's "Between the Lines" show which also discussed the ASCAP-BMI issue a week ago Sunday (30).

Meantime, Lester L. Wolff, moderator of the "Between the Lines" show, is holding a panel discussion on "the role of a moderator" Sunday (14). In the Sept. 30 show, Wolff was criticized in Variety for (1) holding a so-called panel discussion with only one point of view represented and (2) himself joining with the ASCAP writers on the show by declaring that on several disk jockey shows which he produced on indie outlets, the selection of tunes was completely in the hands of the stations' management.

## 'JUDY' ALBUM IN CAP'S 3-YR. LA GARLAND DEAL

Hollywood, Oct. 9.

Judy Garland, who has been with the label for more than a year, has signed a new exclusive recording contract with Capitol Records for a three-year term. Pact was completed coincident with the release of her new album, "Judy," in the summer of 1955 and promptly brought out a "Miss Show Business" album which has been a profitable package.

Label also disclosed that it has signed Dolores Gray, currently on the Coast costarring in "Designing Woman" at Metro. She was last with Decca.

## VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets

Coin Machines    Retail Disks    Retail Sheet Music  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enu-merated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

### TALENT

POSITIONS This Last Week Week	ARTIST AND LABEL	TUNE
1 1	ELVIS PRESLEY (Victor) .....	(Don't Be Cruel Love Me Tender Hound Dog
2 2	HUGO WINTERHALTER (Victor) .....	Canadian Sunset
3 3	BILL DOGGETT (King) .....	Honky Tonk
4 7	JOHNNIE RAY (Columbia) .....	Just Walking In The Rain
5 6	PATIENCE & PRUDENCE (Liberty) .....	Tonight You Belong To Me
6 5	PLATTERS (Mercury) .....	(My Prayer You'll Never, Never Know It Isn't Right
7 10	JIM LOWE (Dot) .....	The Green Door
8 4	DORIS DAY (Columbia) .....	(Whatever Will Be, Will Be Julie
9	PAT BOONE (Dot) .....	(Friendly Persuasion Chains Of Love
10	CROSBY & KELLY (Capitol) .....	True Love

### TUNES

(\*ASCAP. †BMI)

POSITIONS This Last Week Week	TUNE	PUBLISHER
1 1	†CANADIAN SUNSET .....	Meridian
2 2	†DON'T BE CRUEL .....	Shalimar-P
3 3	*WHATSOEVER WILL BE, WILL BE .....	Artists
4 5	*TONIGHT YOU BELONG TO ME .....	BVC
5 8	†HONKY TONK .....	Billace
6 9	†JUST WALKING IN THE RAIN .....	Golden West
7 6	†HOUND DOG .....	Presley-L
8 7	*ALLEGHENY MOON .....	Oxford
9 ..	*TRUE LOVE .....	Buxton Hill
10 ..	†LOVE ME TENDER .....	Beacon

# Top Record Talent and Tunes

# VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in importance as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less than one mention. In some cases those which receive only one mention. Cities and key-words will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP + BMI

1

Pos.	Pos. No.	this last weeks	wk. in log
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30
31	31	31	31
32	32	32	32
33	33	33	33
34	34	34	34
35	35	35	35
36	36	36	36
37	37	37	37
38	38	38	38
39	39	39	39
40	40	40	40
41	41	41	41
42	42	42	42
43	43	43	43
44	44	44	44
45	45	45	45
46	46	46	46
47	47	47	47
48	48	48	48
49	49	49	49
50	50	50	50
51	51	51	51
52	52	52	52
53	53	53	53
54	54	54	54
55	55	55	55
56	56	56	56
57	57	57	57
58	58	58	58
59	59	59	59
60	60	60	60
61	61	61	61
62	62	62	62
63	63	63	63
64	64	64	64
65	65	65	65
66	66	66	66
67	67	67	67
68	68	68	68
69	69	69	69
70	70	70	70
71	71	71	71
72	72	72	72
73	73	73	73
74	74	74	74
75	75	75	75
76	76	76	76
77	77	77	77
78	78	78	78
79	79	79	79
80	80	80	80
81	81	81	81
82	82	82	82
83	83	83	83
84	84	84	84
85	85	85	85
86	86	86	86
87	87	87	87
88	88	88	88
89	89	89	89
90	90	90	90
91	91	91	91
92	92	92	92
93	93	93	93
94	94	94	94
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97	97	97	97
98	98	98	98
99	99	99	99
100	100	100	100

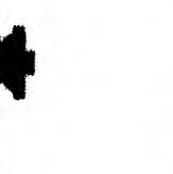
	STIM. LAST WEEKS	STIM. WK.	in log	WK.
1	1.00	1.00	1.00	1.00
2	1.00	1.00	1.00	1.00
3	1.00	1.00	1.00	1.00
4	1.00	1.00	1.00	1.00
5	1.00	1.00	1.00	1.00
6	1.00	1.00	1.00	1.00
7	1.00	1.00	1.00	1.00
8	1.00	1.00	1.00	1.00
9	1.00	1.00	1.00	1.00
10	1.00	1.00	1.00	1.00
11	1.00	1.00	1.00	1.00
12	1.00	1.00	1.00	1.00
13	1.00	1.00	1.00	1.00
14	1.00	1.00	1.00	1.00
15	1.00	1.00	1.00	1.00
16	1.00	1.00	1.00	1.00
17	1.00	1.00	1.00	1.00
18	1.00	1.00	1.00	1.00
19	1.00	1.00	1.00	1.00
20	1.00	1.00	1.00	1.00
21	1.00	1.00	1.00	1.00
22	1.00	1.00	1.00	1.00
23	1.00	1.00	1.00	1.00
24	1.00	1.00	1.00	1.00
25	1.00	1.00	1.00	1.00
26	1.00	1.00	1.00	1.00
27	1.00	1.00	1.00	1.00
28	1.00	1.00	1.00	1.00
29	1.00	1.00	1.00	1.00
30	1.00	1.00	1.00	1.00
31	1.00	1.00	1.00	1.00
32	1.00	1.00	1.00	1.00
33	1.00	1.00	1.00	1.00
34	1.00	1.00	1.00	1.00
35	1.00	1.00	1.00	1.00
36	1.00	1.00	1.00	1.00
37	1.00	1.00	1.00	1.00
38	1.00	1.00	1.00	1.00
39	1.00	1.00	1.00	1.00
40	1.00	1.00	1.00	1.00
41	1.00	1.00	1.00	1.00
42	1.00	1.00	1.00	1.00
43	1.00	1.00	1.00	1.00
44	1.00	1.00	1.00	1.00
45	1.00	1.00	1.00	1.00
46	1.00	1.00	1.00	1.00
47	1.00	1.00	1.00	1.00
48	1.00	1.00	1.00	1.00
49	1.00	1.00	1.00	1.00
50	1.00	1.00	1.00	1.00
51	1.00	1.00	1.00	1.00
52	1.00	1.00	1.00	1.00
53	1.00	1.00	1.00	1.00
54	1.00	1.00	1.00	1.00
55	1.00	1.00	1.00	1.00
56	1.00	1.00	1.00	1.00
57	1.00	1.00	1.00	1.00
58	1.00	1.00	1.00	1.00
59	1.00	1.00	1.00	1.00
60	1.00	1.00	1.00	1.00
61	1.00	1.00	1.00	1.00
62	1.00	1.00	1.00	1.00
63	1.00	1.00	1.00	1.00
64	1.00	1.00	1.00	1.00
65	1.00	1.00	1.00	1.00
66	1.00	1.00	1.00	1.00
67	1.00	1.00	1.00	1.00
68	1.00	1.00	1.00	1.00
69	1.00	1.00	1.00	1.00
70	1.00	1.00	1.00	1.00
71	1.00	1.00	1.00	1.00
72	1.00	1.00	1.00	1.00
73	1.00	1.00	1.00	1.00
74	1.00	1.		

**Artist**

**Label**

## SODAS

[illegible]

BOB ADKINS  
KEXGORDON HAMBRICK  
KGON, OREGON CITY, ORE.CHARLES (SCAPOOSE JOE)  
BERNARD KPOJBOB BLACKBURN  
KEXGENE BRENDLER  
KHFS, VANCOUVER, WASH.LARRY CARAMELLA  
KXLRUSS CONRAD  
KEX"CACTUS" KEN DE BORE  
KVAN, VANCOUVER, WASH.DON DOWNING  
KHFS, VANCOUVER, WASH.MARK "SAM" FIDLER  
KPDQKEITH GRIEGS  
KPDQBASS HARRIS  
KGON, OREGON CITY, ORE.BARNEY KEEP  
KEXED LEAHY  
KWJJESS LEONARD  
KQWBOB MCNULTY  
KQWBOB MCCARL  
KXLDICK NOVAK  
KPOJDEL OLNEY  
KWJDON PORTER  
KXLAL PRIDDY  
KEXJOE MITCHELL  
KPOJWILLIE NELSON  
KVAN, VANCOUVER, WASH.TOM RISHWORTH  
KQW"SHORTY THE HIRED HAND"  
KVAN, VANCOUVER, WASH.LEN SHREVE  
KQWSAMMY TAYLOR  
KWJ"RIG" THOMAS  
KXLWALLY THORNTON  
KHFS, VANCOUVER, WASH.

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\*Sales Management, "Survey of Buying Power", 1956.



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## Col Hot on Scent Of 'Beanstalk' (NBC-TV Spec)

Hollywood, Oct. 9. Columbia appears to have the inside track for the "original tv cast" album of the upcoming NBC spectacular "Jack and the Beanstalk," which had set a music biz record with 24 platters already cut, two months ahead of the telecast. Show, which will be beamed Nov. 12, has a score by Helen Deutsch and Jerry Livingston.

Columbia's edge, despite the fact that the spec originates on NBC, parent company of rival RCA Victor, stems from the starring appearance of Peggy King, Col contractee. Others in the cast are Joel Grey, Celeste Holm, Billy Gilbert, Cyril Ritchard and Arnold Stang. Miss Holm has a disk deal pending with Verve but the others are uncommitted.

Thus far, six different diskeries have cut 24 records, plus an album of eight tunes by Unique Records. Latter features Bob Graydon, Lynn Roberts, the Petticoats, and Joe Leahy and chorus. Graydon, incidentally, won a Unique contract on the strength of the demo record of the Deutsch-Livingston tunes which he originally cut.

In addition to this commercial coverage, Golden Records is planning a kidisk album of eight sides and other packages are in the works.

Score also has cued an unprecedented publishing situation with the formation of Remington music, owned by Miss Deutsch and Livingston, to publish the score, under the aegis of Chappell. It's the first time a pubby has been formed solely for the music from a tv spectacular although the practice is fairly common with film and Broadway musical scores.

### David Rose's Xmas Set

Hollywood, Oct. 9. Marking his tenth year with the label, David Rose is wrapping up his first Christmas album for MGM Records. Final sides will be completed this week and the platter will be rushed into distribution. Liner material has already been completed.

Album features the Rose instrumental style on a collection of traditional and standard Yule tunes.

A cute novelty with a lulling heart

**WAIT  
LITTLE  
DARLING**

Recorded by  
**KAY CEE JONES**  
on Decca

MILLS MUSIC, INC.

## 'Too Much Jazz' Hurts Basie Draw in Berlin; 'Noise-Lovers' Snub Him

Berlin, Oct. 2. The Count Basie orch appeared here last Tuesday (25) for one concert at the Sportpalast to mark the bandleader's second local postwar date. Before the concert began, organizers found it necessary to ask the audience to decide between a "real good jazz concert or a noisy concert which, however, will hardly have anything to do with jazz." The audience (at previous concerts often giving out with boos and whistles when the bands weren't noisy enough) took the first choice.

Nevertheless, there were some disturbances—this time, fortunately, of lower level. It may be added, however, that at least 2,000 of the 7,000 seats were empty this time. Apparently many of the noise-lovers stayed away.

Basie, who came from Scandinavian countries and is due to appear in a number of German cities, brought only few of his old repertoire pieces and had a number of new arrangements available. Additional attraction was Joe Williams, one of the best blues singers Berliners have heard in many years. A special highlight—liked by the majority, disliked by sophisticated jazz lovers—was a solo by drummer Sonny Payne. In all, concert was a definite click for Count Basie and his men and he was acclaimed as the man with the "world's best rhythm" section now, as before.

Concert was brought to Berlin under auspices of Kurt Collien (Hamburg) and Schibille (Berlin) agencies. Next along the line is Kid, Ory & His Creole Jazz Band tomorrow (Wed.).

## Erroll Garner's Cello In Col's 'Dreamy' Preem

Jazz pianist Erroll Garner has switched to the cello for his latest Columbia waxing. In addition to making his cello bow, Garner is also composer and arranger of the "Sides Are Dreamy" slicing on which he's backed by a 30-piece orch conducted by Mitch Miller. The flip side is "On The Street Where You Live."

The disk was given an unusual preem at Mr. Kelley's, Chicago nitery owned by Marienhal Bros., who also operate the London House, where Garner is in his fifth week. Preem was covered by press and celebrities, including Tony Bennett, Sylvia Syms, Fran Allison and Pat Morrissey.

### ABC-Par Posts Solinger

Continuing the buildup of its sales network, ABC-Paramount has added a midwest divisional manager. Jack Solinger took over the new post Monday (8).

Solinger was formerly associated with London Records.

## 'Scrooge' Now 'Stingiest' 2 Ways—NBC Spec, Col Disk

"Happy Scrooge," Columbia Records' Xmas album tie-in with the NBC-TV spec, has been retagged "The Stingiest Man In Town." Show is an updated musicalization by Janice Torre and Fred Spielman of Charles Dickens' "Christmas Carol."

Heading up the cast are Vic Damone, the Four Lads, Patrice Munsel, Basil Rathbone, Johnny Desmond, Betty Madigan and Robert Weede. Col expects to get the album into market by Nov. 1, well ahead of the video show.

## Jocks, Jukes & Disks

Continued from page 50

ballad groove with "Wherever Flamingos Fly."

Gisele MacKenzie: "It's Delightful to Be Married"—"The Star you Wished Upon Last Night" (Vik). Gisele MacKenzie's fresh and vibrant workover of the vintage "It's Delightful to Be Married" should win the tune a new audience. The approach is gay and tuneful and rates a strong deejay ride. There's a nice ballad lilt to "The Star you Wished Upon Last Night" which is built up via a multi-tracked vocal.

Enzo Stuarti: "Just Say I Love Her" (Marisa) (Jubilee). The Lanza-junged Enzo Stuarti has a noisemaking platter potential in "Just Say I Love Her." The ballad serves as a showcase for his big piping attack and he turns it into a highly listenable side. "Marisa," on the bottom deck, is in a similar groove but less melodic.

Don, Dick 'n' Jimmy: "That's The Way I Feel"—"Two Voices In The Night" (Verve). This vocal team is distinguished by the fact that it sings in a legit style, avoiding the note-breaking tricks essayed by the combos in the rock 'n' roll groove. Trio does nicely on a good ballad, "That's The Way I Feel," and gets an excellent sound on "Two Voices In The Night," which is done in a tricky arrangement.

## Victor

Continued from page 51

arranged to have direct mail deliveries to customers on catalog items not in stock. While formerly the PMS program was limited to about 400 albums, now the whole current catalog is available to dealers. Under PMS, customers can buy LP disks from their retailers at regular prices, but Victor mails it to the buyer directly.

Also part of the PMS program are Victor's tape releases. Since most retailers were reluctant to stock take in view of the limited market, the coupon program now gives retailers a chance to tap the potential in this field. Victor's service is as fast as the mails, with delivery to the customers usually made within the week.

Another new feature of the PMS program is a catalog of reissues from Victor's archives. Some 54 platters of classic performances made years ago are now being made available through the coupon purchases.

## Gimbel

Continued from page 51

legit musical with an ASCAP writer and hence found his BMI affiliation a barrier. Under an ASCAP ruling of last year, a copyright split between BMI and ASCAP writers gets no ASCAP performance credits. Hence, no ASCAP writer is willing to work with a BMI writer under this coin restriction.

Gimbel is now working with another ASCAP writer, Moose Charlap, on "Shoestring Revue," a show which E. H. Morris Music is financing and publishing. Also Frank Loesser, through his Frank Music, an ASCAP affiliate, is trying to get a show for Gimbel to write. Although under contract to Morris, Gimbel would be loaned out to Loesser if a legit is landed.

Gimbel, a lyricist, now is riding with "Canadian Sunset." He had a big hit a couple of years ago in "Ricochet" and "Tennessee Wig Walk." He also wrote "Love Among the Young" with Alec Wilder.

## Inside Stuff—Music

Bandleader Eddie Davis, who died of cancer Feb. 27, 1956, aged 64, father of Young & Rubicam's Hal Davis, vied with Meyer Davis, Sherbo, Joseph Knecht, the Lanin brothers, et al., as a favorite "society" dance maestro. He gravitated around the top Manhattan spots, from New York's Le Coq Rouge when it was a fave with the young socialite set, to the latterday LaRue's (now Le Valois) in a period before Gogi and other restaurateur-promoters got their customers to underwrite expansion plans on a cooperative venture.

Columbia is bringing out an album of 27 dansapation standards under Davis' baton under the title, "Stepping In Society," for which his son has appropriately done the album liner. Part of the sales of the album, incidentally, will go to the American Cancer Society.

General denial of charges that he was responsible for erroneous magazine stories giving him credit for scoring three films has been entered by Shorty Rogers in answer to a suit filed by Leith Stevens. Action, based on an Esquire magazine story, contended Rogers claimed credit for "The Glass Wall," "Private Hell 36" and "The Wild One," which were scored by Stevens. In his answer, Rogers said he has continuously maintained that publication of this erroneous information was without his knowledge and not attributable to him.

A 78 rpm disk headed for the trash pile has sparked the revival of Jack Pleis' London etching of "I'll Always Be In Love With You." Bob Jones, deejay at WIST, Charlotte, N.C., was preparing to discard some 78s when he came across the Pleis etching and decided to program it on his show. Reaction from dialers was so strong that London's distrib in that territory told the homeoffice to give it another run. The disk, which was originally cut in 1950, is now on London's current release schedule.

Marshall W. Stearns' "The Story of Jazz" is being readied for Oct. 25 publication by Oxford University Press. Tome traces jazz from its African and West Indian origins to its current form. Author teaches medieval literature at Hunter College (N.Y.) and is a founder and exec director of the Institute of Jazz Studies in New York. He recently accompanied Dizzy Gillespie on a goodwill tour of the Near East, accompanied Dizzy Gillespie on a goodwill tour of the Near East.

MGM Records has tied in with the Miles Shoe Co. to promote its LP product. In shoe firm's national newspaper ad campaign for the next four weeks an MGM album will be spotlighted along with the footwear. Initial diskery-footery tie-in ad was kicked off last week.

L. Wolfe Gilbert's autobiog, "Without Rhyme or Reason," is due to roll off the presses in about two weeks. Gilbert arrived in N.Y. last week armed with a foreword written by Jimmy Durante to lock up the publication by Vantage Press.

## PEER'S PIONEERING IN EUROPEAN MARKETS

Editor, VARIETY:

In your issue of Sept. 19, I find an interesting article about the employment of Bobby Weiss by Buddy Morris. The statement contained in the third paragraph rather amazes me: "Deal makes Morris the first American publisher to have a fulltime executive operating exclusively in his behalf."

The matter is of no material interest, but since 1937, Thomas H. Ward has been employed exclusively by us to handle our European business and still continues very successfully to fulfill this function.

We established our own music publishing companies in London (1928), Spain (1932) and France (1935) under Mr. Ward's direction. Additional companies have been initiated and are operating as active music publishers in Holland, Belgium, France (additional), Spain (additional), Italy, Austria, Germany and Sweden. In France and Spain our companies have become the largest local music publishing houses.

Ralph S. Peer.

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WE DID  
LAST SUMMER"**

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# RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.  
\* ASCAP † BMI

National  
Rating  
This Last  
wk. wk.

Title and Publisher

		New York—(MDS)	Boston—(Moser Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music Co.)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Whatever Will Be (Artists)...	1	1	2	2	5	4	1	1	3	1	2	1	118
2	2	†Canadian Sunset (Meridian)...	4	2	1	4	2	2	2	2	3	1	2	96	
3	3	*Allegheny Moon (Oxford)...	2	6	4	3	5	3	5	2	3	4	73		
4	5	*You Belong to Me (BVC)...	5	6	5	1	1	7	5	8	4	4	72		
5	4	†Soft Summer Breeze (Regent)...	10	3	3	1	7	6	6	6	7	7	54		
6	6	†Don't Be Cruel (Shalimar-P)...	7	4	6	8	6	4	1	6	5	52			
7	9	*True Love (Buxton Hill)...	6	3	5	9	5	6	9	8	37				
8	7	*My Prayer (Shapiro-B)...	7	7	7	4	8	4	9	5	29				
9	8	*Song for Summer (April)...	8	6	3	10	5	23							
10		*Bus Stop Song (Miller)...	2	6	14										
11A	12	†Wayward Wind (Warman)...	8	7	10	6	13								
11B		*A House With Love (Evans)...	8	9	3	13									
11C	10	*On Street You Live (Chappell)...	4	7	13										
14	10	†You Don't Know Me (H&R)...	7	8	10	9	10								
15	14	†Hound Dog (Presley-L)...	7	9	10	7	9	10							

## 5G Return Flight Saves The Day for 'Night' In Ella's Set (It Sez Here)

Pittsburgh, Oct. 9.  
Norman Granz revealed here at his "Jazz at the Philharmonic" at Syria Mosque, that probably the most famous of Cole Porter's tunes, "Night and Day," almost got left out of the Ella Fitzgerald album for the Verve label. According to Granz, he hasn't mentioned this before because circumstances would sound too much like a bid for publicity, but he swears it's true.

In picking out the Porter melodies for Miss Fitzgerald, "Night and Day" was inadvertently omitted, although how and why Granz himself still doesn't know. At any rate, the acetate was immediately played for Porter and either he didn't notice the absence of the melody himself or was too polite to mention it.

Shortly after, Granz and Miss

Fitzgerald, along with the JATP troupe, were on a plane bound for Stockholm and the first of a series of European engagements. On the trip, Granz told Miss Fitzgerald he didn't feel an album which was supposed to be representative of Porter could possibly leave out "Night and Day." She agreed with him. So immediately upon their arrival in Stockholm, they turned right back, since the first concert over there wasn't until three days later, cut the tune in New York and were in Stockholm again 48 hours later. At an extra cost to the album's production budget of \$5,000.

## Satchmo All-Stars Great 53G in Northwest Five

Portland, Ore., Oct. 9.  
Louis Armstrong & His All-Stars grabbed a smashing \$14,200 in a one-nighter at the Auditorium last week (2) for Zolly Vplock & Jack Engerman Attractions. The 3,600-seater was enlarged to 4,500 with the opening of the wings, and was sealed at \$4.80. In addition to Armstrong the cast included Trummy Young, trombone; Billy Kyle, piano; Barrett Deems, drums; Edmund Hall, clarinet; Velma Middleton, vocalist, and Squire Gershbeck, bass. Latter in his first date with the outfit.

Z & E played the concert in Eugene to Oregon students on previous day and drew \$10,000. Armstrong moved on to Orpheum Theatre, Seattle (4), pulling \$10,000; Auditorium, Vancouver, B.C. (5), \$9,000; and wound up the five-day tour at the Coliseum, Spokane (6), with \$9,700.

## Mills Back From Europe With Lotsa New Tunes

Jack Mills returns to his New York desk this week after a three-month tour of England and the Continent. The Mills Music top-her is bringing back with him a flock of new compositions by Europe's foremost contemporary composers for publication in the U.S.

Among the acquisitions are two works by Sweden's Lars-Erik Larsson. The compositions are "Pastoral Suite" and "Disguised God." Both pieces have already become standard repertoire among European orchs.

## MGM Diskery's 'Oz' LP Ties in With Ford TVer

MKM Records has whipped up a 12-inch LP soundtrack package of Metro's "The Wizard of Oz" to tie in with the pic's tele showcas-ing on CBS-TV No. 3. Because there weren't enough songs in the film to fill out the LP, diskery has inserted dramatic highlights from the track to accompany the musical selections.

The diskery is now working out a promotional tieup with J. Walter Thompson, agency on the Ford account, which is sponsoring the show, for auto showroom displays of the "Oz" album. The ad agency is sending special advance samples of the soundtrack to Ford dealers throughout the country prior to the telecast.

## Ted Weems Mending After Heart Attack

Greensboro, N. C., Oct. 9.  
Bandleader Ted Weems is recuperating in a Greenville hospital from a mild heart attack. An attending physician said the 55-year-old musician should be able to rejoin his band soon. He was stricken early in the morning of Sept. 29 a few minutes after playing for a dance at the Greenville Country Club.

Weems was taken to the hospital for "evaluation," and the doctor said "as we had thought, he had a mild heart attack but the evaluation showed it was not nearly as serious as we had feared."

## The 'New' Spike Jones

Hollywood, Oct. 9.  
Spike Jones will revert to his old style of novelty tunes under a deal near inking for him to record albums for Lew Chudd's Imperial Records. Jones inked RCA Victor last year and tarried briefly at Verve, the new Norman Granz label, but is known to have been unhappy with results.

Imperial deal would have him reviving the type of tune that first catapulted him to prominence, like "Der Fuehrer's Face." Tentative plans also call for him to develop material kiddy rock 'n' roll music.

## MGM Goes Wess

Richard Wess, conductor-arranger-pianist, has been tapped by MGM Records. First chore for the diskery is an original jazz album which will feature him on the piano.

Recently he conducted eight sides for Dolores Hawkins' sessions at Epic Records. He also headed up recording dates for Buddy Marine, Pat Bolton, Ray Shaw and Carole Bennett. He's now prep-paring niter acts for Jan Sherwood and Ann Kerr.

## NEW ASCAP DIV. EXEC

Charles McDowell has been upped to ASCAP division manager in charge of the Dallas and New Orleans offices of the Society.

# On The Upbeat

## New York

James Brown singing his MGM versions of "Forward Ho!" and "White Buffalo" at the Madison Square Garden rodeo... Henry Onorati, Dot veep, off to the Coast for 10 days... Don Elliott currently at the Composer... F. M. Castorina of Brooklyn was first prize-winner (\$100 worth of records) in the Urania contest at the N. Y. High Fidelity Show... Composer-conductor George Bassman set as musical director on "Producers' Showcase" for the coming season. He's also composing the music for the upcoming legit comedy, "The Best House in Naples."

Dave Terry cutting a special arrangement of "Friendly Persuasion," title song of the Allied Artists pic, for Muzak... Columbia Records tieing in with Union Pacific R.R. on its Jo Stafford-Norman Luboff album, "Ski Trails"... Jimmy Krondis, Unique disk plugger, off to Detroit, Pittsburgh and Cleveland, pushing The Patricians' "I'll Go Along With You"...

Mike Abbott and Mike Kasino have joined Buck Ram's management firm, Personality Productions... Four Rover Boys begin a two-weeker in Edmonton, Alta., Oct. 22.

## Hollywood

Miklos Rozsa back from conducting symphonies in Switzerland, Germany and Austria to report to Metro for next scoring assignment... Nicholas Brodsky and Sammy Cahn completed four tunes—"You I Love," "Only Trust Your Heart," "Money Is a Problem" and a title tune—for "10,000 Bedrooms" at Metro... Harry Belafonte set by producer Sol Baer Fielding to sing three of his own tunes as background music for UA's "Trooper Hook"... Benny Carter is scoring jazz sequences for 20th-Fox's "Do Re Mi"... Bob Thiele, a&r chief for Coral, Coasting... Robbins, Feist & Miller moving to the Capitol Tower next month.

## Chicago

Charlie Mingus & His Jazz Workshop set into the Modern Jazz Room tonight (Wed.) through Oct. 21... The Nappy Lamar-Ray Baudoue Sextet into the Preview Lounge also opening tonight... Sharkey Bonano packed for the Town House, Indianapolis, for two frames... Chuck Foster plays the Aragon ballroom through Dec. 23... Henry King one-nites it through Texas Dec. 1-27... Jo Ann Miller opens at the Brown Hotel, Louisville, Friday (12) for two frames. Johnny Mathis due to play the Black Orchid though no date set as yet... Wayne King plays the Chicago territory the last two weeks of October and November.

## San Francisco

Minor hassle developed over Earl (Fatha) Hines Quartet's appearance at a Stanford benefit jazz concert in Palo Alto Friday (5) night. Tin Angel's Max Weiss thought it was all fixed up with Doc Dougherty of Hangover Club, where Hines has been playing more than a year. Dougherty, however, knew nothing about it, turned thumbs down at the last minute and Weiss brought in Turk Murphy. Also appearing were Cal Tjader Quintet, Brew Moore, Vince Guaraldi Trio and emcee Jimmy Lyons... Frisco Chronicle put out a special, 24-page hi-fi section edited by jazz critic Ralph Gleason... The Village has booked Gogi Grant to headline new show next weekend... Eddie Garland has


joined Turk Murphy's band after many years with Kid Ory... Chico Hamilton current at the Blackhawk... "Jazz at the Philharmonic" booked into Frisco area for two dates next weekend.

## Pittsburgh

Fats Domino orch. along with Cadillac and Veezi Nelson into Twin Coaches Friday (12) for 10 days... Tom Slaney, local musician, playing first trumpet for Ray Anthony... Jerry Vale now carrying his own guitar accompanist, Don Rodney, who was with Guy Lombardo for years and who also sang for the latter... Stan Bailey Trio opened a long stay at Flame Room, working there Fridays and Saturdays. Combo consists of Bailey on sax, Bill Clydesdale on guitar and Betty Dougherty on piano and organ... Pete Peterson, formerly half of the Harmonicaaires, now doing a single; his longtime partner, Fuzzy Seldman, quit the act to open a dress shop in Egg Harbor, N. J... John Alberts, pianist, into the Penguin Lounge, replacing Ethel Ennis, who comes back in December... Johnny Puleo & Harmonica Rascals booked for Twin Coaches two weeks beginning Nov. 9; Pearl Bailey follows them on the 23d for 11 days... New Sounds Quartet currently at the Cove... Red Prysock band back at the Rock 'n' Roll Room again this week.

## Kansas City

Nick Noble heads for the Coast and audition at Universal after his week's engagement ends at Eddys' Restaurant Oct. 11... His new Mercury disk released while in Kansas City, "The Star I Wished Upon Last Night" backed by "You Don't Know What Love Is." Latter is a new twist by Mercury issuing the song as a single side as a preview to Noble's album to come out in about a month and titled "You Don't Know What Love Is"... Helen Boice returns to the Coast after a week at Eddy's, her first in K.C. in 20 years... Nelson Eddy returns to Eddys' Oct. 12, this time for three weeks, a notable exception to the usual fortnight policy here



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# Economic Miracle (Reich Revival) Seen in Beery, Coiny Hannover; Entertainment Tastes Provincial

By HANS HOEHN

Hannover, Oct. 2. Despite a scarcity of cosmopolitan atmosphere, "provincial" Hannover is flourishing with nightlife and show biz in general. With a population of nearly 600,000, this is one of those typical Teutonic towns that has benefited from "wirtschaftswunder"—a native expression best translated as "economic miracle."

Hustling business pace and ultra-modern reconstruction of this metropolis in West Germany's British zone are in sharp contrast to 1945 when the war-ravaged city was 50% in ruins and its citizenry totaled no more than 200,000. Mirroring the town's economic rebirth today are its well-patronized nightclubs, a new sports stadium and West Germany's biggest fairgrounds.

But curiously Hannoverers still appear rather provincial-minded when it comes to enjoying and appreciating show business. Be that as it may, Hannover's nitery mecca is the lowercase "tabu"—a spot dedicated to the real existentialists. Latter, however, are rare specimens in this area and the management obviously prefers well-heeled customers who are more materialist than existentialist.

An artist's cave in the Montmartre tradition, the "tabu" attracts curious-minded customers from all directions. To lure them, it gives out with slogans such as "Loneliness Makes Men Weary, Therefore Come to Us," "we have charming women of female sex who taste for your delicious drinks" or "Taste is Worse Than Home-sickness," etc.

Currently, a combo called "The Monkeys" makes the music, mostly hot of course. And a floor show features the Donzow Sisters, whose forte is the parody.

There are, incidentally, five other "tabus" cafes in the Reich, the others being in Cologne, Munich, Braunschweig, Bonn and Dueseldorf, but Hannover's "tabu" is apparently the most prominent.

Strolling about Hannover's night spots gives visitors easily an idea of what a typical German "Wirtschaftswunder" town likes best. There is the local "Bockbier Fest" and the huge Bockbier-Festhalle am Aegi is daily filled to capacity. True to old Bavarian tradition, strong beer galore. Showing up here around midnight, it gives foreigners the impression that Germans like nothing but or better than beer. There are contests, (he who drinks most, wins), elections of beer queens and other details to heighten this impression.

Another local trap is the "Tattersall" (riding school) which, where horses were before now has guys and dolls fooling around. "Uhlen-spiegel" and "Gondel" are cabaret restaurants of better quality which surely can stand comparison with Berlin's night life. (But what's Berlin's night life today anyway?)

Big Hannover problem: The housing shortage. Also: Too few hotel rooms. So many a visitor has to be satisfied with a private room supplied by a special tourist office. Hannover has Germany's biggest fair grounds. It's recent (41st) German Agricultural Fair drew opening day crowd, a post-war record, of 80,000 visitors.

Another thing: A dozen German cities tried hard to get the forthcoming Soccer match, Germany vs. Soviet Union, the game of the year. Hannover made it via a new stadium seating nearly 90,000 and built upon ruins and rubbish left by the war.

## ACTS AT TORONTO UAF

Toronto, Oct. 9. For second of her four Thursday (11) weekly noon presentations on a huge stage erected over City Hall steps in aid of the United Appeal Fund, producer Midge Arthur, choreographer of the 60-girl line at the recent grandstand show at the Canadian National Exhibition here, has lined up the Four Lads, Dorothy Lamour, Sheila Billings and Johnny Greer, a 16-girl line, Danny Crystal as emcee and Joel Aldred on the United Appeal pitch.

All performers are donating their talents.

## Glasgow's Xmas Revue

Glasgow, Oct. 9.

Alec Frutin, boss of the Metropolitan Theatre, is readying "Scotland The Brave," annual revue geared for Christmas and New Year audiences, with Clark & Murray, comedy duo, again starring. Fraser Neal will produce for Nov. 23 opening.

Company includes Nicky Kidd, Francis Langford's Singing Scholars, Campbell & Cameron, John & Betty Royle, Will Hannah, St. Dennis Sisters, Hugh McIlroy, Lauriston Pipe Band and a 16-strong Moxon line. Accent will be mainly on tartan and Scot melody.

## Miami B'ch Bill of Health To 6 Out of 8 Strip Spots; Others Go to the Cleaners

Miami Beach, Oct. 9.

Recent threat by City Council to refuse license renewals to a group of clubs which feature strip shows was lifted for the majority. The governing body this week okayed issuance of the permits to the Harem, Little, Paper Doll, Life, Five O'clock clubs and to the Charles Hotel bar-lounge.

Denied renewals were the Place Pigalle and Club Benni, because of "violation of ordinances." The Five O'clock Club was handed an okay on provision that it let out dancer Diane de Lys, recently fined in municipal court for "giving an indecent performance." Her act is titled "The Devil and the Maiden," which she has been doing for some years in local clubs without having been previously censured by the law. She was replaced by another performer, Siska, who purveys a dance with macaws.

The Place Pigalle was singled out by reform-minded councilman Melvin Richard, who claimed he had received letters from a Pigalle patron claiming he had been charged "\$575 for four Tom Collins and champagne" for two girls who had joined him at his table. Club Benni, which was in the news as a hangout for homos, was also subject of court action recently, in which the operator and a performer were assessed heavy fines.

## Frisco's Black Hawk

Booked Into February

San Francisco, Oct. 9.

The Black Hawk, longtime jazz spot, is now booked into February, 1957, with the following acts scheduled for two-week stands except where noted:

Oscar Peterson, Oct. 15; Al Hibbler, Nov. 5, seven days; Calvin Jackson, Nov. 12; Julian "Cannonball" Adderly, Nov. 20; Stan Getz, Nov. 30; Billie Holiday, Dec. 12, one week. Club will be closed for Christmas and then reopen Dec. 26, with Cal Tjader for four weeks, followed by Miles Davis, Jan. 22, three weeks; Wild Bill Davis, Feb. 12, and Modern Jazz Quartet, Feb. 26.

## Kaye 212G, 4 Wks., Chi

Chicago, Oct. 9.

Danny Kaye's "All-Star International Show" continues hotly at the Shubert Theatre here, with \$47,400 in the till for the fourth week ending Saturday (6). Show is scaled at a \$5.50 top and total take to date amounts to \$212,900.

LAYOUT closes Oct. 20, after a three-week extension of the run.

## Charlotte's 69G Year

Charlotte, N. C., Oct. 9.

The Charlotte Coliseum and Owens Auditorium just completed first full year of operation, with a \$69,000 profit for the year.

Coliseum-Auditorium manager Paul Buck says much of the success of the buildings is attributable to ice shows and public ice skating, the latter giving the Coliseum a clik summer operation.

## Prison Roundups

Huntsville, Tex., Oct. 9.

The Texas State Prison System is holding a series of rodeos put on by the inmates of the various penal institutions in the state. First one was held Sunday (7), with others slated for the next three Sundays. This year's shows will have outside variety acts.

Escape artists are reportedly banned.

## Cocktail Circuit Making Big Noise In Big Room Exits

Hollywood, Oct. 9.

Boom in plush cocktail lounge operations, and a resultant increase in cocktail combo and act bookings, is envisioned by Joe Glaser in the wake of the current closing of hotel rooms and other key spots around the country.

Glaser, who represents Louis Armstrong, Noel Coward, Billy Daniels and Dick Contino, among others, has always specialized in lesser names, vocal groups and combos. In the past 12 months, Glaser reported, 45 such acts have been kept working every week solely in the Los Angeles-San Francisco-Reno-Tahoe-Las Vegas circuit. Such work opportunities, he contends, will mushroom in the next year, due in great part to the closing of the larger operations which, he feels, will create a hefty demand for a plush lounge-type operation in many areas. In rooms of this kind, vocal groups like the Gaylords and small units like Dave Brubeck can be kept working virtually 52 weeks solid.

Another important factor, Glaser believes, is the resurgence of interest in jazz and the club uptrend in disk names. In the jazz field, for example, there are now approximately 20 spots in the Los Angeles area alone featuring jazz names.

## BRILL BLDG. VEEP DENIES SLUM AURA OF TIMES SQ.

New York.

Editor, VARIETY:

Reference is made to your recent article in the Sept. 19 issue of VARIETY. Though we have both been on Broadway for many years and I have been an avid reader of your paper all that time, we never had the pleasure of meeting. I have been wondering whether an article such as the one above referred to about space, and type of tenants in Times Square really benefits anyone. It would seem to me that there are several inaccurate statements in your article, and it is more of a contributory factor to poor conditions than saying nothing at all.

May I state that the Paramount, Loew's State, the Arner, Mutual Life and our own (Brill) Building to name a few, can hardly be referred to as slums. Bents in this and similar buildings are all at high levels comparable to high class buildings on the east side. Space in them is at a premium and their tenancies are certainly not of the fly-by-night variety. Many wise Real Estate investor's have recently made purchases in this vicinity, and many new buildings, or old buildings to be modernized, are presently in the planning stage. I doubt if Webb & Knapp would be spending a large sum of money on the former Lincoln Hotel if the future of Times Square were as bleak as your article seems to indicate. As Times Square neighbors with a vital stake in the area, would it not be more advantageous to boost rather than knock this section?

Sixteen-Nineteen Realty Co., Inc.  
(Richard S. Brill, V.P.)

## Al Grossman PM'ing

Vet agent Al Grossman is re-arranging his office to convert to personal management. He has already handed over Frank Libuse to the William Morris Agency for bookings.

He's set some of his other acts with various talent agencies.

## Inside Stuff—Vaudeville

A benefit show is due to be staged in Dallas for Sid Green, an obscure comic who has emceed shows at the Theatre Lounge there and who is now a patient in Indiana State Hospital as result of a car wreck. He may lose the sight of both eyes. Medical bills have wiped out his modest savings. In desperation he wrote to Barney Weinstein, owner of Theatre Lounge.

Less than 30 minutes after he received Green's letter Weinstein was on long-distance verifying the story. When he was able to reach Green, he assured him help would be forthcoming. Weinstein then started making phone calls to Dallas club owners. He contacted band leaders and enlisted their services, and AGVA and the local musicians union waived their rules against free performances to insure a big turnout of performers for the benefit show.

The Boston City Council is proposing to enshrine the memory of a native son, Fred Allen, by renaming City Hall Ave. "Allen's Alley." The proposal brought an editorial from the Boston Herald, last week entitled "Allen's Alley," which approved the idea, but said:

"Fred Allen was one of the greatest satirists of his generation. His mediums were the quicksilver ones of vaudeville and radio, a single explosive moment of laughter vanishing down the treadmill to oblivion. Fortunately he managed to put that moment on paper in his reminiscences of his radio show and in his forthcoming autobiography, and now the City Council wants to enshrine his memory further by renaming City Hall Ave. 'Allen's Alley.' Just what Fred would think of the idea is hard to say. He spent most of his life coping with the idiocies of officialdom, of popular stereotypes and tired comic cliches. Ceremony usually bored him and public ceremonial most of all; he was the kind of a person who kept returning to Old Orchard Beach long after it had ceased to be a fashionable resort, simply because he liked it. That vast humanity was reflected in his wit, and the City Council's proposal is a measure of the affection with which a native son was regarded."

## St. Louis Mid-American Jubilee 400G in Red But Plots 1957 Program

St. Louis, Oct. 9.

The Mid-American Jubilee, a combo of county fair and spectacle tagged "Heartland U. S. A.," went \$400,000 in the red during its 30-day session ending Sept. 30, but plans are underway to revive the extravaganza on the local waterfront next year. The deficit will be met by additional funds from guarantors and from business and individuals who did not make advance pledges to underwrite the costs.

The anticipated 500,000 admissions was not realized as approximately 435,280 were clocked through the paid turnstiles. The spectacle cost \$204,000 to produce and was expected to gross \$100,000, but drew only \$53,000 in paid admissions. Another cause for the overall deficit, according to a spokesman for the organization, was that preparation of the site and construction of buildings had been estimated to cost about \$500,000 but this soared to approximately \$800,000.

## Tobias' Roc Encore Henry Tobias will reprise his chore as entertainment director of the Eden Roc Hotel, Miami Beach, starting Nov. 17.

He held that post last year but took a leave of absence during the spring and summer as entertainment director of the Totem Lodge, Averill Park, N. Y.

## Frady & Guerin in U.S., New Paris Lido Nitery Revue to Debut Pre-Xmas

Paris, Oct. 9.

Swank Champs-Elysees nitery, Le Lido, is planning to have its new revue "C'est Magnifique," bow in on Dec. 14. Lido does new show at Xmas time, but success of current "Voulez-Vous" has been such that management is contemplating holding shows for two years in future.

Rene Frady, Lido's co-director with Pierre-Louis Guerin, flew to the U. S. for some final talent-scouting and Guerin followed.

Their looksee tour will cover N. Y., Chicago, Las Vegas, Hollywood and Havana.

Chief features of "C'est Magnifique" are already set and show goes into rehearsal on directors' return early in Nov. Program will include Marvin Roy's "Artistry and Light" act, disk-imitating Bernard Bros., English crazy-gang orchestra Nitwits, East Berlin refugee juggler Eric Braun, skater Margie Lee, Tyrolean dance troupe complete with yodeler, singer Guy Severins and water-spectacle number with Roman bath setting. Also 12 French nudes, 12 Bluebell Girls and chorus now being recruited from Broadway. Donn Arden, as usual, will do choreography and Spanish dance team, Les Trianas, are being held over. Finale will be devoted to provinces of France with dancing waters in blue, white and red spouting up when Ile de France, province in which Paris is located, makes its appearance as show's climax.

In addition to new Lido revue Guerin and Frady have "Night in Paris" show on tour, currently playing Madrid after its S. A. run and will go to Belgium, Germany and Italy during coming year.

## BORGE'S HOUSTON 1-NITER

Houston, Oct. 9.

Victor Borge is booked for a concert Oct. 29 at the Music Hall here. He is being brought in by Dallas impresario Charles R. Meeker Jr. and local radioman Dave Morris.

They have also booked Louis Armstrong for the Coliseum Oct. 25 and the musical "Pajama Game" during the Houston Fat Stock Show next year.

## Liberace's Akron Washout Brings a Third Lawsuit

Youngstown, O., Oct. 9.

The third lawsuit involving Liberace and the two Youngstown promoters who sponsored his ill-fated rained-out show in Akron last July 4 was filed in Mahoning County Common Pleas Court at Youngstown last week. This suit was entered by the Jessop Advertising Co., Akron, seeking \$16,014 it claims Frank Gorgie and Dave McCombs owe for advertising and promoting the concert.

Liberace and his brother, George, were to have appeared in the 35,000-seat Rubber Bowl, Akron municipal stadium, but a downpour on the Fourth forced cancellation. Liberace stayed over until Friday the 6th and gave his show to some 5,000 stock car racing fans who bought tickets for the combo attraction. The Youngstowners said they lost \$85,000 on the fiasco.

The first two lawsuits were filed in Youngstown Aug. 2 by Liberace, asking \$11,666 from the pair, and by his brother, asking \$5,833. These amounts, their petitions said, were for the balance due them under a contract for their musical services.



# BORSCHT CIRCUIT DOWN-BEET

## Ringling Plot for Next Year Thickens; N. Y., Boston Set, But Little Else

Showmen are starting to wonder whether the Ringling Bros. and Barnum & Bailey Circus will take to the arenas next year after all. The show has been booked into Madison Square Garden for its annual spring run, but no other stands have been announced outside of the also traditional Boston Garden. (See separate story on negotiations for sale.)

The mystery of whether the Big Top will hit its announced tour of arenas and auditoriums deepens since these indoor situations must have ample time for weeklong bookings or sometimes even for those of shorter duration. In many cases, arenas seek verification of dates as much as a year in advance, otherwise they fill in with one-nighters and sundry daytime dates as they get requests, and thus some of the choice chunks of time are denied to showmen.

At a recent meeting of arena owners, the prospects for Ringling bookings were not brought up because of the fact that no request for dates had been made. This meeting had been devoted to bookings for the 1956-57 season and many time periods had been blocked out.

It was also recently announced by circus prexy John Ringling North that he would eschew touring during the hot months. In order to make up for that time, it's believed that he would go for the time most suitable for indoor dates, which would be the fall, winter and early spring. During that time, he would get mixed up with hockey, basketball and fight schedules, and it's probable that it would be difficult to move scheduled events in order to make way for a circus run.

The desirable time in major cities is already difficult to book for any prolonged run because of the spacing of regular touring shows. For example, in towns which play two ice shows at regular intervals, the arena operators would be loathe to set the circus in a time period which might cut down on ticket sales to the frappe frolics. Again, even if a full week were available in some cities, the possibilities are that it wouldn't be in the most desirable time segments, or distances between such stops would make it impractical. Thus a schedule could be arranged in which Boston might be followed by St. Louis.

Where one and two-nighters are concerned, the circus could go along indefinitely picking up good dates. However, the major show towns are the important items, and most of the 1957 time slots are already arranged. Any further delay would mean an extremely limited schedule for Ringling.

There have been reports that impresario and arena operator Arthur M. Wirtz would be interested in getting good dates for the Ringling show during '57. However, he doesn't control a full route.

## DANIELS' HOT WELCOME IN LONDON VAUDER

London, Oct. 9.

Billy Daniels opened to an enthusiastic response yesterday (Monday) at the Prince of Wales Theatre in an act noteworthy for outstanding showmanship. Per usual, Daniels was accompanied by Benny Payne. The duo appeared at the Palladium earlier this year.

Supporting bill features Dickie Henderson, who only recently essayed the lead in the West End production of "Teahouse of the August Moon"; Bill Maynard, humorist, and Arthur Worsley, ventriloquist. Others on the layout are Joan Turner, impressionist; King Bros., a musical and vocal team; Senor Carlos, a balloon sculptor; Four Najarros, acrobats, and Paullette & Renee, trampolinists. Later is the only U.S. turn, except for the headliner.

## Godfrey & Friends (Nags) Booked for Toronto Royal

Toronto, Oct. 9.

Arthur Godfrey and a cast of 40, plus his Arabian horses, will participate in this year's Royal Horse Show in the 12,000-seat Coliseum here at the Canadian National Exhibition from Nov. 9-17.

Godfrey, who breeds Arabian horses as a hobby, will stage an equestrian show each evening and at both Saturday matinees. His morning and Wednesday night telecasts will emanate from Toronto during those dates. A 15-minute equestrian act will feature him riding his horses.

## Philly's Dixie Beat As Strips Scram

Philadelphia, Oct. 9.

End of the strippers as entertainment features in the midtown spots has sent local boite operators casting about for attractions. Philip "Pacey" Miller, owner of Pacey's Sho-Bar, has turned from flesh and flash to dixieland. Max Kaminsky's combo, featuring Pee Wee Russell, opened last week.

Pacey's has booked a number of top two-beat outfits for successive weeks, including the current Jimmy McPartland; Pee Wee Irwin, Oct. 15; Muggsy Spanier, Oct. 22; Bobby Hackett, Oct. 29, and Stan Rubin and his Tigertown Five, Nov. 5.

Last hangout for the strictly-from-dixie set was the Rendezvous, which closed two years ago when owner Lee Guber gave up niterly life to become a summer tent-show impresario (at Valley Forge, Pa., and Long Island).

## Storyville Not for Sale, He's Leaving Frisco For Vegas, That's All: Scobey

San Francisco, Oct. 9.

Bob Scobey, dixieland trumpeter and bandleader who has been operating the Storyville Club in Frisco since last summer, denied this week published reports that the niterly was up for sale.

Instead, Scobey says, he will continue at the club until Nov. 8 when, with vocalist Lizzie Miles, he will begin a six-month tour at the Flamingo Hotel in Las Vegas leaving the rest of his Storyville band under leadership of banjoist-vocalist Clancy Hayes with veteran dixieland trumpeter Marty Marsala replacing Scobey.

Scobey, who also announced tentative plans for an all-star dixieland concert tour of the east next spring, has just completed his first PCA Victor LP scheduled for February release.

## Tony's 1-Niter String

Hollywood, Oct. 9.

Tony Martin planes to Colorado Springs tonight (Tues.) to play a concert there tomorrow kicking off a series of 28 one-niters around the country. Trek will carry him through the remainder of this month and most of November and give him a short rest before opening at the Flamingo, Las Vegas, Nov. 28.

Tex Beneke orch will backstop Martin on the dates and he will be accompanied by his personal pianist, Jack Russin.

## HOUSTON'S BALL BILL

Houston, Oct. 9.

Talent for the fifth annual Edna Gladney Charity Ball will include Fran Warren, the Sportsmen and Al Donahue's orch featuring Charlene Bartley.

The ball will be held at the Emerald Room of the Shamrock Hilton Hotel Oct. 23.

## ACTS ASKING TOO MUCH FOR MTS.?

By SHEP HENKIN

Following a custom which has almost become traditional in show business the Borscht Circuit in New York's Catskill Mountains—which gave vaudeville its comeback chance and which in recent years, has been the testing grounds for new talent—has created its own Frankenstein. The talent which the Borscht Circuit gave an opportunity for a comeback as well as the talent which the borscht belt gave the breaks of "testing material" on guests, have both soared so high in time and money markets that they are too expensive for the average hoel operator.

Now that the "big" Labor Day weekend and the two successive weekends (referred to as the after-birth weekends of the Mountains) have passed, a reappraisal of the past summer is in line, and it does not look good so far as mountain talent forecastings are concerned.

Top comics, the big draw of the Catskills, are almost impossible to book. They are too taken up with television, films and personal appearances. Las Vegas and Florida, which were only seasonal or non-existent but a few years ago, have added their offers to the rising market prices of good comedians. Few if any mountain resorts can meet these prices. Besides, these big acts don't like to tie themselves down to mountain hotel bookings, preferring to make themselves available for "better" dates. Then too, most mountain bookings are short—for one or more nights,

(Continued on page 61)

## AGVA-CHI HILTONS MEETING ON PACTS

The American Guild of Variety Artists has opened negotiations with Hilton execs for minimum basic agreements at the Conrad Hilton Hotel and Palmer House, Chicago. The most important clause in the contract discussions relates to payment into the union's welfare trust fund. In this situation, there isn't any discussion of minimum salaries, since the Hilton rooms hire performers who normally get over the basic wage.

Contract with these inns will serve as a basis for negotiations with other Hilton links. Chain is so set up that many hotels are autonomously operated, and hence individual negotiations will take place.

## 'Cinerama Holiday' Fair Busts 1-Day Peak in N. H.

Deerfield, N. H., Oct. 9.

Deerfield Fair, known as the "biggest little fair on earth," set a new attendance record when 40,000 persons jammed the grounds on one of the four days that the event was in progress.

The continued success of this fair, which was featured in the Louis de Rochemont film, "Cinerama Holiday," prompted the Manchester Union-Leader to comment editorially:

"Deerfield's banning of lewd shows, of gambling and of other unwholesome aspects of the midway ought to set a shining example for fair managements everywhere. "Skeptics and cynics will say that this is 'Sunday School Stuff.' If so, well and good. A fair in the real New England tradition has become an institution, and as flourishing as it is clean."

## Friars Prep Agenda

New York's Friars have started scheduling their season's activity. Major event will be the annual dinner slated for the Hotel Waldorf-Astoria, March 16 at which Perry Como will be guest of honor.

Fall season starts next Tuesday (16) with a luncheon in honor of Sammy Davis Jr., at the Delmonico Hotel. Traditionally, the luncheons are held Wednesdays, but Davis has a "Mr. Wonderful" matinee that afternoon.

## TA-Unions Tighten Up on Telethons In Miami—2 On Cuff, Others On Coin

Miami, Oct. 9.

## Chase, St. L., Pacts Acts To Year's End, Bennett 1st

St. Louis, Oct. 9.

The Chase Club of the Chase Hotel here has booked the bulk of its talent for the rest of the year. Reopening Oct. 18, spot has Tony Bennett as headliner, and then it closes Oct. 28 for three days because of private functions. Reopening headlines Jaye P. Morgan, Oct. 31 with Helen Traubel following Nov. 7. Sheeky Greene appears Nov. 21 to Dec. 3, and the room closes until New Year's Eve.

The Crewcuts have been set for Jan. 25 and Harry Belafonte is tentatively pacted for Feb. 8.

## Pitt Casino Hub Of Burley Wheel

Pittsburgh, Oct. 9.

Casino Theatre here has been made the hub of a new burlesque circuit organized by Frank Bryan and Frank Engel, new owners and operators of the local peely. It'll be known as the Bryan and Engel wheel and comprises, in addition to the Casino, houses in Boston, Cleveland, Baltimore and Canton, O.

Bryan and Engel, who took over the Casino this season after it had been run at heavy losses for several years by I. Hirst following George Jaffe's death, have signed up a flock of name strippers for their circuit, including Tempest Storm, Lili St. Cyr, Rose La Rose, Irma the Body, Francine and Betty Rowland.

Casho is being managed by Murray Shoib and features a last-run film in addition to four shows daily and five on Saturday.

## Femme Op Parts With Only 1 of Her Angels In Frisco Wing-Ding

San Francisco, Oct. 9.

It's a woman's prerogative to change her mind, and Peggy Tolk-Watkins, operator of the Fallen Angel and Tin Angel, changed hers the other day and got everybody in a dither. First she sold the Tin and Fallen Angels to Max Weiss, v.p. of Fantasy Records. Then she decided she couldn't bear to part with the Fallen Angel and refused the check at the end of the escrow period.

Weiss is now left with one club and half a record firm. The Tin Angel, under Weiss' wing, will continue to book dixieland acts. Turk Murphy is signed until Dec. 30 and George Lewis opens for three months on New Year's Day. Weiss says he absolutely will not book any Fantasy talent into the spot. The Fallen Angel, now under the old management, will continue with Joanne Beretta, vocalist, and Roger Bullock, pianist.

## Hopalong's K. C. Hop

Kansas City, Oct. 9.

Name of Hopalong Cassidy has been added to the list of talent to appear here during American Royal week, Oct. 19-28. Bill Boyd, as Hoppy, comes in for a single day to be featured in the parade on Saturday (20).

Others set to show here are Rosemary Clooney, who will warble at the Coronation Ball on Friday night (19), and Gene Autry and Annie Oakley (Gail Davis), who will appear at the daily performances of the Livestock & Horse Show in the American Royal Bldg. These shows also have the Cass County Boys and the Alberto Soppi troupe lined up.

Organizations in this resort engaged in fundraising campaigns for charitable works will see only two telethons this season, according to Theatre Authority. The limitation decision came after a weekend meeting at the Delano Hotel in which representatives of performer guilds and the organizations met to regulate the benefits.

There have been any number of charity groups seeking telethon time on local stations. Last winter, the combination of the telethons and several major fundraising drives culminating in big live shows staged at local auditoriums brought a rash of complaints, not only from performers who found the increasing demands on their time reaching a breaking point but from owners and operators of niteries and hotel-cafes who saw dwindling business whenever a big "benefit" utilizing the services of their attractions was staged.

Decision to allow only two telethons, was reached among Margie Coate of the American Guild of Variety Artists; Beverly Roberts, exec secretary of TA; Harold Hoffman of Screen Actors Guild and heads of local branches of the unions. Last year, United Cerebral Palsy's 24-hour drive brought in over \$365,000 in pledges; Variety Children's Hospital's, \$80,000. Okay for this year's telethons will be handed down from the guild's national h.q. before the winter season starts. There have been several bids for okay, besides that of the aforementioned duo.

Other large benefits, such as the annual Mt. Sinai Hospital "Jubilee" and the Miami Beach Police & Firemen's Benevolent Ass'n staged on the Beach, are to continue under jurisdiction of the local AGVA office. Neither affair is aired, with one staged in late January and the Mt. Sinai fundraiser in March. The Mt. Sinai Hospital's show is a must with all performers, who feel the hospital is almost one of their own projects, what with free medical care and accommodations to all members in the area or playing here, who are in need of such service, with a special room of their own provided.

For other organizations, it'll be a pay-for-the-talent deal, much as prevailed with March of Dimes affairs in recent years. Last winter the MOD did not present any big shows, using other methods for raising funds. The decision by the guild reps is expected to eliminate, finally, the growing pressure by sundry legal and fly-by-night groups for free talent contribs from acts playing the Miami area.

## GROVE'S GEE-WHIZ BIZ AS COLE TOPS L.A. MARK

Los Angeles, Oct. 9.

In the face of niterly closings here and elsewhere and a general downturn in night entertainment, the Coconut Grove of the Ambassador Hotel has notched an unprecedented record of business over the last four months, culminating in the record four-week stand by Nat King Cole. Latter, whose draw improved each week of the run, wound up with an estimated total of around 18,000 covers, the best business the room has done in perhaps 20 years.

Cole's four weeks, each of them into percentage, brought to a total of 19 the number of consecutive frames in which the hostelry has paid a performer a percentage arrangement over a guarantee. Unprecedented business began with the four-week stand of the Four Aces during the summer, and continued through three weeks of Janis Paige, two weeks of Gordon MacRae, three weeks of Dorothy Shay and three weeks of Hildegarde, prior to the Cole engagement.

Marguerite Piazza is current at the Grove for a three-week run.

## Vegas Tightens Its Money-Belt

Continued from page 1

nue, plus a survey of July and August, the Fremont St. Joyns have shot from \$14,400 to \$15,500,000—a boost of almost \$1,000,000.

### Need That Summer Biz

To compare the cash flow of '56 with that of '55, one must evaluate various conditions that affected business during those two years. At initial glance, the resort hotel increase of this year amounting to a shade less than 1% appears hardly significant enough to report that Las Vegas once again is on solid footing. But it must be remembered that biz last year—especially during the summer—was greatly stimulated by the opening of four new hotels, the Riviera, Dunes, Moulin Rouge and Royal Nevada. The collapse of all except the Riviera may have brought woe to Las Vegas, but it can be said that all three spas served a purpose to the community, if not to the investor.

Notably, the three foldos created a barrier between the promoter and the guy with the ready money but no concept of the gambling business.

It served as a stern lesson to future investors who now are more prone to investigate rather than take a plunge into what originally was imagined to be a fabled "never-neverland." Similarly, the demise of the three spas served as an example to the vet gamblers, who immediately adopted programs calling for shrewder spending. An even tighter grip on the purse-strings can be expected this winter. In short, the lush days of Las Vegas are over, and a return to the norm is now in progress.

The Moulin Rouge, which never did get off the ground as an interracial operation, has been virtually abandoned as far as any idea of reorganizing it as a resort is concerned. Best plan advanced to Receiver Harry Miller so far is a pro-

posal from representatives of the Atomic Energy Commission, who want to use the hotel and its facilities as a headquarters for its activities at the nearby Nevada Proving Grounds.

Last summer, the Royal Nevada was purchased by a group headed by Bill Simonds, prexy of the New Frontier Corp. Simonds in turn leased the hotel's rooms and restaurant facilities to the New Frontier as an annex. Last week, negotiations were completed whereby Simonds sublets the Royal Nevada to a group of nonprofessionals headed by Gene Meredith of Denver and Al Peacock of Beverly Hills. Cautiously entering the Vegas scene, Meredith and Peacock a couple weeks ago opened the hotel's cocktail lounge, spotting a nine-piece group headed by Jack Costanzo during dawn patrol hours of 1:30 until 6:30 a. m. Meredith and Peacock lease is for 16 years with an option to buy from Simonds' syndicate after six months. Terms were undisclosed. Meredith told VARIETY that his group will in turn lease the casino to several veteran gamblers, who remain unidentified until deal is inked.

### Only the Dunes Makes It

Of the three hotels that crumbled under mismanagement (a tax commission survey earlier this year indicated that each was making enough money to stay in business), only the Dunes has reopened on a full-scale basis to add impetus to the 1956 season. Taking over the twice-fallen spa last June, Bill Miller, Major Riddle and Robert Rice inaugurated a policy designed to attract the budgeted spender. The Dunes appears to have skimmed by the critical period only to now face the more crucial winter season. It will be one of the town's question marks, primarily because of the limited bankroll of less than \$1,000,000 with which it started operation.

On the verge of collapse last winter, the Riviera Hotel was taken over by a syndicate headed by w.k. gambler Gus Greenbaum. Through Greenbaum's astute casino helming and the skillful promotion by the hotel's general manager, Ben Goffstein, the Riviera passed the crisis with only a few minor rubs. Goffstein claims the Riviera is now fundamentally sound, and points to remodeling of the interior that has been in progress all summer and which will have cost \$200,000 when completed at the end of the year. Additionally, Goffstein is quick to show blueprints calling for 200 new rooms at a cost of about \$1,000,000. And, he adds, "we're not giving out any IOUs—all of it is being paid for in cash."

Another slated for close scrutiny this winter will be the Hacienda Hotel, which finally received a license from the Tax Commission two weeks ago. The investors, mostly Californians, are pumping \$455,000 into the operation, which will be also fairly modest. Only show biz at the spa will be conducted in the lounge with moderate price acts being sought. Plans to swing typical Vegas shows into the 450-seat Palamino Room have been postponed until next summer.

### Destiny of Tropicanna?

A question mark—but not from a financial view—is the Tropicanna Hotel. Originally set as a \$10,000,000 venture, construction costs have already gone over the budget by \$3,000,000. Headed by Miamian Ben Jaffe, the hotel is now in its final stages of completion. Jaffe has leased the casino to vet Las Vegas gambler Kel Houssels Sr., but so far the Tax Commission has not passed on the Houssels application for a gambling license. This, because of reports received by the Commission at the outset of the Tropicanna promotion that the main source of building coin is located in the underworld. Tropicanna capital reportedly is boundless, and

none of the principals seems to be in any rush to open this winter.

New activity is noted the Stardust Hotel, which for the past year was a memorial to the crisis of 1955. Construction of the partially completed, mammoth 1502-room structure was shut down with last year's death of Tony Corneo Stralla, onetime gaming ship czar who originally promoted the Stardust. Stralla's brother Louis took over as prexy of the corporation, attempted to refinance the virtually bankrupt organization only to fail and see the hotel become the object of a bitter stockholders' war. But last month, a Nevada bankruptcy court ruled in favor of a reorganization plan proposed by several creditors corralled by Al Silvers, formerly a member of the late Stralla's syndicate. The plan is now subject to a hearing in court, at which time Louis Stralla is expected to make a last-ditch effort to refute the legality of the creditors' claims.

During the second-quarter slump, the gamblers naturally went in search for the whys and wherefores of their woes. Best possible explanation was that the town—especially the Strip—was practically crippled by a 70-day Western Airline strike. Western is responsible for flying in the greatest load of tourists from southern California, the lifeline of Las Vegas. As the summer progressed, there were other factors with which the gamblers had to cope with. One, they were saying the calendar was beating them. Schools were dismissing late this year for summer, thus holding up the vacation plans of mom and dad. There were no long weekends to lure pre-vacation spending solaces.

### Joe Blow Watches Dough

Then, too, there were disturbances on the national scene, i.e., stock market fluctuations spirited by President Eisenhower's illness, industry layoffs, etc. All this, the gambler explains, was prompting Mr. & Mrs. Joe Tourist to watch his hard-earned dollar.

Tax Commissioner Bill Deutsch of Las Vegas observes that a study of the second-quarter period clearly points out that there were as many tourists here as ever, even perhaps more, but they were thrifter than in years past. Chamber of Commerce Director Herb McDonald hastens to add that while all was not well on the Strip this spring, other aspects of the area's economy were up from 8% to 21%.

The downtown area can attribute its second-quarter boost to the hypo injected into biz by the opening of the 13-story Fremont Hotel, which is located on the traditional mainstem hot corner occupied by the Horseshoe Club and Golden Nugget. The Fremont has a commercial hotel motif, with rooms starting at \$8. Entertainment is confined to a cocktail lounge, not to forget a vast casino. Downstreet a block, the Silver Plaza, featuring a showbar and rathskeller restaurant, swung open its doors to give Joe Doakes another reason to case Glitter Gulch.

### Looking Back & Ahead

So, looking back over the past eight months, the gambler is nodding appreciatively while at the same time readying for the coming winter. It might be noted here the gambling increase up to now of about 1% actually jumps to 6% when food and liquor receipts are figured in with casino business returns, according to figures disclosed by Tom Campbell, chairman of the Chamber of Commerce Statistical Committee.

This serves as an indication that the hotelman is carrying out his avowals which followed last year's crisis that henceforth each department must be ready to cushion the enterprise should Lady Luck fail to smile on the casino. To be sure, the casino is still the anchor of each hotel. But room rents have been hiked, a \$2 minimum prevails in each supper room and freeloading at the bar has been reduced to a minimum.

Significantly, the day when the casino was interested only in the big gambler has vanished from the Vegas scene. Now, the operators are shooting for volume, content to grind out the action, happy by the presence of the titans of the dice table only if he loses. New trade areas wherein the average spender has been untouched by Vegas hands are being sought. Cop deals are being worked out between the resort operators and the airlines to link Las Vegas to key cities.

### Conventions Can Help

Also, there's the business of conventions. A sampling of the effect

the \$4,500,000 convention hall will have on the area when it opens in 1959 is being gleaned from the conclaves lured here by individual hotels to spur trade during the normally slack weekdays. Included in this test was the recent General Electric convention of some 800 distributors, followed up by the Westinghouse people the following week. It is a continuous flow of conventioners upon which the hotelman and C of C officials are hoping to circumvent a serious slump during the coming winter.

Along the Vegas railto, there doesn't seem to be any notable changes contemplated for entertainment budgets—the marquee will, in the main, continue to illuminate highpowered, high-salaried names, and the bosses will be hoping that this illumination will be equally intense in the dining rooms.

### Rundown on the Strip

The Sahara has Betty Hutton on tap for the Yule-New Year's holidays at a reported \$30,000 per frame. Last Monday (1) Edgar Bergen wound up a four-week stand, having failed to attract the anticipated b.o. response. Taking over the Congo Room in succession was Louis Prima & Kelly Smith, who held forth for an interim week until Martha Raye came in.

Having packed the Opera House to capacity for the past three weeks, Eartha Kitt cut short her El Rancho tour on the 30th to wing back to Gotham and the press dodgies being set up to greet her autobiog, "Thursday's Child." Gloria DeHaven came in to join Myron Cohen for the remainder of the five-week roast.

Over at the Thunderbird, Marty Hicks continues his moderately budgeted policy to good success. Norman Brooks, the sound-alike for Al Jolson, is getting upbeat attention. Following Brooks for an indefinite run will be Tom Ball's China Doll Revue, a click in its initial bow here a year ago.

Revuees seem to be the only new trend successfully marking Vegas show biz. At the Riviera, Lou Walters' Latin Quarter Revue picks up four more weeks after registering boffo biz during its initial month. On Oct. 16, Zsa Zsa Gabor and Joey Adams turn over the LQ co-billing to Morey Amsterdam and Gypsy Rose Lee, who will anchor the Walters colorations for the remaining three weeks of the extended run. The Riviera signalled similar biz with "Blackouts of '56." The Ken Murray-Marie Wilson starrer initially clicked at the New Frontier for 10 months last winter, returned to the Riviera this summer to clock long, long lines for four weeks, then returned to the same spa four weeks later for another solid month.

### Spike's 10th Asylum

The New Frontier, meantime, is pulling satisfactory biz with Spike Jones' "Musical Insanities of '57" madhatter. The Jones revue, featuring Helen Grayco, is making its 10th trip to Vegas. Another package deal doing okay is Larry Steele's "Smart Affairs of '56," which opened at the end of September in the Arabian Room, Word-of-mouth and proper exploitation will bring the rounds out for the sepiarevusal, which is in for four frames. Dunes showtimes differ from the normal 8:15 dinner and 12 midnight curtain polices. Weekdays see "Smart Affairs" taking the boards thrice nightly, at 8:30, 11:30 and 2:30. Steele also tosses in a special "breakfast show" at 5:30 for the Sunday ayem yawners.

A notable aspect to Bill Miller's policy at the Dunes is that it has provided a Vegas showcase for big bands. The limited one- and two-week engagements have had showgoers out in goodly numbers. Miller said he was seeking a name band to support "Smart Affairs" and play dance sets, but none was available. Negotiations are currently underway to bring in Benny Carter and his band for the remaining week of Steele's engagement. Meantime, show is ably being supported by Carlton Hayes orch, which surrendered its podium at the Desert Inn to make way for Guy Lombardo.

Lombardo & Royal Canadians

are in for a four-week roast at Wilbur Clark's emporium. All points to satisfactory patronage as the maestro once again takes his Vegas devotees on a tour of Lombardland.

At the Sands, Frank Sinatra climaxed his peak biz three-week soiree last week. Current are Peter Lind Hayes-Mary Healy, regular members of Jack Entratter's lineup. Entratter has Lena Horne set for his Thanksgiving festivities. At the Flamingo, Pearl Bailey continues to keep the ropes up, with the Mills Bros. on deck Oct. 11. The Strip's traditional late hour spots, the Silver Slipper, still has Hank Henry atop its blackouts, which presently are knitted into what producer Eddie Fox has titled "Mardi Gras Folies."

## Hub Reaching for Stars (Profs Plus Talent) To O.O. Electronic Lighting

Boston, Oct. 9.

Blinstrub's still undergoing \$65,000 worth of frosting which will rank the 1,700-seat South Boston boite with the country's top opulent spots, has filled in bookings bringing a big skeed of names to the Hub this season.

For Teresa Brewer's Monday (15) opening, the new ceiling imbedded electronic lighting system, a \$35,000 item, will be unveiled. A private demo, for physicists, research experts and profs from MIT, Harvard and research labs is skedded for Sunday (14) with Rollo Gillespie Williams, lighting expert, in charge of installation, giving a lecture.

Booked to follow are: Guy Mitchell, Oct. 22-28; Mona Carroll, Nov. 5-11; Guy Lombardo orch, Nov. 12-18; Tony Bennett, Nov. 26-Dec. 2; Lonnie Sattin, Dec. 3-9; Billy Eckstine, Jan. 21-27; Dorothy Dandridge, Feb. 11-17.

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## Vaude, Cafe Dates

### New York

Roberta MacDonald subbed for Lisa Kirk at the Hotel Plaza's Persian Room on Thursday (4) when Miss Kirk took ill suddenly. . . . Greta Keller on a return date at the Crystal Palace, St. Louis. . . . Buddy Coll, originally with the dance team of Eleanor & Buddy Coll, has turned percentor and is with the Oscar Lloyd office. . . . Julie London set for the Spike Jones Show at the New Frontier, Las Vegas, Oct. 15. . . . Rand & Kane pegged for the Tic Toc, Syracuse, Oct. 15, thence to Town Casino, Buffalo, Oct. 22. . . . Phil Terry booked for the Elegante, Brooklyn, Oct. 31. . . . Lessy & Moore report to the Latin Quarter, N. Y., in January.

Serena Shaw a newcomer to the Upstairs Room in Greenwich Village. . . . Nanci Crompton logged for Town Casino, Buffalo, Nov. 19. . . . Lili St. Cyr has switched to the William Morris Agency. . . . George Hopkins signed for the Holiday House, Pittsburgh, Feb. 14, while Bob Melvin is down for Nov. 26. . . . National Barn Dance booked for the Louisville Exposition Centre, Jan. 20. . . . Arthur Blake into Dore's Pittsburgh, last week.

Two indie agents, Jack Lenny and Nat Debin have combined into one office. . . . Billy Fields opens at Palumbo's, Philadelphia, Oct. 18. . . . Sally Blair packed for the Boulevard, Rego Park, L.I., Oct. 19. . . . Greta Keller opened at the Crystal Palace, St. Louis, Friday (5). . . . Don Adams signed for Le Ruban Bleu, N. Y., Nov. 15. . . . Roberta Sherwood and Billy Vine packaged for a showing at the Beverly Hills, Newport, Ky., in March. . . . Ottawa House Hotel, Hull, Que., being booked by Larry Bennett of Associated Booking Corp.

### Chicago

Los Romero & Terécita into Eddys', Kaycee, Nov. 2 for two frames. . . . Frank Fontaine closing at Club Hollywood, Chi., Monday (15). . . . Gus Van still at Mangam's Chateau for another couple or more weeks. . . . Nelson Eddy plays the Palmer House Jan. 24 for four frames. . . . Miriam Sage Dancers packed for Eddys', Kaycee, for two weeks with options. . . . Lucille & Eddie Roberts into the Park Lane, Denver, Jan. 21 for two stanzas. . . . Abbie Lincoln and Leo de Lyon set for the Black Orchid, opening Nov. 29.

### Hollywood

Dave Appell & His Apple Jacks signed by Al Parvin to open tomorrow (Thurs.) at the Flamingo Lounge, Las Vegas. . . . Anna Maria Albergheiti booked into the Fon-

tainebleau Hotel, Miami Beach, for two weeks at \$12,500 per frame starting Jan. 4. . . . Sammy Lewis signed Sheeky Greene to open at Las Vegas' New Frontier on bill with Ella Fitzgerald Oct. 29. . . . Earl Barton inked by producer-composer Gordon Jenkins to choreograph and stage the Oct. 27 NBC-TV "Manhattan Tower" spec. . . . Clessa Williams set for the entire season as vocalist at Palm Springs Ranch Club.

### Dalias

Edith Piaf dated for Nov. 30 at Hotel Adolphus. . . . Jimmy Ames and Tune Tattlers set for Oct. 18 at the Statler-Hilton Hotel, with Crew Cuts due Nov. 1 and Eydie Gorme Nov. 15. . . . New Club 22 signed organist Ray Plagens, WFAX-TV staffer. . . . Mal Fitch is a holdover at Burgundy Room. . . . Comedian Hank Cowan and exotic Leta Paul into Colony Club Monday (8) for two frames, with comedienne Sunny Fox due Oct. 22. . . . Terry Shand opened a three-week date at University Club. . . . George Jessel will emcee the annual Save-A-Life League show Nov. 25 at Baker Hotel. . . . Ray Bolger will headline annual Cotton Bowl Week show at State Fair Auditorium, to be produced by Charles R. Meeker, Jr., expo veepee. . . . Lion's Club show Oct. 27 at State Fair Auditorium has Tony Martin, Johnny O'Brien, Conn & Mann, The Jodimers, The Petticoats and Tex Beneke orch.

### Prov. Ballroom's Names

Teresa Brewer will lead off a name singer policy at the Rhodes Ballroom, Providence, R. I., for a one-nighter on Saturday (13). Spot will use names on weekends in conjunction with various local bands. . . . Abe Feinberg Agency is booking out of New York.

## \$16,000 Heisted From Pitt's Holiday House In Ruin of Owner's Pa

Pittsburgh, Oct. 9.

Three bandits, who apparently read the columns and were aware that Holiday House was having the biggest week in its history with Carmen Cavallaro, stole \$16,000 from the nitery early Sunday (7) morning after luring the father of John Bertera, the owner, to the premises at 4:45 a.m.

Joseph McNeal, the night watchman, and his wife, a charwoman, were working in the big club when a pay station telephone rang. The caller said he had an urgent message for Tullie Bertera, who was spending the night next door at the Holiday House Motel because his son was in Miami Beach.

When the elder Bertera answered the phone, the caller told him John had been injured in an automobile accident in New York. As Bertera replied that his son was not in New York but in Florida, two men, both armed with revolvers, surprised him in the booth, and ordered him to take them downstairs and open the safe. Robbers scooped up all the bills and coins in sight, even emptying a small box containing donations for the blind. After looting the safe, the bandits took Bertera's keys and locked him and the McNeals in the office.

### Roy Davis to Lanin Mgt.

Roy Davis, who resigned some time ago from Music Corp. of America's band and act dept., has joined Howard Lanin Management convention and industrial division. Davis had worked in both New York and Chicago for MCA.

Fernanda Montel, French singer, returns to the Maisonette in St. Regis Hotel, N. Y., Oct. 18, following run of Ethel Smith.

## Havana Seen as Latin Las Vegas With Latest Name Buying Spree

### Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Oct. 9.

A memorable party was tendered this columnist at the Will Rogers Hospital on his 71st birthday. "We the Patients" had the library all decorated up with a large cake with 71 candles in the center of a large table that was also used for a buffet lunch. A handcarved plaque was given by Bob (Mello-Larks) Smith that said, "To the Last of the Grand Old Minstrel-men, Happy Benway, who made millions laugh with his never to be forgotten humor, a credit to the theatre. From the staff and patients of the Will Rogers Hospital." Arthur L. Slattery acted as m.c.

Lindsay MacHarrie, producer and director, took a little over a year to regain his health and left for Gotham lauding this institution as one of the best ever. He also was director of the American Red Cross (public relations) in England.

P. J. McMullen, president of the McMullen Tool Supply Co. of Detroit, who recently passed away while enroute from California to Detroit, was straightman with the blackface act of Benway & Mullen during the season of 1914-15.

Salv Frick, whose son Tommy (IATSE) Minor is connected with the Majestic Theatre, N. Y., off to Gotham for a 10-day furlough.

Bob (Mello-Larks) Smith is skedded to act as moderator during "Hire the Handicapped Week" for a panel of five over tv station WPTZ, Plattsburgh.

Lee Klimick, Republic Pictures, who graduated here in class of '52, is for a general checkup that sent her back to bed for a brief rest period.

Edward O'Conner, auditor of Paramount Pictures, strictly a bed patient in our cardiac department, fell and fractured his hip which required a quickie operation. He's now recuperating at the Will Rogers.

Write to those who are ill.

The talent agencies' hopes that Havana will be the Latin Las Vegas are coming nearer fruition. The niteries have already started intensive shopping for names and a number of contracts have been finalized. Indications are that virtually all the major niteries and casinos in the area will be entering this season's talent sweeps.

The only nitery which hasn't yet indicated its buying intentions is the Montmartre, but it will most likely go in for names to buttress the big production shows.

As of now, Nat (King) Cole has been signed for the Tropicana and Johnnie Ray signed for the Sans Souci, Feb. 4. The Nacional, which will be operated by the owners of the Desert Inn, Las Vegas, has been committed to name talent and even during the off-season has been using names as they become available in that area.

Difference, however, this season will lie in the attempt of the Havana cafemen to book the names already set for Miami Beach, so that substantial savings can be effected. Last year, because of the suddenness with which the nitery operators started buying names, the travel expenses didn't become an important consideration until late in the season. This year, the ops are more careful about the expenses.

One reason for that is the fact that last year, the names didn't bring too much added business into most situations. During season, the operators felt there's a natural flow of business, and the extra trade drawn by the names should have forced up the SRO signs. It didn't work out this way. However, the inducements of lower expenses regarding names, and possibility that the headlines might be nabbed by the opposition, started the bonifaces on the name kick all over again. Once a few names are announced, say the talent agencies, all cafes will start shopping.

## Borscht's Down-Beet

Continued from page 59

whereas Las Vegas runs seldom are less than one or two weeks and the same in Florida.

### Burning Up Material

Another drawback is the fact that the comedians don't wish to expend their material, thus using up television or longrun comedy that they can make use of at a higher price. Hence even those comedians who do appear in the mountains usually rely on older material, on tv routines. The guests in the mountains enjoy the "personal appearances" enough to make these bookings important to hotel operators.

Bookings are hit or miss: No hotel can afford to announce its coming attraction, with a few exceptions. Even in some of the latter cases, the acts announced often don't show and the hotel has to offer a substitute. The reason is that acts are booked as and when they are available at the very last minute. Agents have standing orders to call on Friday nights or even Saturday mornings should a top act become available for a one-night mountain stand.

A show business which has always had a heart might take notice of the plight in which some 500 or more hotel operators, rooming house proprietors and concessionaires now find themselves. They, who gave many of today's top acts their first breaks, now need a break themselves. Places that begot the Danny Kayes, Jerry Lewises, Eddie Fishers, Buddy Hacketts, Dore Scharys, Shelley Winters, Betty Garretts, Robert Merrills, Phil Fosters, Don Hartmans, Ernie Glucks-mans, Dean Martins, and countless others are certainly worth more than a fond memory. Some acts such as Eddie Fisher, Robert Merrill, Jerry Lewis, Dean Martin and others still return ever so often in "respect." Others, not mentioned in this article, have become "too important."

### Competitive Angles

Of course, all is not going badly for the resort operators, but as in other industries, the big are getting bigger and the small are getting smaller. As indicated, competition today from television, Las Vegas, Florida, which is now an all year resort doing even better in the summer than in the winter in some instances, gives the borscht operators a good run for their money. The weeds grow high around some of them, but spots like Grossinger's,

Nevele, Brickman's, Tamarack, Concord, Raleigh, etc., are doing better than ever before, with reservations (when the weather is good) at a premium.

But ever ready to meet new problems and challenges, the Borscht Circuit already has responded with its usual alacrity and ingenuity. The leading resort, Grossinger's, has reverted partially to the policy of trying to develop new talent. It still offers the top talent in the Catskills, run a close second by the Concord, but augments its program with diversified weekday entertainment. Although the public will not accept amateurish, old-style social director entertainment, it will accept good up-and-coming entertainment, reports George Bennett of the Grossinger staff.

### Singers Most Wanted

Then too, to meet the challenge of lack of good comedy talent available for mountain dates, the operators are playing up vocalists. Singers are the big thing in the mountains and the choice of featuring them is practical. After all a singer can change his selection more often than a comedian can change his style or material. Singers make for less monotonous or recognizable entertainment.

That is why, although the mountains closed their summer seasons with such comedians as Morey Amsterdam, Billy Vine, Buddy Hackett and Red Buttons, there were also featured singers such as Alan Dale, Mary Small, Eydie Gorme, Tony Bennett, Robert Merrill, and the increasing emphasis to use singers to close instead of comics.

Grossinger's now provides a complete package of entertainment including art classes, language studies, hypnotists, speakers, and of course, drama once a week in the form of the Stanley Woolf Players, a stock outfit that tours several companies during the summer season at mountain hotels.

When one looks at the 1,150 people that Grossinger's can accommodate on their grounds, add to that the capacity of a Concord and 500 other hotels running from 50 to 500 occupancies, the problem is too big to be solved overnight. But as it has followed one show business tradition of creating its own Frankenstein, the Borscht Circuit is certain to come up with another answer and probably start an entirely new cycle in entertainment.

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**St. Regis, New York**

Ethel Smith; Milt Shaw and Ray Bari Orchs; \$1.50 and \$2.50 (Sat.) Cover.

Decca diskster Ethel Smith, comedienne as well as virtuoso of the organ, has a class case novelty. For the Hammond, a lady pumper of the Hammond, who is a looker of the face, form and ankle—and those trim ankles figure importantly when you gotta make with the pedal work—is a novelty on any rostrum, podium and especially a saloon floor.

In somewhat the same vein as Victor Borge's tongue-in-cheek Steinway humor, Miss Smith makes with the quips and the linguistic ad libs as she heckles "Pedro," her musical props man; parlez and hables in the French and Spanish small-talk; kids about the sundry gags, maracas and kindred Latin rhythm instruments; brings in the fact she has played the Continent and South America, and in between performs pleasingly on the organ. She's a competent exponent of the instrument which is wheeled on a portable platform. A clever Fath gown, in modified Oriental pantalon fashion which is only disclosed when she engages in the pedal work, sets her off to attractive sartorial fashion.

She segues from merengues to medleys of kind names songs—"Laura," etc., "glad to see Josh Logan finally gave 'Fanny' renewed respectability"; does pops and instrumentals that range from "Parade of the Wooden Soldiers" to her "After Hours" blues (sounds like an original); indulges in a saucy-parody (to self-guitar accompaniment) of a fave intimacy number, "Wonderful Wonderful Thing"; kids about Milt Shaw and "his genuine Andulucians," observes that all Latin musicians "worship at the Shrine of St. Xavier (Cugat that is!)" and with whips up a tip-top class floorshow interlude.

According to maitre d'August and his suave aides—one of the nicest staffs attend, incidentally, because they're of "the old guard" in the best tradition of patron-service relations—to them it's a personal relief to have an instrumental-comedy turn instead of the marathon of chanteuses to which the Maisonette is given. Constance Moore reopened the Hotel St. Regis' season, and Fernanda Montel is due for another return following Milt Smith. For usual, Milt Shaw back-stops his compelling "society" dansapation, and the Ray Bari is an equally professional and polished relief combo.

**Sahara, Las Vegas**

Las Vegas, Oct. 2.  
Louis Prima & Keely Smith (2), Sam Butera & The Witnesses (5), Dick Kerr, The Therons (8), Joe Marine, Sahara Dancers (12), Cee Davidson Orch (13); \$2 minimum.

In the Casbar Lounge, where they're spotted about 20 weeks a year, Louis Prima & Keely Smith have built a tremendous following. Moving into the Congo Room for an interim week, the loyal were true enough but not sufficient in numbers to support the initial Vegas "big room" efforts of the duo and its backstoppers, Sam Butera & The Witnesses (See New Acts).

Dick Kerr in his third roost here, has not altered his routines, which centre on carefully studied and proficiently executed impressions of w.k. singers. And if Kerr should aspire to any sort of solid niche, he should seek to anchor his act with something containing more substance and much broader scope. Perhaps he could reduce the number of mimes to make room for more monology, which he now uses only slightly to bridge his impressions. At that, his homespun reach for laffs, while timed okay, could be spruced with re-write and more deserving attention.

The Therons (eight cyclists) find their equilibrium upset somewhat by the space limitations of the small nitery stage, Scrim used in opening production could be removed to allow act more room to navigate. Their cramped working room notwithstanding, the Therons produce, however, a few bright moments. Their tricks lack the spine-straightening zing, and sometimes appear even amateurish. Efforts towards comedy bring only complimentary response. One shot does score salvos—when the youngest member of the family, a nine-year-old doll, turns some aerial gymnastics on a bar elevated from a bike guided by her teenage sister.

Curtain launching "It's Late," vocalized by Joe Marie and toed by the Sahara Dancers, a fast-talking, some provocative glimpses of the gals backstage, but it becomes a bit elongated. Dancers, again vocally steered by Marine, spring

bouncy collegiate production at the centre, returning in the same role to join Prima and Miss Smith for the finale. Cee Davidson orch supplies strong musical footing for entire show, which closed Monday (8).

**Bon Soir, N. Y.**

Jimmie Daniels, Portia Nelson, Jorie Remus, Tony & Eddie, Warren Vaughan, The Flames (3); \$5 minimum.

Standout entry on the current Bon Soir card is comedienne Jorie Remus. Remus, who's played other Gotham intimacies, is a funny performer. Her outlandishly sophisticated appearance is an attention-puller in itself, while her material and delivery are top-drawer.

Miss Remus begins her stint with a humorous takeoff on different types of singers. She follows with a good yock workover of "Man I Love," while sitting on top of the piano and then clicks with you. Know Where the Door Is. Her "No one seems to like Bill" takeoff on "Bill" is another strong item.

Also holding down the comedy end are holdovers Tony & Eddie. The disk panto act continues to go over big at this spot despite the loudness of the stint. It's really a noisy performance. Pair's mugging and use of odd props and masks are strictly in the audience-approval groove. Bon Soir waiter Bruce Kirby helps out the act when Kirby man is needed. A working in the songster department are Portia Nelson and the club's regular host, Jimmie Daniels. Miss Nelson does a nice song-selling job on such numbers as "I Love a New Yorker," "You're a Bore My Love" and others. Daniels continues to belt out his repertoire of standards and showtunes in nice fashion.

Warren Vaughan handles his keyboard assignment neatly, while the instrumentalization provided by the Flames is bright, as usual.

Jess.

**El Morocco, Montreal**

Montreal, Oct. 3.  
Meg Myles, Artie Dann, Arleigh Peterson Dancers (5), Maury Kaye Orch (7), Buddy Clayton Trio; \$1 cover.

Making her first nitery appearance in Montreal, Meg Myles sets herself up solidly with regulars on the circuit and should be a cinch for quick returns.

Demurely garbed in a gown that is modest without concealing her well-endowed figure, Miss Myles belts out a fine songalot in a husky voice, to plaudits. Although routine is leveled a bit at the midway mark with similar tempos and songs, she scores in spades with "Melancholy Baby" and "Thirteen Men."

Comedian Artie Dann, no stranger to these parts, works as hard as ever reprising a rapid-fire collection of gags and not forgetting to emphasize the problems he has with his oversized schnoz. Dann is slated to impersonate Jimmy Durante in a hiccup and with just a little imagination, the resemblance is "right on the nose." Still one of the best routines with Dann is his impress of a symphony director. It never fails to draw yocks and is a solid closer.

The Arleigh Peterson Dancers, four femmes and a male, are energetic and attractive but hardly original. In what might be called Interp terping, they do a hoked-up East Indian number and their impress of the blues. There must be something different than these two sandbys. Maury Kaye and his orch back all performers in same capable manner with the Buddy Clayton combo cutting dance interludes.

Newt.

**Black Hawk, S. F.**

San Francisco, Oct. 5.  
Dave Brubeck Quartet featuring Paul Desmond, Chico Hamilton Quintet; \$1 admission.

This is a top notch jazz bill combining the procyed draw of Dave Brubeck, one of the most publicized jazzmen around, and the modern jazz group led by drummer Chico Hamilton. The house shows it, too, being half hippies and half J. Q. Public.

Brubeck, spotting his star soloist Paul Desmond in ballads and jazz standards, specializes in reviving oldies like "I'm In a Dancing Mood" and never fails to get attention and a heavy mlt for his own solos and those of Desmond.

Hamilton, one of the most visual of the jazz groups, intersperses tightly arranged modern jazz tunes featuring flute, alto, clarinet and cello, with tympani solos to good effect. New saxophonist Paul Horne is settling well into the group.

Rafe.

**Cafe de Paris, London**

London, Oct. 3.  
Liberace, George Liberace, Arthur Coppersmith Orch; \$8 minimum.

For a limited run of six nights the Cafe de Paris returns to big-league cabaret. The dates for Liberace are sandwiched in between his concert appearances and, according to reliable sources, he's being paid around \$11,000 for the engagement. That's several times more than this premier West End nitery has ever paid any other entertainer.

Whether, on sheer hard economics the Cafe de Paris can make the booking pay may be open to question, but there's no doubt that the signing is a major coup for them and is attracting capacity-plus business. Strangely enough, the minimum has not been upped for the run, although this has been done on previous occasions.

Liberace's opening Tuesday (2) followed his first British concert the previous night when his three hours and 20 minutes of performance, with its overdose of cab, received an ironical press. That he was able to have his ritzzy cafe audience cheering him for minutes on end at the conclusion of his 50-minute cabaret show was positive indication that press and public have powerfully opposing viewpoints in their assessment of him.

Although most individual items had been played at his earlier concert, the entire atmosphere and format of his cafe show had shrewdly been adapted for the occasion. Echowling all attempts at sophistication he transformed the affair into a family party, making it virtually a cozy evening in which he and his brother took the lime-light. He even interrupted the proceedings halfway through to present a bouquet to his mother who was occupying a ringside table.

On this occasion Liberace cuts pater down to a minimum and most of his gab is opposite to the occasion. For example, introducing a Latin-American selection he dedicates the opening item—"Jealousy"—to his critics. That gets the inevitable thunderous mlt. In the main, he delivers straight planistics, with a showman's flourish, but at times ventures into the vocals, as in his interpretation of "September Song," into which he puts plenty of pathos too. In his rendition of the "\$64,000 Question" theme music he adds a song and dance touch which also qualifies for a big hand. Probably the best items were his medley of Gershwin's music and a vigorous playing of "Blue Danube." "Cuba Liberace" is presented largely as a comedy vehicle for brother George.

Mestro Arthur Coppersmith, who leads his combo for the dance sessions, hands over the baton to George Liberace for the cabaret. The compact orchestra, augmented by two of Liberace's regular musicians, responds in fine style.

Myro.

**Balalaika, N. Y.**

Nicolai Grushko, Senia Karavaev, Sasha Polinoof, Volodia Lazzer, Sona Lipova, Claudia Cudtis, George Mogidoff Orch; \$3.50 minimum.

Even during the height of the cold war, the Balalaika is a warm and colorful spot. Cafe is rich with the atmosphere of Old Muscovy and a group of earnest entertainers provides differently accented show.

Like many of the language cafes, the Balalaika attracts a fairly steady clientele comprised generally of repeat trade. Operator Nicolai Grushko, now in his eighth season here, is on a familiar basis with most of the clientele, getting on a firm footing with them from a vantage point at the tape, and thence into the gaudy native customs of the Russia of a bygone day, and in which he delivers a pair of tunes with a fairly resonant tenor.

The entertainment here is the New World counterpart of a Moscow cabaret, with its air of informality, a batch of sketches in song and a general patterning along musical comedy lines. The song cover a wide range from comedy to colorful ballades, with each singer contributing a different type of tune. Grushko's offerings are strong, with a note of sentiment, while Sasha Polinoof, who emcees leans toward the comedic and does his own turn on the balalaika. In an operatic vein, Claudia Curtis offers "Visi D'arte." Her voice is naturally small, but in trying to extend the volume she sometimes loses the charm of the high notes. Miss Curtis participates also in the group offerings and her Russian sounds very authentic.

Senia Karavaev, a longtime fix-

ture at various Ruskyy cafes in New York, is also in the song and dance department. Prima danseuse Sonja Lipova, who like the others doubles in the mass song groups, displays good form on the gypsy dances. However, the major enterprise of all the Ruskyy cabarets is the dagger dancers, this one being Volodia Lazzerov, extremely lithe and whose major effort is spearing the dollar bills with knives heaved from his mouth. His turn gets more than applause. He walks off with quite a wad.

The George Mogidoff band with two balalaikas in the instrumentation is a versatile outfit and supplies Amerikansky dances as well.

Jose.

**Gatineau, Ottawa**

Ottawa, Oct. 5.  
Vivian Dee, Fred Barber, Beige & Brown, Barry Dale, Champ-Champagne Orch (8); \$1 admission.

Fred Barber billtops this Gatineau Club show but the attention goes to gorgeous canary Vivian Dee (New Acts), a tall looker with socko pipes and jaynemensfield development who works an exciting session to great returns. Opener (4) gave her nerve-shaking competition from a howling p.a. system for first pair of items, but once it was over she got her act under control fast and sold every tune big.

Barber has a solid stanza of okay impressions, ranging from Alfred Hitchcock to Presley and a stand-out bit aping an interview by Sen. McCarthy with Liberace. Barber asks for suggestions from the customers and ad libs the ideas they toss. Only once does he chant in his own voice, doing a nice arrangement of "Gypsy in My Soul."

Beige & Brown do a clicko session of tap. Their rhythm sense is stand-out, showcased in a pleasant bit with only drums backing their footwork. Barry Dale 'emcees capably, chanting one tune solo at opening.

Gorm.

**Sands, Las Vegas**

Las Vegas, Oct. 3.  
Peter Lind Hayes & Mary Healy (2), Condos & Brando (2), The Toppers (4), Bob Devoye Trio (3), Chuck Nelson, Cops Girls (12), Antonio Morelli Orch (15); \$2 minimum.

Jack Entratter's third annual "Ziegfeld Follies" is in the Sands Copa Room for a four-weeker, headlining Peter Lind Hayes & Mary Healy, who are supported by the Toppers. New material has been added by Hayes-Healy this trip which livens the show for their large Vegas following.

The act opens with an old familiar bit, with Miss Healy and the Toppers in a number called "Dallas" while Hayes gives with his showpurn Texas Sam character, followed by an equally tired mimic of Gary Cooper. A new piece follows, with H&H kidding Hollywood, using a studio commissary as their vehicle, she as a bit player trying to make an impression, and he visiting as her hometown boyfriend.

Distaffer can't let the chance pass to go into her familiar Louella Parsons mimic routine, leading into a highlight, and her partner makes like Marilyn Monroe in a real funny bit with foam rubber legs as props. The old Hayes-Healy "disk jockey blues" gimmick is dressed up with new material, including some half-serious numbers from the score of "My Fair Lady" and another comic highlight ribbing "The King and I" with a bald-pated Hayes as the king, Miss Healy as Anna and the six-foot-plus Toppers on their knees as the king's brood.

Midway through the act the Toppers have the stage alone with a series of overdone imitations of w.k. quartets, and a single of their own, "Those Evenings We Spent at Joe's." Final skit, and the crowd-pleasing climax, is Hayes' mimic of Elvis Presley, with padded shoulders four feet wide, sideburns down to his chin and blue suede shoes two feet long. The Presley gee-tar explodes to top the bit.

Returning to the Copa Room for the umpteenth time in the show's second spot is the team of tapping impressionists, Condos & Brando, who ably use up time so the dinner crowd can finish eating before the stars come on.

Featured in the production numbers are singer Chuck Nelson, returning to his old slot at the Sands after soloing around the circuit; and the Bob Devoye Trio, two young fellows and a girl who are better than most in their line.

Opening and closing choruses are billed as "The Night of Heavenly Stars" and "Omen Potomate de Love." Music for the chorus is written by Antonio Morelli, who ably leads the Sands house orch.

Ed.

**Palmer House, Chi**

Chicago, Oct. 5.  
"Hey Day," with Paul Hartman, Bill Tabbert, Tommy Hanlon Jr., Betty Luster, Elaine Spaulding, Betty Benec, Alocty, Shepard Bros., Lou Kristofer & Patsi King, Mickey Callin & Grace Gentel, Keith Willis, Robert Helland, Mary Ann Lajoie, Shirley Delancey, Charlie Fisk Orch (with Lee Charnel; \$2 cover.

Fall policy at both Chi Hilton hotels, the Palmer House and the Conrad-Hilton, of running low-budget entries during the last quarter of the year is thought smart business, since the hostleries are generally packed during that time and the main rooms will get their share of coin anyway.

Still, whether the low-budgeters help a room's all-round reputation as a showcase is debatable. Current entry at the Palmer House's Empire Room is a case in point. Billed as a musical revue, it smacks of amateurism. Although certainly refreshing and occasionally reaching a high point, it too often loses its momentum to be classed in the hit category.

Main fault is the inchoate book, billed as "Satire on the modern day television giveaway show." It is neither effective satire nor does it creatively use what could be a very solid peg. The highways and byways of the mass mind cupidty that places the giveaway on the top of the teeve heap, are in no way explored though rich lodes for laugh material, particularly satire.

Paul Hartman and Bill Tabbert co-headline here and both get their fair share of palms from the aud. Hartman is not given too much to do in "Hey Day" though he is the main character. Yet the pals give him his due for past moments of pleasure he has afforded them. Tabbert is warmly received for a pleasant voice singing pleasant songs.

Briefly, story line of the revue has Hartman, as Joe Blow, win a million bucks on a quiz show and spend it to produce a Broadway show, ably abetted by Tom Sharpy, an agent type played by Tommy Hanlon Jr. Latter comes off well with the lovable sharper routine and some few effective comedy lines although for the most part hoary chestnuts. Between, there is dancing and singing.

A stand-out merry-go-round scene done by the show's dancers is one of the peak productions choreographically. And some of the teamwork, some by Lou Kristofer & Patsi King and some by Mickey Callin & Grace Gentel, is eye-pleasing terping. Tabbert's song-backing and his solo work are effective throughout, albeit of light impact. The house likes it. Betty Benec, while a looker, has too trilling but not so thrilling pipes.

Two solid vaude acts get hefty reaction because of obvious skill and showmanship. Alcott's juggling is a stand-out act of its kind, with heavy platters spinning and, for the finale, a tray with lamp and filled glasses balanced high in the air, resting on two unattached poles one on top of the other. Act has assistant to boot and gets good mitting.

The Shepard Bros. impress with a turn—belting—seldom seen nowadays; to many it brings back the heyday of vaude and to those too young to remember, it's all new and because skifful, a delight. They get hefty palms.

Charlie Fisk comes off well on the showback and for the dansapation; Lee Charnel is decorative and tuneful as band vocalist. Show runs through Dec. 26.

Gabe.

**Fack's, San Francisco**

San Francisco, Oct. 5.  
The Rovers, Beverly Hudson, Jerry Dexter, Jack Weeks Orch (4); \$1 admission.

In their debut in this area, the Rovers display a solid show biz savvy that indicates they may be one of the strong record acts to come along shortly. Basing their 40-minute show on hit tunes, and including their own hit, "Graduation Day," the Rovers run down a selection of well paced, crowd-pleasing numbers laced with audience participation gimmicks and takeoffs on stars from Liberace (a bit that is not always in good taste) to Como.

Buddy Victor pleases, especially with "Unchained Melody," and the act closes with a rousing "Sing, You Sinners."

Beverly Hudson, a dramatic shouter with strong pipes, was suffering from laryngitis at show caught. Jerry Dexter, a fast-talking youngster, emcees with okay Potomate de Love. Jack Weeks orch handles the show chores okay and also dishes out dance rhythms in between.

Rafe.

**Statler-Hilton, Dallas**

Dallas, Oct. 5.

*The Goofers* (5), *Bob Cross Orch* (12); \$2-\$2.50 cover.

The Goofers, in their Empire Room opening Thursday (4), fractured the full house with their musical comedy antics and, when word-of-mouth praise gets its yield, bid should be heavy for the two-week stand. There's the added advantage of being on deck during the annual Texas State Fair, with an influx of pleasure-bent visitors.

Zany quintet gets off fast with an instrumental "Chinatown" and vocalize "Bernuda." Merry, mad melange is too fast to categorize; there's a "Portia Goofed" drama, drummer Jimmy Vincent (with a monkey false face) beating drums by hands to "Sing, Sing, Sing," and a foursome doing square dance patterns on pogo sticks. Frantic clincher, pulling yocks, has Jimmy Dell playing trombone while swinging by his heels on a portable trap set, with Tom Terry duplicating act, stunts with a string bass stilt. Act stays well ahead in the mitting dept. in a solid 35-minute sesh.

Bob Cross orch gets a workout, but backs the fast, intricate show nicely and fills the floor with leather pushers. Goofers close Oct. 17, with comedian Jimmy Ames and the Tune Tattlers opening next day. *Bark.*

**Blinstrub's, Boston**

Boston, Oct. 3.

Johnny Desmond, Bud & Ceci Robinson, Rolando, Stuart Morgan Troupe (3), *Moro-Landis Line* (10), *Michael Gaylord Orch* (10), *Lou Weir*; \$2.50 minimum.

Johnny Desmond, long a fave in Hub, scores with a versatile 40-minute sesh in Stanley Blinstrub's massive 1,700-seater, which is still undergoing transformations in decor and lighting. Desmond, who opened Monday (1) night for a week, breezed off a winner on night caught (3), wrapping up the room with a medley of his disk hits.

Opening with special material bit, he rings the bell on every number, particularly on "Street Where You Live" and "Sorrento." The Coral label disk, who's been tapped for role of the late Russ Columbo in a forthcoming film, patters re this and then whams out a socko "Prisoner of Love." His w.k. "Heart and Soul" gets big reaction, and "Chest Fl Bon," "Rise and Mighty" and "Yellow Rose of Texas" are all in for torrid round of mitting. Big reception bids to bulge Blinstrub's patronage during Desmond's one-framer.

Bud & Ceci Robinson open the show with fast-paced and slick terping with lad in black and white plaid sport coat and femme with skirt to match. They snap patrons to attention with torrid clicks of the oldtime dances, Varsity Drag and Charleston, and seggie into a nostalgic soft shoe bit. He gets off a great single on the eccentric kick, and femme takes over using the baby for "Stepping Out With My Baby" written in college type, red sweater and skirt. Lad jostles, wearing red sweater and tartan cap, and both knock koff a rockin' jitterbug set that has the aud excitedly mitting for more.

Rolando has developed the one-finger stand into an amazing bit using seven globes on a table and walking around on his index fingers. Blonde balancer puts champagne bottle on one globe and balances on hand holding chair in other paw. He works on dice block in handstand shifting nest of blocks from one group to another and clinches with one-hander on ace spinning disks on arms, and legs to solid round of mitting. Stuart Morgan dancers, two tall lads and auburn-haired femme, fracture the aud with their adagio routines. They get big returns in stint with tossing of femme from one to another and keep aud on chair edges.

Moro-Landis line of 10 lookers bridges the acts in two romps for nice effect. Mike Gaylord firms up the show musically in fine style and Lou Weir is slick on the organ in the interludes. Johnny Desmond finales Sunday (7) night but balance of show holds through Oct. 14. Vince Martin & The Tarriers opens Monday (13) *Guy.*

**Amato's, Portland, Ore.**

Portland, Ore., Oct. 3.

Charley Aaron, Peggy Mann, Alberto & Cindy, Coronett Girls (8) with Jerome Roberts, Herman J. Gelman Orch (6), Zarata & Paquita; \$1.50 cover.

Bossman George Amato has put together a musical revue for his new show that's a "sleeper." Lay-out does not have marquee value,

Instead is loaded with all the ingredients to make this top-drawer fare for all entertainment seekers. Show should pull big via word-of-mouth.

Charley Aaron in the feature spot wows 'em with his stuff of yesterday. Handsome guy pleases with his selling of songs and hoofing and garners plenty of mits with his aerial acrobatic work.

Black-haired Peggy Mann slams out current pops and old standards for good returns. Gal has fine pipes and belts out the tunes with ease. Alberto & Cindy are on for two solid dance numbers, scoring high with an "April In Paris" number.

The Coronett Girls (8) are one of the best lines ever to work this plush showcase. Two tall lookers work as showgirls while six ponies work hard with the heel and toe stuff. Group is from Canada in their first U.S. date. Choreography, costumes, and musical score by Alberto is big-league all the way. Gals are on for three elaborate production numbers with ballet dancer Jerome Roberts on for smash specialty stuff including tremendous leaps.

Layout is presented in regular musical revue manner with variety, change of pace, talent and showmanship. It moves at a fast clip and has the customers applauding for more.

Herman Jobelman and house crew play a tough show in the usual good manner and get the dancers on the floor early during the dancing seshes. Zarata & Paquita do a big biz in the lounge knocking out lots of music on the piano and guitar. *Feve.*

**Village Vanguard, N. Y.**

Helen Merrill, Will Holt, Milt Kamen, Clarence Williams Trio; \$3.50 minimum.

Max Gordon is giving his Village Vanguard a change of pace with the present layout. It's not frequent that he calls on the cool school of jazzsters for diversion, but the other acts are in the groove that the vanguard clientele is accustomed to.

Helen Merrill, a former band vocalist who has played various jazz rooms around town, has an interesting way with a song. She varies the melody, but doesn't mutilate it, and her manner with lyrics suggests a smoke-filled room before dawn. She's highly likable and even with her offbeat selections, her message wafts through.

A regular here, Will Holt runs his accustomed routine of songs and ballads with his own guitar accompaniment. He's a forthright singer with a vigorous delivery and commanders a good tune selection. Holt, like many of the balladists, dresses sans necktie. With his tab shirt, it seemed that he came on in a hurry and forgot the cravat. Necktie or no, the crowd takes to him.

Other entertainer is Milt Kamen (New Acts). Meade "Lux" Lewis comes in tonight (Wed.) The Clarence Williams Trio, as usual, is excellent. *Jose.*

**Drake Hotel, Chi**

Chicago, Oct. 5.

Constance Moore, Jimmy, Blade Orch (6); \$1.50 cover weekdays, \$2 Sat.

Second entry in this posh hostelry's newly debuted entertainment policy provides a neat change of pace without any dropoff in quality from the preem booking.

The Camellia House's bid for top honors as a Chi showcase for society chanteuses, and incidentally the only one, looks at this point to be a boff effort. Biz is booming and, if the quality of the initial bookings holds up, should continue so.

Constance Moore, in for four weeks, has charm, looks and solid pipes. Further, she knows how to use the latter expressively; she gets the message across very effectively. The blonde, curvaceous packed into a revealing dramatic gown at the opener, pulls out all the stops. Leading off with an uptempo "From This Moment On," Miss Moore blends standards with specials for strong impact. A Charles Adamssish version of "My Heart Sings" and a Texas bit add humor to the performance and win the patrons potentially. Thrush also essays "On the Street Where You Live" and a piquant "Do It Again." She goes off to sock mitting.

Jimmy Blade plays his very danceable rhythms with nice variety and backstops adeptly. Accordionist Wally Corvine gives the necessary Continental touch. *Gabe.*

**Eddys', K. C.**

Kansas City, Oct. 5.

Nick Noble, Helen Boice, Tony DiPardo Orch (8); \$1-\$1.50 cover.

The Eddy establishment interrupts its usual policy of a change every two weeks to schedule this one for seven days, making way for a three-week stand by Nelson Eddy upcoming. The short session proves to have some real entertainment value in a combo of Nick Noble, warbler from the Mercury label stable, and Helen Boice, vet songstress and chatteress from the Coast. Their opening night went an hour, a shade long, but probably will round into 50 minutes and shape well-paced.

Jolly Hey Hey has been around vaude and clubs for a number of years and makes no bones about it. Nor is there any need to, for the smooth timing and pleasant presence stand her in good stead. She has little trouble keeping the customers with her through a line of chatter about parents, childhood, boyfriends, drugs, doctors, et al., while entwining trio of special songs in her half-hour. Much of her material is on the risqué side, but unsuitable for a night club. It's also a first for singer Nick Noble here, and he does series of songs in pleasant voice and manner. In customary fashion he opens with "Them There Eyes," does "To You My Love" as it was recorded, and bounces back with "I Can't Give You Anything But Love." He takes a trio of songs from Cantor, Richman and Jolson, shows some power on "You'll Never Walk Alone" and puts over "Will You Still Be Mine" in lively tempo. He's good-looking boy with baritone in the popular range and registers okay. *Quin.*

**Tails, Gold Tux, Silver Jacket, a Million Glass Beads—Liberace in Brit.**

The Royal Festival Hall, where many of the world's greatest musicians have appeared since it was opened five years ago, provided the setting for Liberace's first concert date in his British tour. His audience, not unnaturally, bore little relation to those who patronize the classics and appeared to be divided equally between squealing teenagers and sedate parents, with women in a 15-1 majority.

The SRO boards went up three hours after the boxoffice opened weeks before Liberace landed in Britain and that's the order of the day on all his other one-night stands. From a commercial point of view, therefore, the tour is a smash success. It will also, indirectly, play a major part in giving a needed booster to his telepix series currently playing the commercial tv webs.

With a devoted audience Liberace could do no wrong, although he breached almost every known rule for an entertainer. He talked at great length—on one occasion for 20 minutes between numbers—delivering a homely spiel tinged with coy comedy. He lashed out at his critics more in sorrow than in anger, spoke of his boyhood struggles for fame and success and, as expected, put the spotlight on his mother and sister-in-law. The more he talked the more the audience cheered.

His act ranged from serious pianistics to downright and unbridled clowning. He played the Warsaw Concerto, Clair de Lune and the Blue Danube with accomplished skill; and he also let go with an exercise in boogie woogie and a jam session. At times he tried his hand at vocals, too, not with any degree of perfection, but in a way which aroused more audience applause.

His flamboyant showmanship, which is the hallmark of his success, was the keynote of the performance. He definitely played to the customers and the contact between stage and auditorium was established on his first appearance. The frequent changes of costume were an integral part of his flamboyance; it was almost a fancy dress show in which silk tails were replaced in turn by a gold lame tux, a jacket covered with a million black glass beads, a silver jacket, etc. His brother also took part, to a lesser degree, in this costume derby.

George Liberace made his contribution to showmanship with his vigorous batoning of the Melachirno orchestra and at times showed off his skill with the violin by also having a go at the classics. *Myro.*

**House Reviews****Robino, Paris**

Paris, Oct. 2.

Henri Salvador, Jeanne Darbois, Ballets Espagnols De Silvia Ivars (7), Darleys Dogs, (4) Joudis, Wasta, Rex Roper & Billie, Pierre Cartier, Monique Leroy; \$1.50 top.

Robino reopens its season as Henri Salvador makes his final Paris bow before heading stateside for two appearances on the Ed Sullivan tv show in October plus a month at New York's Waldorf. Sepia singer, clown, comedian has his numbers finely honed. He easily covers up a recent broken leg in his brash and bombastic clowning and sketches leavened by a group of liquidly sung songs and a dynamic intro of rock & roll which he has already had catch on here via a disk made under the moniker of Henry Cording.

Salvador hits clever notations and bellylaugh slapstick in his sketches and has a bright way with a song. His takeoffs on a slob eating via recorded sounds, meeting an invisible man and an extremely risible bandleader bit garner yocks and make this an act of consummate showmanship and shape him more than ready for that long delayed U. S. debut. He should be big both on video and nitery circuits.

Jeanne Darbois gives out with her familiar act of imitating sounds and singers plus some baby-talk bits. Robust blonde makes this an unusual bit and an okay filler. Darlys Dogs have canines enacting a scene of smalltown intrigues before a set, which is always good for laughs and makes this a regular filler for any situation. Four Joudis are a clever chorus act. The good song material and fine production values make this a budding new group to take its place as a staple here in all walks of show biz. Brash, inventive and bouncy, they score for mits.

Pierre Cartier essays a smartly monologued magic bit with fine gimmicked prestidigitation. Passes are all routine but his apbom and stance make this a fine filler. Wasta has a drunk routine with knockabout acro aspects that provide a good regular addition to a house program, and he scores with the audience. Rex Roper & Billie are a stateside act with fancy lariat and whip work that crescendos to good response as a volunteer submits to having papers snaked from his mouth via the bullwhip. Western shenanigans go over big here.

Ballets Espagnols De Silvia Ivars has three robust girls and three smart-looking men go through some eyecatching classical Hispano dances. Color and costumes combine to give this a fine look among these more individual acts to lend bright envelope to the overall show. Group is well regulated and bright enough for U. S. vaude and video spottings. Garcia Alonso adds the guitar accomp neatly. All are introed by shapely Monique Leroy, whose mousiness jibes in a neat offbeat way with her rather mature chassis draped in a series of scant costumes. Robino is back to take its place as the more nobly music hall on the scene here. *Mosk.*

**Apollo, N. Y.**

Lecuona Cuban Boys (13) with Amapola, Delores Martinique; Clark & Powell, The Choralis (5), The Debutantes (3), The Turbans (4), Mambo Aces (2), Jellyroll & Zuzu; "Ride Clear of Diablo" (UI).

Carefully arranged variety of Latin tempos and colorful orchestrations mark the long experience of the Lecuona Cuban Boys. But with the onset of middle-age, the 13 men in the troupe are beginning to jade. Their exuberant "oles" don't carry any conviction and they march through their paces with a mechanical air, surely a result of having done the same thing too long without revitalizing. Troupe is helped by wiggle-hipped looker Amapola, but she, too, needs to reestablish rapport with the audience. Another aide, Delores Martinique, does a respectable brace of calypsones.

Dance of Clark & Powell is plenty acrobatic but the stepping is in need of much polish. These males lead in the regular vaude acts after the Lecuona orchestral starter. Unfortunately, thing about those Lecuona Boys, they are miscast as backstoppers for the usual plethora of rock 'n' roll talent that is peppered throughout the bill. They only help muddle the scene for the already nervous talents of three new vocal groups, the

Choralis, the Debutantes, the Turbans, all of whom get the New Acts o.o. Actually, latter two of the three vocal teams come off kind of evenly, though not anyway near spectacularly, despite the music behind. Yet the Choralis, five young men, range from poor to worse.

Some of the best material on the 90-minute card comes from the highly popular Mambo Aces, two male precision dancers who last appeared here a year ago. They were boffo then and since adding more facets to their act, they go over stronger than any other act recalled by this quarter in the past—several weeks. Jellyroll & Zuzu are the comedic talent, and don't strain to offer any more than they have to. Zuzu's a funny woman to watch, but she's hard on the eardrums with her plentiful screeching. *Art.*

**Empire, Glasgow**

Glasgow, Oct. 3.

Kenny Baker, Jamie Marden, 3 Deuces, Joe "Mr. Piano" Henderson, Don Rennie, 4 Furies, Morris & Cowley, Don Arrol & Norman Meadows, Hans Bela & Mary, Bobby Dowds Orch.

Kenny Baker, English trumpeter, has developed his act a lot since last time here. He headlines with lively act that includes a bit of rock 'n' roll to get the customers feet-tapping. Scores with "Basin Street Blues," played on luminous trumpet in blackout, and with "Walk Hand in Hand."

Three Deuces make an even livelier impact with pre-interval act, and are standouts of the bill. Canadian rhythm singers are hard-working lads who merit and win strong palming. Their catalog includes "Rock That Clock Tonight," "Love Is Many Splendored Thing" and a crisp encore, "Rain, Rain, Rain."

Don Rennie shows intense style in solo singing spot. His vocalizing is strong, but tunes could be more varied in style. They're mainly of the "Believe in Me" and "Who Are We?" religious type.

Don Arrol, young comedian, engages in crossstalk with partner Norman Meadows, and pair also sing "Jealousy" in Billy Daniels-Frankie Laine vein. The Four Furies, three males and one femme, create audience gasps with an excellent chair-balancing act, one of the males ascending to top of nine delicately-decked chairs, balanced leg-to-leg. Morris & Cowley, vet English comedians, contrast amid so much modern rhythm on layout with their Chelsea Pensioner veterans act, singing and reminiscing of what times were like 50 years ago. Hans Bela & Mary open pleasingly with luminous juggling.

Janie Marden's song spot and the pianistics of Joe Henderson are in New Acts. Showbacking to varied and youthful layout is by the Bobby Dowds orch. *Gord.*

**Lisbon Platter**

Continued from page 1

tional, sent a copy of the tune over to firm's Lisbon branch to have a local orch put it on wax. When the disk copies were sent back to him, Deutch told the U.S. a&r boys that the song was clicking in Lisbon. The disk boys hopped on fast obviously recalling firm's smash early this year with "Lisbon Antigua."

Already on the market with "Peticoats" are Dick Jacobs (Coral), Billy Vaughn (Dot), Florian Zabach (Mercury), Caesar Giovanni (Bally), Warren Covington & The Commanders (Decca). The Copa production number was penned by Mel Mitchell, Mike Durso and Muri Kahn.

**Col Kidisks**

Continued from page 51

kidisks, pulled out of the diskery business a few months ago to head up NBC's California National set-up.

Krasnow, who had been with Col since 1949, plans to enter the music publishing business specializing in educational material. He'll also take a stab at independent record production. During his stay at Col, Krasnow produced the clicky Gene Autry silencing of "Rudolph, the Red-Nosed Reindeer" as well as an extensive educational records catalog, including Silver Burdett's "New Music Horizons" and their newly issued "Music for Living" series totaling 75 albums.

## New Acts

**CAROL HANEY**  
With Buz Miller & Joe Milan  
Luther Henderson, Jr., conductor  
Songs-Dance  
30 Mins.  
Fontainebleau, Miami Beach

Selection of the posh La Ronde in this swankery for break-in of Carol Haney's new cafe act may have seemed a good idea, but the room proved a tough setting for what amounts to a series of dress rehearsals for what may, with plenty of work and revision, become a top act for the classier it is obviously aimed for.

In its present format, the demands on Miss Haney and her two able aides is too loaded to allow for full exploitation of their solid terping talents. Seems all of the acts playing the plusher locations these nights must have an onstage continuity format. In the case of a singer, it can be worked into a sock session. In the case of a trio of dancers, who are called upon to sing as much as weaving terping patterns, plus working into costume changes throughout, it becomes the heavy a load to carry, negating the strong items which crop up frequently enough to provide a light to the right and pleasing road for Miss Haney and company. That she is a pucky faced, winning personality is evident from dance-on-reception. But, the staging which calls for hanging mikes to pick up the load of lyric themes essayed; returns to costumers for changes, and attempts at smart comedy and satire is more for musicomedy stage or tv cameras than for a night club where attention can wander too quickly to other matters at table-hand.

Thus, an attempt at takeoff on burly comics and routines falls flat on its wheezy-lines and inept projection. The idea calls for strong comedy types, not dancers turned satirists, and required to turn over lines. Timing if off and so is the routine. When, however, Miss Haney hits lithe and brightly inventive dances based on a panto theme such as a lampoon on City Slickers who get taken by the "innocent" maiden, the visual impact hits for solid returns. Dito an upbeat "I've Got Eyes All Over Me," although again, Miss Haney fails to overcome the lyric demands before she hits the terping trail. Demand for trimdown of talk and lyric lines is obvious, with more accent on the expert spins slides, lifts and modern interps which in the end, overcome the lull facets engendered by the miniature-musicomedy routines on which the act is based. Once more commercial aspects are added, Miss Haney and company can become staples on class spot route.

**SIRAT**  
Songs  
10 Mins.  
Viennese Lantern, N. Y.

Sirat, a Siamese import, is a singer with charm and ability. She's been around various niteries in New York, and seemingly is on a repeat round of cafes. Dressed in the flowing garb of the Orient, Sirat turns to music from "Madame Butterfly" for the highlights of her turn. Her lyric-soprano is particularly effective in "Un Bel Di."

However, since she's ensconced in a spot where Viennese gemütlichkeit prevails, she falls into the spirit of the spot with an assortment of Teutonic tunes. The incongruity of these proceedings is mitigated through the medium of excellent singing and a charming mien.

**VIVIAN DEE**  
Songs  
15 Mins.  
Gatineau, Ottawa

Here's a femme with the stacking, gowning, showmanship and pipes for stage musicals and records. Vivian Dee is the name she bills, but her true monicker is Vivian Dandridge, sister of Dorothy and formerly one of the 3 Dandridge Sisters. Preferring to allow her own talent to stand on its own merits, Vivian switched to Dee for the niteries circuits where she has a powerful stint that points up her value as a warbler for musicals and disks.

Staging is big. Lighting could be improved; her best lighting is a single spot with the rest of the room dark, particularly in a big space like the Gatineau Club. The range from a powerful "Brazil" to a moonlight-on-the-beach handling of "Hawaiian War Chant," canary gesturing with more than her hands and arms. She'd be okay also for niteries, television, but her field is stage and records.

**DORETTA MORROW (1)**  
Songs  
40 Mins.  
Ritz Carlton, Montreal

Doretta Morrow's full-fledged entry into the niteries, as currently offered at the Ritz Cafe, is impressive from start to finish. Miss Morrow, who has already established a solid rep in musicomedy via "Kismet" and "King and I," wows with a showcase that is perhaps the most elaborate ever offered patrons of this boite. Very attractive brunet thrush handles everything with a pro attitude that convinces and pleases during entire 40-minute stint.

Introducing with a group from "Kismet" Miss Morrow moves into a sentimental session about Rome and then offers a Gallic quickie which is appealing. A costume change on the floor (addition of a big skirt) is followed by a neat gab session during which she induces a ringsider to the floor and then into the "Shall We Dance?" number from "King and I." Latter bit wins okay plaudits and sets up the payees for a blues item which scores.

While her guitar accompanist, Augie Lamont, takes over for a brief interlude, Miss Morrow ducks into the back room for another change and comes out with a split-skirt arrangement displaying every trim set of gams. Although the various costume breaks have no direct bearing on anything she is singing, they are always fashionable and eye-catching. Her windup bit is probably the most unusual closer ever witnessed in this spot. Instead of resorting to the obvious and closing in full voice, with volume, lights and music in top key, Miss Morrow (this time sans skirt but wearing a mink stole) perches atop a bar stool and quietly, in slow tempo, sings "Nobody's Sweetheart." The reaction is immediate and the salvos well-deserved.

Act throughout, which has been produced by Bob Herget and musically arranged by Betty Walberg, should be surefire in any of the more sophisticated saloons and something different for tele shots. Backgrounding the music of Augie Lamont in present layout is house 88'er Johnny Gallant and the Setano trio. All contribute much to this clicko debut.

**LOUIS PRIMA & KEELY SMITH**  
With Sam Butera & The Witnesses  
(5)  
Songs, comedy  
30 Mins.  
Sahara, Las Vegas

Elevated from a cocktail lounge to topline a Vegas supper room is a mighty long leap, even for the hottest dand patrol act in town. Louis Prima & Keely Smith do, however, reveal big room prowess which no doubt would be show-stopping on this circuit as an "extra-added" attraction in a next-to-closing slot. Elsewhere, at just about any boite, they pack the punch to topline. Prima's guttural intonations and slick trumpeting and Miss Smith's cool vocalizing, backstopped by Sam Butera & The Witnesses, are aligned to the course they take in the Sahara's Casbar.

Prima's earthy interpretations run the gamut from r & r to dixie, scoring rousing kudos with his revival of such faves as "Basin Street," "When You're Smiling," "Sheik of Araby," etc. He seems to thoroughly enjoy himself, and his uninhibited verve onstage is instantly commuted to his audience. Miss Smith's songology, which includes an embrace of "Birth of the Blues," "I Wish You Love" and "Hurt Me," is projected with a sensitive tremor that belies what appears to be an air of utter indifference. Her deadpan makeup, however, is solely used as a foil for spouse Prima who ropes yocks as he affectionately kids her. Miss Smith also proves her worth as a droll comedienne when she doubles with Prima in a chuckle-evoking tune routine.

Butera is a devoted jazzman whose ebullient saxing keystones The Witnesses in their roles behind Prima and Miss Smith. Musically, the unit of Butera, Jose Gonzales on bass, Bobby Morris on drums, William McCumber on piano, and "Little Red" Blunt on trombone, is excellent. Butera's vocal-sax bash with Prima on "Next Time" nets solid approval. Windup sees Prima leading his gang in the traditional "When The Saints Go Marching In."

**MILT KAMEN**  
Comedy  
12 Mins.  
Village Vanguard, N. Y.

Milt Kamen, a newcomer on the cafe circuits, has the basis of a good act. His humor comes from subjects off the beaten path, and sometimes the effect is too esoteric for commercial purposes. His dissertation on buildings, for example, is fairly hard to grasp. There's merit to his discourse on the biblical films with Victor Mature and there are a few other subjects that get response.

Kamen, of course, should be commended for seeking out of the way subjects for his humor. Although he has an effective rib of the Madison Ave. type, he seems to be after that type audience. Unfortunately, many others are left in the cold.

**JANIE MARDEN**  
Songs  
14 Mins.  
Empire, Glasgow

With distaff chirpers in less plentiful supply than the male variety in Britain, Janie Marden stands a strong chance of success with pleasing song act.

A recruit to vaude from radio and tv, she has yet to develop a stage presence, and could establish more immediate contact with out-frontiers via a friendly intro. As is, she doesn't appear to get settled in until midway through her offering. A blonde looker, and garbed slinkily in blue, she could turn some attention to her coiffure with good results.

Best part of act is when she gives impressions of such headliners as Ruby Murray, Alma Cogan, Eartha Kitt and Vera Lynn. Her travesty of Irish warbler Ruby Murray in "Softly, Softly" is a standout. Distaffer's songalog includes "When You Lose The One You Love," "Whatever Will Be," and "In the Beginning."

Okay for work in most situations, but act would require to be sharpened and gain polish for U.S. markets. As is, the potential is there.

**THE TURBANS (4)**  
Songs  
10 Mins.  
Apollo, N. Y.

Ungimick this Negro quartet by removing the white turbans and it becomes hardly discernible from the legion of rock 'n' rollers, who all seem to have played the Apollo at least once in the past seasons.

The Turbans have a fair seat lead and the supporting trio integrates well enough to suit pewsters. But nowhere is there any indication that they are basically better than or different from the competition.

**THE CHORALS (5)**  
Songs  
10 Mins.  
Apollo, N. Y.

The Chorals' vaude premiere is made doubly difficult because of the quintet's inexperience on the boards and the impossible musical support offered them by Lecouca Cuban Boys, a Latino troupe of note, but nsg on the rhythm & blues. But even with better instrumental support, it's unlikely that this colored team would have distinguished itself musically.

There doesn't seem to be anyone of the five male voices capable of holding the key. The volume was erratic, but that may in part be discounted by their having to fight the explosive music. Chief fault, as a rock 'n' roll outfit, is that The Chorals don't possess a strong sense of rhythm.

**THE DEBUTANTES (3)**  
Songs  
10 Mins.  
Apollo, N. Y.

In addition to being presentable looking dolls, these three coppery thrushes blend into nice vocal combinations. What they need is a repertoire of rock 'n' roll they can call their own.

Nonetheless, borrowed material—"In Love Again," "Sincerely" and "Lost My Mind"—is done smoothly. Principal vocal attraction is that each of the girls can perform okay solo.

**EDDIE ROSE & MARION**  
Juggling  
11 Mins.  
Empire, Edinburgh

Male and his femme partner offer sound juggling turn that keeps the customers satisfied.

Upon with standard juggling routines, spin plates and toss clubs skillfully, all to normal palming. Act's high spot is the flying cups and saucers trick. This lifts act out of routine and makes it okay for general run of vaudeuries and also for tv.

## VARIETY BILLS

WEEK OF OCTOBER 10

Numbers in connection with bills below indicate opening day of show  
Whether full or split week  
Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

## NEW YORK CITY

**Music Hall (R) 11**  
Rockets  
Corps de Ballet  
Roger Ray  
Bobby Domenico  
Don Butterfield  
Norman Beatty  
Jack Rothman

## AUSTRALIA

**Sydney**  
Tivoli (T)  
Katherine Dunham Co.  
**Brisbane**  
His Majesty's (T)  
Philip Stainton  
Victor Lloyd  
Noel Howlett  
Richard Beynon  
Nicolette Bernard

## BLACKPOOL

**Palace (I) 8**  
Smith Bros.  
R. C. Andrews  
Billie Anthony  
Jimmy Paige Co.  
Rose & Margaret  
Buck Fiddess  
Al Adams  
Michael Austin  
Hazel Martin  
Betty Fox Girl  
Opera House (I) 8  
G. & B. Bernard  
Eve Boswell  
Freddie Frinton  
Doris  
S. Melody Makers  
6 Mayfair Models  
Ruth Dahl  
Lane Bros.  
Norman & Ladd  
Gibson (M)  
**BIRMINGHAM**  
Hippodrome (M) 8  
Anne Shelton  
Keith Beckett Co.  
B. & A. Pearson  
Medlock & Marlowe  
W. & Winters  
Joan Rhodes  
Donald B. Stuart  
Hill & Ellis  
Gordon Sisters  
**BRADFORD**  
Lambert (M) 8  
David Whitfield  
Lane 2  
Harris Bailey  
Louise & Dogs  
Janet Brown  
Doris Cortina  
Richman & Jackson  
**BRISTOL**  
Hippodrome (M) 8  
Desmond Lane  
Jeffrey Lenner  
Fleetwood & Jayne  
Babette & Raoul  
Fran Dowling  
Lambert (M)  
Mountain Boys  
Valley Gray & J.  
Dennis & Grothy  
**BRIXTON**  
Empress (I) 8  
Lester Ferguson  
Allen Bros. & J.  
Chinnor & Drake  
Shipway 2  
Peter Dury  
Beryl & Bobo  
8 Royalty Girls  
**CHICHESTER**  
Palace (I) 8  
Scott & Parkinson  
Gordon & Colville  
Hetty Brynne  
Roy Earle  
Peter Vernon  
Marie de Vere Girls  
**CHISWICK**  
Empire (M) 8  
Nat Jackley  
Don Lang  
Annette Kloogor  
Don Remite  
Australian Ace  
Rosaires' Peles  
Kane & Criley & G  
Sunny Rogers  
**EDINBURGH**  
Empire (M) 8  
Tony Crombie & Co.  
Maxine Daniels  
Lester Ferguson  
Billie Wyner  
Ross & Howitt  
3 Stewart  
Johnnie Dallas  
Dancing McKennas  
**GLASGOW**  
Empire (M) 8  
David Hughes  
Gordon & Janet  
Allen Sisters  
Alan & Steve  
4 Jones Boys  
Ernie Church  
Ossie Morris  
Marie Benson  
**LEEDS**  
Empire (M) 8  
Kenny Baker  
Shirley Sisters  
Janie Marden  
Bobby Dennis  
Jill Dees  
The Speeds  
Tommy Fields  
The Botardos  
L. & V. P. P. P.  
Gordon & Janet  
Tommy Cooper

## LONDON

**Metropolitan (I) 8**  
Lorraine Desmond  
Betty Royce  
Johnny Leroy  
The Deros  
Bills  
The Falcons  
Les Traversers  
Doris & Warner  
Daly & Warner  
**MANCHESTER**  
Hippodrome (M) 8  
J. G. & Warriss  
Jill Day  
Milton Woodward  
Dunn & Grant  
Charles Ancestor  
3 Toledo  
**NEWCASTLE**  
Empire (M) 8  
The Nitwits  
Patsy Syls  
S. M. Harrison  
Bela & Mary  
Arthur Haynes  
Lionie King  
Clarkson & Leslie  
Tumbling Tomboys  
St. Joan 3  
**NORWICH**  
Hippodrome (M) 8  
Johnnie Lockwood  
Long Sisters  
Les Kelves  
Dennis Lawes  
Jean Campbell  
Madrigal  
Parisiennne Debuts  
Gordy Tyles  
Williams & Moor  
**NOTTINGHAM**  
Empire (M) 8  
Doris & Grothy  
Wallis & Beryl  
Johnny Ford  
Minnie Box  
Lillian Brown  
Sonny Clair  
Cornell Gordon  
Reece Sisters  
Michael & Arden  
Ann Bullen  
Sylvia Joseph  
Jack Whiteley's Co.

## PORTSMOUTH

**Royal (M) 8**  
Gillian & June  
Eddie Ash  
Arrol & Meadows  
Darban & Wendy  
Peter Quinton  
**PRINCE OF WALES**  
Empire (M) 8  
Daniels & Payne  
Dickie Henderson.  
Don Remite  
Joan Turner  
Arthur Worsley  
Rene Hardaway  
Senor Carlos  
4 Najarros  
Pauline & Renee  
**SHEFFIELD**  
Empire (M) 8  
De Vere Dancers  
Stan Stennett  
3 Suzorons  
Munroe & Earle  
Mike McKenna  
Des O'Connor  
Gordon & Janet  
**SOUTHAMPTON**  
Grand (I) 8  
James Rossini  
Elroy  
Sherry Laine  
Ernie Church  
Ladd West  
Lee Alann  
Reggie Dennis  
Campbell & Rogers  
**SWANSEA**  
Empire (M) 8  
Harmonica Co.  
Johnnie Dallas  
Kirk Stevens  
The Kordas  
L. & V. P. P. P.  
Winters & Fielding  
Tiny Ross

**Bob Downey**  
Harold Fonville  
Hotel Ambassador  
Chauncey Gray Ore  
Jan Sarkoz  
Gypsies  
Quintus Rhumbas  
Hotel Biltmore  
Russ Morgan Ore  
Emery Deutsch Ore  
Ho! H! Harry Hudson  
Joan Bishop  
Hotel Roosevelt  
Eddie Lane Ore  
Hotel Toff  
Vincent Toff  
Hotel St. Regis  
Ethel Smith  
Milt Shaw Ore  
Ravenshoe  
Hotel Statler  
T & J Dorsey Ore  
Hotel Statler  
Frankie Laine  
Cy Reeves  
Heleen Wood  
Steepchase  
Dorothy Vernon  
J. Lombardi Ore  
B. Harlowe Ore  
Hotel Plaza  
Earl & Enay  
Ted Straeter  
Mark Monte  
Le Reuban Bleu  
Norman Paris 3  
Phyllis  
Betty Royce  
Park Sheraton  
Jose Mellis

**Black Orchid**  
Enid Melrose  
L. Gail-Gall  
Lue Evans  
Blue Angel  
"Calypso Fiesta"  
Antonio Perreusquia  
Gloria Ruiz  
John Bartrauda  
Caroline Nuo  
Al D'Arcy Ore  
Rue Not Deers  
Calvin Jackson  
J. "Cannonball"  
Chaz Pares  
Patti Page  
Rowan Martin  
Nick & Noel  
Ted Flo Rito Ore  
Laurie Hunter  
Pat Moran 4  
Dick Marx  
Johnny Trigo  
Conrad Hilton

**Los Angeles**  
Ambassador Hotel  
Marguerite Piazza  
Roy & Johnson  
F. Martin Ore  
Bar of Music  
Joan Garay  
Doris & Grothy  
Jerry Linden Ore  
Billy Gray's Band  
Billy Gray  
Lyle Diamond  
Bobby Gordon  
Eddie LeRoy  
Short Tons  
Carmelina  
Dodie Drake  
Bob Barley Trio  
Hotel  
Jack Durant

**Las Vegas**  
Helen Grayco  
Venus Staties  
Garwood Van Ore  
Royal Riviera  
Latin Q! Revue  
Zsa Zsa Gabor  
Joan Rivers  
Lilly Kelly  
Riviera Dancers  
Ray St. Louis Ore  
Sahara  
Martha Raye  
Carmelina  
Cee Davidson Ore  
Sands  
Peter Lind Hayes &  
Mary Healy  
Condon & Brandon  
Trio  
Natalie & The Beachcombers  
Antonio Morelli Ore  
Showboat  
Kalamazoo  
Lenny Gail  
Garr Nelson  
Myra Charles  
Art Thompson  
Showboat Girls  
Marilyn Ore  
Silver Slipper  
Candy Bar  
Sandra Henry  
Sparky Kaye  
Mac Demmon  
Cliff Ferre  
Isa Kaban  
Slipperettes  
G. Redman Ore  
"Bachelors"  
Thunderbird  
Norman Brooks  
Barney Rawlings  
Anita del Rio  
Chuck Mitchell  
Barney Rawlings  
Thunderbird Dancers  
Al Johns rc

**MIAMI-MIAMI BEACH**  
Eden Roc  
Rickle Bros  
Wally Griffin  
Tina & Coco  
M. M. M.  
Chuey Reyes Ore  
Fontainebleau  
Lenny Kent  
George Barrie  
Al Navarro Ore  
Sacasur Ore  
June Alley  
Eddie's  
Can-Can Girls  
Tony Rave  
Cady Rich  
Denise  
Malayan  
Riviera Quintet  
Bimini Mama  
Phyllis Duvall  
Lad Richards Band  
Lou Seller

**MIAMI-MIAMI BEACH**  
Murray Franklin's  
Rickle Bros  
Peggy Lloyd  
Murray Franklin  
Cockle Norwood  
Nautilus  
Rip Taylor  
Gill Mair  
Antone & Ina  
Syd Stanley Ore  
Hotel  
Johnny Marvin  
Johnny Morrison  
Cady Rich  
Denise  
Marion Powers  
Johnny Silvers Ore  
Rey Mambo Ore  
Lou Seller  
(Continued on page 75)

## Cabaret Bills

## NEW YORK CITY

**Dick Maiba**  
Chateau Madrid  
Trio Anahue  
Lenny Kent & Jose  
Carlos Valdez  
Cocapahana  
Joe & Lewis  
Margaret Whiting  
Wildor Bros.  
June Alley  
Tony Reynolds  
Jackie Metcal  
Michael D'Arcy Ore  
Frank Marli Ore  
Serena Duplex  
Rudy De Saxe  
Alvaro Dalmat  
No. 1 Fifth Ave



# New Beef Over Growing Press List; But Expendibles Can't Be Dropped

Legit producers and theatre managements are beginning to do another of their periodic burns over the ever-lengthening press list for Broadway openings and second-nights.

As always, the objection is that too many of the names aren't essential first-nighters or even second-nighters. Also, as always, pressagents tend to discount the squawks, and even argue for still more press seats.

Depending on the theatre, there are between 70 and 75 pairs of free seats on first-night lists for this season, and around 120 to 130 on the second-night. As one manager points out, there are seven critics for New York dailies, plus reviewers for weeklies, three major news syndicates and perhaps a dozen others who write opening-night notices.

The others are drama editors, columnists, reporters, feature writers, broadcasters and assorted "observers," who may presumably spot a news or feature angle, or just want to see and be seen. Some of these characters are quick to demand choice locations, it's noted.

Except for the possible editorial retaliation for removal, at least half of the so-called press contingent would be expendable, it's argued. But once anyone has gotten on the list, particularly if he's stuck long enough to acquire squatter's rights, it takes practically a court order to oust him.

The second-night list is another, and only slightly less aggravating matter. The premium-price angle is not involved, and the demand for tickets is nowhere near as great. But managers and theatre men run a fever at the way second-night reviewers blandly stave away from a show if the notices of the first-stringers are unfavorable. "They don't even bother seeing the show, but pan it by rewriting the opening-night critics," one irate manager remarks.

One representative first-night press list currently includes seven pairs of seats for the N. Y. Times, six for the Herald Tribune, six for the News, five for the Journal-American, five for the World-Telegram & Sun, four for the Post and three for the Mirror. Besides the news services and weekly papers and mags, there are also from 10 to 15 television and/or radio names on the list.

## Kits Show (and Sell)

### U. S. Theatre to Rebut

### Reds' 'Barbarous' Bally

Washington, Oct. 9. U. S. Information Agency is getting up kits on the live theatre and motion pictures in this country "to offset Communist disparagement of U. S. cultural accomplishments and aims."

It has already prepared a special illustrated series on the history, development and present character of the American stage, written by 32 outstanding authorities. Among them are such names as critics Brooks Atkinson and Richard Coe; playwrights Maxwell and Robert Anderson and William Inge; producer Robert Whitehead; Willard Swire, executive director of ANTA; Father Gilbert V. Hartke, head of the speech and drama department at Catholic University, etc.

Material, packaged under the title of "The American Theatre," is to be distributed through 200 USIA posts in 80 countries. A similar collection of 38 articles on Hollywood is being written by outstanding experts.

## Set Indiana Showtrain

Fort Wayne, Oct. 9. The Maxinkuckee Playhouse at nearby Culver, Ind., is sponsoring a New York showtrain Oct. 29-Nov. 4, limited to 200 persons. The group will see "Apple Cart," "New Faces," "Loud Red Patrick" and one other show to be selected.

Paul Rutledge, director of the theatre, and David Hager, business manager, will accompany the group. The train will pick up members of the party at Plymouth, Warsaw, and Fort Wayne, as well as at Culver.

## Mike Ellis Ends Season At New Hope This Week

New Hope, Pa., Oct. 9. Michael Ellis, producer of the Bucks County Playhouse, will close the season at the local straw hat Saturday (13) instead of running through Oct. 27, as originally planned. He blames slow advance sales for the Brattle Players production of "Androcles and the Lion" and the subsequent "Chalk Garden," which he had scheduled for the final two weeks.

As it is, Ellis expects the gross for his 23-week season this year to be as much as he had in the boom 25-week of 1954. However, he prefers not to endanger the whole season by continuing into the bad weather. The Playhouse opened its 18th season May 5th with "Solid Gold Cadillac" and generally did good-to-excellent business all summer.

Ellis plans to do his own five-week tv show this winter on WRCV, Philly. Program will showcase young talent.

## 'Yankees' Profit \$466,403 So Far

The touring production of "Damn Yankees" is in the black. The eight-month-old venture had been playing to generally moderate business on the road until its recent 13-week Civic Light Opera subscription in Los Angeles and San Francisco. Hefty profit on those stands lifted the company out of the red.

The show was mounted for \$122,007 from profits on the still-current original Broadway presentation. The latter took about five months to recover its \$250,000 investment. Failure of the touring edition to repeat the fast payoff pattern of the parent company has been attributed to female aversion to the show's baseball angle and blue-nose reaction to the use of "Damn" in the title.

The operating profit on the road company was \$61,477 as of an Aug. 25 accounting. According to a management rep, income since then has hiked the figure over the record margin. The audit takes in three weeks in L. A. and one in Frisco. The operating profit for the period tallied \$22,800, with additional revenue due on one of the weeks. The tuner, starring Bobby Clark, began a two-week run last Saturday (6) at the State Fair, Dallas, while another big payoff is anticipated.

As of the accounting, the combined profit on the Frederick Brisson-Robert E. Griffith-Harold S. Prince two-company operation was \$466,403. Of that amount, \$375,000 has been distributed. On the basis of the regular 50-50 split between the backers and the management, that gives the former a 75% profit return on their investment.

The Broadway production, co-starring Gwen Verdon, is currently in its 76th week at the 46th Street Theatre.

## Off-B'way Is Taking To Limited Partnerships

The financing of off-Broadway ventures on a limited partnership basis is spreading. The recently-closed production of "Camille," at the Cherry Lane Theatre, utilized such a capitalization setup, while the New Theatre Co., operating at the Jan Hus Theatre, is similarly staked.

The New Theatre, formed by director Ira Cirkor, Jack Farran and Noah Jacobs, has a \$15,000 investment. The group's initial production, which opened Sept. 25 at the Jan Hus, is a revival of "Take a Giant Step." The partnership agreement, covering productions put on by the New Theatre, became effective last June 30 and runs through Dec. 31, 1957.

The "Camille" venture was capitalized at \$7,000. A few other off-Broadway projects have been financed on a limited partnership basis in recent years, with the average investment running from \$10,000-\$15,000.

## Plan Season of Stock At Palace, in Ft. Wayne

A 12-week stock season is planned for the Palace Theatre, Ft. Wayne, this fall and winter. The offerings will be presented by Conway Productions Inc., formed by Broadway actor Douglas Conway, who produced a series of musicals the last two summers at the Festival Music Theatre, Franke Parke, Ft. Wayne. Conway, who has a New York office, is scouting new scripts for showcasing at the Palace.

Conway will double as producer-director of the Palace presentations. The venture is scheduled to get underway Nov. 5. The Palace operation is capitalized at \$25,000.

## Rail Rate-Rise Would Curtail Legit Touring, Theatre Reps Tell ICC

Washington, Oct. 9. Spokesmen for the legit stage last week urged the Interstate Commerce Commission to turn down the petition of the eastern railroads for a fare increase. Hiked traveling expenses, they argued, would hurt the live theatre, which is already at a disadvantage to its competitors.

Position was explained in statements by James Reilly, executive director of the League of N. Y. Theatres and the National Assn. of Legitimate Theatres, and Ralph E. Becker, D. C. counsel for the groups. ICC is currently holding hearings on the railroad request for a 5% increase in coach fares and 45% in Pullmans. Baggage charges would also go up.

Statement pointed out that plays are sent through the country on tour after New York engagements. Reilly and Becker said if the eastern roads get the increase, lines in other parts of the nation will naturally expect the same.

Coast-to-coast and back for "The Lark" it was pointed out, now costs \$8,882.12. The proposed increase would increase this bill by \$3,996.95. To haul the "Pajama Game" cast from New York to Chicago would add \$1,771.20 to the tab, etc.

"The public throughout the United States wants live entertainment," says the statement in part. "The culture and entertainment that traveling companies afford must not be taken away from it, which would happen in great measure if the cost of railroading were increased."

"To the further disadvantage of the living theatre, there is the advantage held by competing entertainment media, all mechanical—namely, motion pictures, records, radio and television. To present a play, scenery, costumes and electric effects must be transported by rail."

"Motion pictures are shipped in a can and are sent by Railway Express or Air Freight. Records are similarly handled. Radio and television, both free entertainment, merely traverse the air."

"The number of legitimate theatres outside of New York City in the United States has been cut in two-thirds in the last 30 years. If the rail increase is granted, the number of touring plays will be substantially curtailed and the number of theatres further reduced. The resultant loss of employment of actors, musicians, stage hands, business staffs and operating personnel will be disastrous. We therefore respectfully ask that an exception be made in the case of traveling theatrical and similar organizations."

## LONDON'S 'MILK WOOD' MAKING FAST PAYOFF

London, Oct. 9. In spite of its substantial operating nut, the West End production of "Under Milk Wood," current at the New Theatre under Henry Sherek's management, is likely to pay off within a 10-week period.

Last week the Dylan Thomas play grossed just under \$9,000 which represented a profit of around \$1,950. In the previous frame the gross of \$8,550 resulted in a profit for the week of \$1,680. The verse drama opened Sept. 20.

Sherek, who is presenting the London production solo, will partner with Gilbert Miller in an announced Broadway edition.

# Ticket Expose Erupts in Philadelphia; Bare Shubert Deal With 2 Agencies

## Court Upholds Turndown Of Passport for Author

Washington, Oct. 9. The U. S. District Court last week threw out a suit by Donald Ogden Stewart to compel the State Dept. to issue him a passport. Regulations require an affidavit about past or present membership in the Communist Party. Judge Henry A. Schweinhaut found that Stewart had failed to execute the affidavit properly.

The playwright-scenarist signed an oath that he had not been a member of the Communist Party for the past 15 years, but refused to include any information about prior to that. The Government argued that Stewart was limiting the scope of the passport regulation on his own. State Dept. said it would not issue a passport until Stewart complies.

Counsel for Stewart said the court's decision will be appealed.

## 'Fanny' Net 600G On \$275,000 Nut

"Fanny," currently in its 102d week on Broadway, has netted approximately \$600,000 thus far on a \$275,000 investment. That's without a sale of the film rights. The take reflects income for the New York run, plus relatively minor returns from souvenir program sales, record royalties and advance revenue from the forthcoming London production.

The financial statement on the David Merrick-Joshua Logan production, issued June 25 and covering the eight weeks ending May 26, showed a net profit of \$598,895, of which \$467,800 had been distributed. On the basis of the regular 50-50 split between the backers and management that gave the former an 85% profit return on their investment. There has been no accounting for the period since May 26.

Since the last audit, the musical has gone on a twofold basis, while the original stars, Ezio Pinza and Walter Slezak, have been replaced, respectively, by Lawrence Tibbett and Billy Gilbert. Business during the summer months dropped substantially, but it's figured that operating costs were also cut. It's estimated profits during that time have been small.

## FAULKNER'S 'NUN' OPENS AS LIKELY PARIS HIT

Paris, Oct. 2. Albert Camus' adaptation of William Faulkner's "Requiem for a Nun" ("Requiem Pour Une Nonne") opened last week at the Theatre Matherin to enthusiastic critical and public response. It looks like a b.o. winner.

Camus also directed, with Catherine Sellers as femme lead.

## 2 Pennsy Strawhats In Admission Tax Jams

Allentown, Pa., Oct. 9. Two strawhats in eastern Pennsylvania have run into tax troubles.

Internal Revenue agents have seized the tent and equipment of the Melody Circle, at Dorney Park, Allentown, for \$17,000 in back Federal taxes. The Parkland School District also claims \$6,000 in amusement taxes. Two writs of foreign attachment have tied up the bank account of the Guthsville Playhouse, and as a result a check for \$214 for amusement taxes issued by the playhouse could not be cashed.

The Melody Circle property, tax agents said, will be sold to the highest bidder unless settlement of the back taxes is made within 40 days. The Circle has been offering musicals and plays for several summers.

In the Guthsville case, George Blay, owner of the property where the playhouse is located, filed an attachment claiming more than \$1,800 due.

Philadelphia, Oct. 9. A ticket expose, with threat of another suit against the Shuberts, erupted here last week.

The situation, involving an alleged monopoly and rebates in the distribution of tickets to hit shows playing local Shubert houses, was exposed in the Thursday (4) and Friday (5) editions of the Philadelphia Inquirer. The paper jumped on the story following a column tipoff in the Daily News.

The monopoly slant hinges on an admission by Lawrence Shubert Lawrence, general manager of the Shubert interests in Philly, that there were only two agencies he supplies with seats because they are "legitimate ticket agencies that charge only the legal \$1 limit above the designated prices."

Lawrence, claiming the other agencies (numbering 13 in the mid-town area) charge as much as they can get, has stated "I don't ever intend to give those people as much as a single ticket." In line with that, the Inquirer reported that Edwin F. Rome, of the law firm of Blank & Rudenko, announced he was preparing an action against the Shubert interests on behalf of an unidentified independent broker.

The Inquirer story also noted that Rome said he would charge that the theatre ticket situation here constituted a monopoly and a combination in restraint of trade and that he would not ask a specific amount, but would request triple damages as specified in law, after petitioning the court to ascertain the amount of damages.

Agency Allotments The two agencies okayed by Lawrence are the Penn Ticket Agency and Conway's. Regarding rebates, Abe L. Hodess, Penn secretary-treasurer, who's also attorney for Lawrence, admitted to reporters that there was an agreement with the Shuberts dating back to 1925, under which agencies paid an undisclosed amount in addition to the price of the tickets.

Hodess also stated that he be-

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## Columbus Critic Nadel Pilots N. Y., Europe Trips; Has Time to Write, Too

Norman Nadel, legit critic for the Columbus Citizen, is practically living out of a suitcase. Since last July he's made two trips to Europe and is now currently in New York. It's all part of his job as escort for Citizen-sponsored theatre tours.

The paper, which pioneered New York show trains in 1952, inaugurated its Columbus-Europe excursions with a June 26-July 9 trip and followed with another, Aug. 19-Sept. 3. Nadel, who had never been overseas before, escorted parties of 14 each time. He reveals the paper broke even financially on both hops and is planning a repeat next summer with 30 subscribers.

The first group took in "Separate Tables," "Waltz of the Torreadors" and "Salad Days" in London, "Merchant of Venice" at Stratford-upon-Avon and the Folies Bergere, Casino de Paris and Marcel Marceau in Paris. The trek wound up with two days in Nice. The second hop was virtually the same, except for a slight difference in the offerings caught.

On the first trip, Nadel filed a daily column on the European legit scene and additional pieces on English film studios. The second time around, he wrote general travel features for the paper. He's now in New York with the Citizen's fall theatre party, which arrived Monday (8) and returns to Columbus next Saturday (13).

The current excursion includes "My Fair Lady." The Citizen announced the musical as part of the tour in mid-July and sold out 200 reservations by July 31, with about 250 more subsequently wanting to join the party. The Citizen has already scheduled N. Y. show trains for Christmas week and next March.

Among residents from cities other than Columbus on the current trip are four people from Texarkana, Tex., and two from Bremerton, Wash.



## House Manager Assignments

House manager assignments for theatres in New York and out-of-town for the 1955-56 season include the following:

### NEW YORK

**Ambassador:** Horace Wright; **Anta,** Paul Vroom; **Alvin,** Warren O'Hara; **Booth,** Frank O'Connor; **Belasco,** J. Ross Stewart; **Beck,** Louis A. Lotito; **Broadhurst,** Bernard Clancy; **Barrymore,** Herman Light; **Broadway,** Edward Scanlon; **Bijou,** unassigned; **Coronet,** Mac Hilliard; **Cort,** Harold Hevia; **46th St.,** Hugh McGauley; **Golden,** Edward Dowling; **Hellinger,** James Troup; **Hayes,** Thomas Clarke; **Holiday,** Lester Al Smith; **Imperial,** Gerson Werner; **Longacre,** Leo McDonald; **Lyceum,** Arthur Singer; **Majestic,** Lawrence Shubert Lawrence Jr.; **Music Box,** Charles Stewart; **Miller,** George Banyai; **Moroso,** Arthur Lighton; **National,** Saul Abraham; **City Center,** Ed Haas-Ben Ketchum; **Plymouth,** John Shubert; **Playhouse,** Abel Enklewitz; **Phoenix,** Nathan Parnes; **Royale,** Leonard Sang; **St. James,** Sam Horowitz; **Shubert,** Jack Small; **Winter Garden,** Norman Light.

### BALTIMORE

**Ford's,** Percy Murphy.

### BOSTON

**Colonial,** Louis Cline; **Opera House,** Samuel Funt; **Plymouth,** Alice McCarthy; **Shubert,** John York; **Wilbur,** unassigned.

### CHICAGO

**Blackstone,** Milford Hanney; **Civic Opera House,** J. Charles Gilbert; **Erlanger,** George Willmot; **Great Northern,** unassigned; **Harris,** Andrew K. Little; **Selwyn,** Samuel Gerson; **Shubert,** Herbert Reis; **Studebaker,** Edward Wappler.

### CINCINNATI

**Cox,** unassigned; **Taft,** unassigned; **Shubert,** Noah Schecter.

### CLEVELAND

**Hanna,** Milton Krantz.

### COLUMBUS

**Hartman,** Robert Boda.

### DETROIT

**Cass,** Harry McKee; **Shubert,** James Nederlander.

### DALLAS

**State Fair Aud.,** Charles R. Meeker Jr.

### LOS ANGELES

**Biltmore,** Ed Oliver; **Carthay Circle,** Harry Zevin; **Hartford,** Les Thomas; **Philharmonic,** Richard Drew.

### MILWAUKEE

**Pabst,** Myra Peache.

### MINNEAPOLIS

**Lyceum,** Lowel Kaplan.

### NEW HAVEN

**Academy of Music,** Harold T. Mason; **Erlanger,** Lex Carlin; **Forrest,** Lawrence Shubert Lawrence; **Louest,** Thomas Strain; **Shubert,** Harry Mulhern; **Walnut,** Murray Weisberg.

### PHILADELPHIA

**Nixon,** William Blair.

### PITTSBURGH

**McCartier,** Margaret Loud McAneny.

### PRINCETON

**Alcazar,** Emil Bondeson; **Curran,** William Zwissing; **Geary,** Thomas Earnfred.

### SAN FRANCISCO

**Moore,** Hugh Becket.

### SEATTLE

**American,** Paul Beisman.

### ST. LOUIS

**St. L. Munny Boosts Scale;**

**Re-Elect Officer Scale**

St. Louis, Oct. 9.

Boxoffice scale will be raised

next summer for the alfresco musicals

presented by the Municipal

Theater Assn. in the Forest Park

Playhouse. Seats ranging from \$3

to 50c will be boosted 25c, while

the \$3 box seats will go to \$3.50.

Final audit of the recent summer

season reveals that the Munny managed

to stay in the black despite a

drop of about 7% in attendance.

There were 627,888 payees.

Robert Cunliff, a building contractor,

has been re-elected for a

second one-year term as president

of the association. Other incumbents

renamed include J. W. Mc-

Afee, Ralf Toensfeldt and Clark

Hungerford, vice-presidents; M. E.

Holderness, treasurer; Russell E.

Gardner Jr., assistant treasurer;

Robert E. Stevenson, secretary,

and John H. Lashly, assistant secretary.

Five new directors and 10

retiring directors were also elected.

All serve without pay.

**SCHEDULED N. Y. OPENINGS**

(Theatres indicated if set)

**Double in Hearts,** Golden (10-16).

**A la Carte,** Booth (10-17).

**Apple Cart,** Plymouth (10-18).

**Richard II,** Winter Garden (10-22).

**Romeo and Juliet,** Wint. Gard. (10-24).

**Separate Tables,** Music Box (10-25).

**Blackbirds,** Winter Garden (10-26).

**Major Barbara,** Beck (10-30).

**Amleth,** Prince (10-31).

**Amleth,** Broadway (10-31).

**Amleth,** Prince (10-31).

**City Center Drama Season** (11-7).

**Long Day's Journey,** Hayes (11-7).

**Best Man in Naples,** Lyceum (11-8).

**Child of Fortune,** Royal (11-13).

**Very Special Baby,** (11-14).

**Janus** (11-14).

**Girls of Summer,** Longacre (11-19).

**Candide,** Beck (11-22).

**Happiest Millionaire** (11-24).

**Build With One Hand,** Shubert (11-24).

**Bells Are Ringing,** Shubert (11-29).

**Light in the Piazza,** (11-29).

**Waltz of Tereza's** (11-29).

**Old Royal Past** (11-29).

**Visit Small, Pleasant** (11-29).

**13 Daughters** (11-29).

**Stole in Head** (11-29).

**Jezebel** (11-29).

**New Girl in Town** (11-29).

**Off-Broadway**

**Thor,** With Angels, B'way Ch. (10-14).

**Ma Candide,** Greenwich Mews (10-15).

**Blackbirds,** Wint. Gard. (10-17).

**Hamlet,** St. Ignatius (10-17).

**John Johnson,** Carnegie (10-21).

**See with Stars,** (10-21).

**Diary of Scoundrel,** Phoenix (11-4).

**Shooting '57,** Barblon-Plaza (11-5).

**Seed Woman,** of Selwyn, Phoenix (12-11).

## D.C. Arena Stage Moves

Washington, Oct. 9.

Arena Stage, local theatre-in-the-

round stock company, will reopen

Nov. 7 at a new and larger house,

the 500-seat auditorium of the former

Christian Heurich brewery. The

group suspended operations 13

months ago when it became economically

unsound to continue at the

247-seat Hippodrome.

**Touring Shows**

(Oct. 8-21)

**Anniversary Waltz** (Richard Eastham,

Mariorio Lord—Aud., San Jose (6);

Memoria Aud., Fresno (6-10); Lobero,

Santa Barbara (11-12); Sunset Aud., Carmel

(13 & 15); H. S. Aud., Santa Rosa (16);

H. S. Aud., Stockton (17); H. S. Aud.,

Sacramento (18-20).

**Apple Cart** (tryout) (Maurice Evans)—

Plymouth, Boston (8-13).

**Amleth** (tryout) (Rosaling Russell)—

Forrest, Philly (8-13); National, Wash.

(15-20) Reviewed in VARIETY, Sept. 26.

**Bells Are Ringing** (tryout) (Judy Hollie,

Shubert, New Haven (10-15).

**Blackbirds** (tryout) (Shubert, N.Y.) (Katy

Jurado)—Walnut, Philly (8-13); Plymouth,

Boston (15-20).

**Build With One Hand** (tryout) (Constance

Bennett, Tod Andrews, Robert Strauss,

Frank McHugh)—American, St. L. (8-13).

**Boy Friend**—Blackstone, Chi. (8-20).

**Canadian Players**—Kleinhaus Aud., Buf-

falo (13); Lincoln Aud., Syracuse (16);

College Aud., Geneseo, N. Y. (17); College

Aud., Alfred, N. Y. (18); Corning (N.Y.)

Class Center (19); Aud., Rochester (20).

**Chalk Garden** (Judith Anderson, Gladys

Cooper)—Alcazar, S. F. (8-21).

**Dark House** (tryout) (Bobby Clark)

—State Fair, Dallas (8-21).

**Great Sebastians** (Alfred Lunt, Lynn

Harlow)—Shubert, Del. (8-13); Hanna,

Cleveland (15-20).

**Happiest Millionaire** (tryout) (Walter

Beck)—Shubert, Philly (8-13); Shubert,

Wash. (15-20).

**Inherit the Wind** (2d Co.) (Melvyn

Douglas)—Murat, Indpls. (8-13); Hartman,

Col. (8-13).

**Janus** (Joan Bennett, Donald Cook,

Romyne Brent)—Cass, Del. (8-20).

**Lark** (Julie Harris)—Biltmore, L. A. (8-13);

American, St. L. (16-20).

**L'Alibi** (tryout)—Shubert, Boston (15-20).

**No Time for Sergeants** (2d Co.)—Erlanger,

Chi. (8-20).

**Old Vic—Royal Alexandra** (8-13); Ind.

T. Aud., Bloomington (15-18); Purdue

Hall of Music, Lafayette (17-18).

**Palama Game** (2d Co.) (Larry Douglas,

Buster West, Betty O'Neil)—John, L. A. (16-20);

Forrest, Philly (15-20).

**Separate Tables** (tryout) (Eric Portman,

Margaret Leighton)—Colonial, Boston (8-20).

**Sleeping Prince** (tryout) (Michael Redgrave,

Barbara Bel Geddes)—McCarter, Princeton (11-13); Walnut, Philly (15-20).

**Very Special Baby** (tryout) (Sylvia Sidney,

Charles Adler)—Loust, Philly (11-20).

**Witness for the Prosecution** (Francis L. Sullivan,

Patricia Jessel)—Harris, Chi. (8-20).

## Off-B'way Shows

### Arms and the Man

William & Elizabeth Landis revival of comedy in three acts, by George Bernard Shaw. Staged by Jack Balch; settings and lighting, Bernie Joy; costumes, Elizabeth Engrav. At Doevoon Theatre, N. Y. Oct. 1, '56, \$2.40 top.

Cast: Yvonne Clifford, Madeleine Morka, Paula Dean, William Lightner, James Gibson, Sy Travers, Gordon B. Clarke, Gene Rupert.

The program picture for Downtown Theatre's "Arms and the Man" is of a particularly grim-visaged George Bernard Shaw.

Despite this being the first of his so-called "pleasant" plays, the sage of Ayot St. Lawrence wouldn't cheer up much about this century year revival of one of his opera bouffes.

Legend says that at its 1894 London premiere the company played "Arms" straight and was very funny, but learning thus was

late that they were in a comedy, tried for laughs, thereafter and they never got them.

The West 4th St. company has straddled the dilemma, sometimes attempting spoofing, sometimes indulging in introspective examination.

Their indecision is fatal. Maybe the incredible caperiness of Captain Bluntschli and Co. would be better suited to proscenium mounting, as the intimacy of semi-arena aron staging tends to require a reality at odds with the

authors' intent. Too, the ensemble lacks unity of style, and fails to keep the mood consistent from scene to scene.

The featherweight first act, for instance, is played for near-dramatic value.

This should be near-Gilbertian Shaw, prancing coltishly about brandishing a broadsword. The script resembles a libretto, and nobody can have been surprised when Oscar Straus converted

GBS' "chocolate cream soldier" into a highly successful musical. But if the Downtown players are aware of this, they have failed to

have yock decibel value. As the heroine, Yvonne Clifford is extremely pretty and blue-eyed.

and William Lightner plays at Bluntschli, making him a subdued, brooding lover. Madeleine Morka, as the mother, vaguely hints at knowing style's demanded, and Paula Dean is the vigorous servant girl who rises above her station.

Jack Balch, former drama critic of the St. Louis Post-Dispatch, picked up the directorial reins in mid-rehearsal.

The author is tersely programmed as G. B. Shaw. Presumably he's well enough known. Or maybe he wouldn't mind. Geor.

### The Lower Depths

Contemporary Theatre revival of tragedy in four acts by Maxim Gorky, translated by Aron Yacknowitz. Staged by Aron Yacknowitz. At Doevoon Theatre, N. Y. Oct. 1, '56; admission by contribution.

Cast: Edmund Roney, Sheila Lewis, Jeff Cavanaugh, Daniel Fern, Jane Hughes, Constance De Marinis, James Alex, James Paul, David Lucas, Ronald Durling, William Barry, Mary Samford, Martin McCarron, Niki Greene, Mike Antonakes, Wendell Bentley, Paul Burman.

Out of that hive of theatrical activity, lower Second Ave. and environs, has come a revival of "The Lower Depths," Maxim Gorky's

implacable commentary on some sordidities of pre-Soviet Russia. First produced by the Moscow Art Theatre on the last day of 1902, it received acclaim for its verisimilitude, and apparently appealed to the spirit of the times, although an

uncensored version was not allowed until 15 years later.

"Depths" speedily became the masterpiece of both its author and the Moscow Art Theatre, the group's acting techniques under Stanislavski being ideally adapted to the play's naturalistic requirements.

This version was seen in N. Y. during the M. A. T.'s 1923 tour, and in 1938 they committed it to film.

Although Gorky's play has pertinencies that outlast its era, Contemporary Theatre's revival two flights up at 15 2nd Ave. has little eloquence. Mere affection for a play is not enough, nor is intrigue with the squalid.

Plans to presented "Marco Millions" as part of the N. Y. City Center winter play series have been scrapped.

## Inside Stuff—Legit

Dr. Camille Dreyfus, president of the Celanese Corp. of America and also the Canadian and British affiliates of the same name, who died last week aged 77, is survived by ex-"Ziegfeld Follies" singer Jean Tennynson. She is still very much interested in aiding show biz activities. Bernard Sobel, incidentally, was p.r. exec for Dreyfus for a long time until his illness. His friendship with Mrs. Dreyfus (Miss Tennynson) dates back to when he was p.a. for Florenz Ziegfeld Jr.

## Legit Bits

Shirley Ballard, who succeeds Tammy Grimes this week in touring "Lark," is thereby doing a homecoming. She's a native of Beverly Hills and was in pictures before migrating to New York to tackle legit.

Oscar Hammerstein 2d will leave Oct. 23 from New York to catch the Olympic Games in Melbourne, Australia. He and his wife stop in Honolulu first where Hammerstein expects to spend about six days conferring on production problems for the forth-coming filmization of "South Pacific." From there they'll head for Melbourne, which is Mrs. Hammerstein's former home. They're due back Dec. 12.

Anthony Palma will stage the off-Broadway revival of "Paolo and Francesca."

Robert Joffrey is choreographer and Betty Coe Armstrong costume designer for the off-Broadway revival of "Johnny Johnson."

Ben Kornzweig is presaging "Orpheus Descending," which Robert Whitehead and Robert L. Stevens have scheduled for Broadway production next spring. Anna Magnani, previously mentioned for the lead in the Tennessee Williams drama, won't be in it.

Victor Payne Jennings, absent from Broadway for 10 years, announces plans to return to production next season with "The Passionate Men," by Keith Winter and Rattie May Pavlo.

Proposal to tour the Phoenix Theatre revival of "Saint Joan," starring Slobhan McKenna, or move it to Broadway, has been dropped



## Shows Out of Town

Continued from page 66

### Happiest Millionaire

McClintic must assume part of the blame.

All of this confronts film star Walter Pidgeon, who plays the vital role of "Tony" Biddle with an all-but insurmountable handicap. He's to be given credit for an admirable and, on occasion, energetic performance. But it is one-dimensional, perhaps partly because the actor's lack of recent stage experience is not relieved by either author or director.

The supporting cast, for the most part, does as well as Crichton's script allows. It is only when Ruth White, playing Angler Duke's dotting and disapproving mama, head of the multimillionaire Dukes of Durham, N.C., comes on the scene in the second act that the action is galvanized into any real excitement.

Diana van der Vlis is tensed and serious as Cordelia, allowing herself few relaxed moments, an unfortunate touch for what should be fundamentally a comedy. Margaret Barker, after a few good moments as Mrs. Biddle, is reduced to a spectator's role.

The delightful character of Aunt Mary Drexel, a gem in the book, has little weight here, although Katherine Raft portrays her well enough. Another forgettable character in the biography, John Lawless, a strikingly unconventional butler, is also minimized though neatly played by Martin Ashe.

As a prize-fighter-friend, Lou Nova exchanges a few punches with Pidgeon in a parlor boxing bout, wears "soup-and-fish" and handles his several lines satisfactorily. Don Britton and Dana White are agreeable as the Biddle sons.

There must almost certainly be disagreement about George Grizzard's interpretation of the role of Angler Duke, who teaches the Colonel ju-jitsu and who finally asserts himself in the face of Cordelia's pre-wedding insurrection. Part's a good one and Grizzard plays it with earnestness and sympathy but he, too, needs better direction.

George Jenkins' setting is arresting and appropriate, and Audre's costumes seem authentic as well as colorful. *Waters.*

### The Best House in Naples

Philadelphia, Oct. 3.

Nick Mayo presentation of comedy in three acts, by P. Hugh Herbert, adapted from Italian play of Eduardo de Filippo. Stars Katy Jurado; features Esther Minciotti, Lella Martin, Silvio Minciotti, Rino Negri. Staged by Claude Dauphin; scenery and lighting, Ralph Alswang; costumes, Jerry Bokhorn; original music, George Bassman; lyrics, Benny Davis. At Walnut Theatre, Phila., Oct. 3, '56; \$4.20 top.

Domenico Soriano ..... Rino Negri  
Alfredo ..... Silvio Minciotti  
Rosalia ..... Esther Minciotti  
Linda ..... Lella Martin  
Lucia ..... Rocco Rogers  
Father Bonno ..... Carl De Angelo  
Filomena Marturano ..... Katy Jurado  
Counselor Nocella ..... Mort Marshall  
Ricardo ..... Morris Miller  
Umberto ..... Yale Wexler  
Antonio ..... Loren Farmer  
Maria ..... Hope Riesenman

The last half-hour of this Italian importation has moderate grace and sprightliness and flavor, but inasmuch as there had been two hours of inaction preceding these final scenes, the audience is in a lethargic, almost groggy condition by the time the pickup comes.

Advance reports had it that "Best House in Naples" would be a frank and salacious piece. F. Hugh Herbert, who adapted it from the original Italian, has a reputation for racy and censorious subject matter and dialog in such synthetically naughty successes as "Kiss and Tell" and "Moon Is Blue." But this new effort is a comedy only in a technical sense, with few of the sort of discreetly off-color lines for which the author is noted.

The play gets its title from the fact that the leading character, a man-about-town and roue, had 23 years previously selected a mistress from "the best house in Naples," and installed her in his own villa. Over the stretch of years, he has lived his own life, had many amours and has fondly imagined she has been true to him.

The woman in question, pretending to be dying, persuades him to go through with a marriage ceremony. Whereupon she recovers and informs him that during their years together she has had three children, only one of which has been his. She insists on bringing the three sons, all grown, to the villa. The new husband is outraged and walks out on her.

Initial scene of the third act, in a chapel where the lonesome and partially contrite hero seeks a reconciliation. This is the first life the play has. They are all reunited, apparently happily, but the ex-gadabout never succeeds in finding which of the three sons is actually his.

The inertia and sobriety of the first two acts is intensified by the fact that the speaking of several of

the players tends to be unintelligible. Mexican-born film actress Katy Jurado, who is starred, and Rino Negri, featured, are especially difficult to understand, although Miss Jurado, besides being a looker, gives a sultry, effective portrayal. Other offenders are Silvio and Esther Minciotti, veteran Italian actors, who play retainers in the villa. One reason the last two scenes are more effective is that the actors playing the three sons speak more clearly.

Claude Dauphin's direction is not apt enough to spark the earlier scenes, but it comes to life at the end. Ralph Alswang has done a couple of nice sets.

(Dauphin has since withdrawn as stage of the play, and producer Nick Mayo has taken over the assignment.—Ed.)

### Off-B'way Group Buys Boothbay (Me.) Strawhat

The Boothbay (Me.) Playhouse will be operated next summer by a newly-formed New York production firm, Lenthall-McAnney-Wilnot Productions. The group has purchased the 314-seater, which was built in 1937. A resident company will be employed at the strawhat for a nine-week season.

The plays will be directed by Franklin Lenthall, while Jill McAnney will function as general manager, with James Wilnot designing the sets. The trio will be associated off-Broadway again this winter as The Lenthall Players.

### British Shows

(Figures denote opening dates)

#### LONDON

Boy Friend, Wyndham 4-42-153.  
Chick Garden, Haymarket (4-11-55).  
Children's Hour, Arts (9-19-56).  
Doctor in House, Vic. Pal. (7-30-56).  
Doctor's Dilemma, Saville (10-4-56).  
Dry Rot, Whitehall (8-31-54).  
For Amusement Only, Apollo (6-5-56).  
Hotel Paradiso, Wint. Gard. (5-2-56).  
River Breese, Phoenix (2-5-56).  
Kismet, Stoll (4-20-55).  
Likely Tale, Globe (3-22-56).  
Mousetrap, Ambassadors (11-25-52).  
Mr. Boffin, Aldwych (6-30-56).  
Night of 4th, Westminster (6-29-56).  
No Time Sigs, Her Maj. (6-23-56).  
Palma Cami, Coliseum (10-13-55).  
Plain & Fancy, Drury Lane (1-25-56).  
Plume de ma Tente, Garrick (11-3-55).  
Reinhardt, St. James (6-21-56).  
Reluctant Deb, Cambridge (6-24-55).  
Repertory, Old Vic (7-5-55).  
Riverside, Phoenix (2-5-56).  
Remains of Juliet, Piccadilly (4-17-56).  
Roseline Fuller, Arts (10-11-56).  
Salad Days, Vaudeville (6-2-54).  
Sorcerer's Apprentice, New Lind. (10-2).  
South Sea Bubble, Lyric (4-25-56).  
Spider's Web, Savoy (12-14-54).  
Such is Life, Adelphi (12-14-55).  
Towards Zero, St. James's (9-4-56).  
Under Milk Wood, New (6-20-56).  
Waltz of Treaders, Criterion (3-27-56).  
Zero Hours, St. James's (9-4-56).

SCHEDULED OPENINGS  
View From Bridge, Comedy (10-11-56).  
Plaintiff in Hat, Duchess (10-11-56).  
Good Woman of Setzuan, R's 1 Cl. (10-31-56).  
CLOSED LAST WEEK  
Caine Mullin, Loft. Hipp. (6-13-56).

#### TOURING

After the Show  
Arcadians  
Red  
Black Coffee  
Daughter of Desire  
D'Oyly Carte Opera  
Dry Rot  
Fanny's First Play  
Gates of Summer  
Goodbye Mr. Chips  
Harmony Close  
Hot and Cold in All Rooms  
King and I  
Kinloch Players  
Lil' T  
Ring for Cathy  
Teahouse August Moon  
Top Young to Jerry  
Trial of Mary Dugan  
Twinkle  
Water Gypsies  
Women of the Streets  
Your Loving Wife

## Philly Ticket Expose

Continued from page 65

lieved the agreement was a definite contract. He denied this was a "kickback," explaining that the money was simply "a payment made under a contract" to the Shuberts. Hodes also asserted, according to the inquirer, that Lawrence is "just the manager here" and "assigns the agencies here only as many tickets as New York tells him."

William H. Godfrey, Penn president, disagreed with Hodes that there was a contract. He called it "a verbal agreement" and added, "the Shuberts could take it over tomorrow." He noted, "it's just a service to people in the hotels and the people with charge accounts." He revealed the deal dated back to 1912, the year he opened the agency.

The scarcity of tickets to hit shows here has resulted in numerous squawks from localities. The situation was highlighted during last season's tryout run of "My Fair Lady," but it's the current dearth of ducats to "Auntie Mame" that ignited the present campaign. In the case of "Lady," William Goldman, indie film exhibitor who was partnered with Lawrence in the operation of Erlanger where the musical played, stated the two agencies had paid \$650 each in rebates for a total of 1,884 seats to the show.

#### Had Exclusive Deals

Goldman said Penn and Conway's had an exclusive agreement with the Shuberts and paid 25c. per ticket obtained. He declared that Conway's received 945 seats for the third week of the tuner's run, while Penn received 939 for the same period.

Goldman, who's running the Erlanger on his own this year, declared he would buck the monopoly by offering tickets for "Li'l Abner" to all accredited agencies here. The musical is due to open a tryout engagement Oct. 23 at the theatre.

In denying reports that the Shuberts got the \$1,300 agency payments, Lawrence said the Erlanger coin went to Goldlawr, Inc., a company in which he was associated at that time with Goldman. The payment were made when the Erlanger was under his and Goldman's management, Lawrence said. The house was not a Shubert operation. The Shuberts, however, own the four remaining theatres in town, the Forrest, Shubert, Locust and Walnut.

The inquirer story of Thursday also described a number of purchases by its reporters of "Auntie Mame" tickets at scalper prices at various independent agencies. The ducats were not stamped, in violation of Pennsylvania law, the stories declared.

In its Friday editions, the daily reported that neither Federal nor State tax or enforcement agencies have done anything in recent years about dealing with the Philly theatre ticket situation. However, the story quoted E. A. McGinness, local Internal Revenue Service head, that his staff would "shortly" begin examination of the books of 15 licensed brokers in Philly. The tax men normally make "spot checks"

of theatre and agency accounts from time to time, it was revealed. The paper disclosed that although there is a Pennsylvania law governing ticket agency operations, enforcement is left to municipal authorities. The latter have adopted a hands-off policy in the matter, the morning sheet added.

### 'Teahouse' Will Reopen Miami's Coconut Grove

Miami, Oct. 9.

George Engle will reopen his refurbished and stage-enlarged Coconut Grove Playhouse here Nov. 12 with, "Teahouse Of The August Moon" as the two-week initiator of a hoped-for extended season.

Other projects on the millionaire oilman's production slate include "The Mikado" with Dorothy Raedler's permanent company, beginning Nov. 26; Chico Marx in "The Fifth Season" for the Christmas holidays; Victor Borge back with his one-man show, starting Jan. 7; "Anniversary Waltz" to follow and then Dolores Del Rio in "Anastasia," opening Feb. 4. The b.o. scale has been upped to \$2.75-\$4.75 weeknights and \$3.75-\$5.75 weekends.

Engle has leased a nearby motel for actors appearing at the Playhouse. They will be charged what amounts to operating expenses, \$15 weekly for rooms. The producer has engaged Jack Del Bondie as manager until the arrival of Peter Davis in January. The resident director will be Robert Caldwell, with Ralph Lyceet switching from the Palm Beach Playhouse to take over as pressagent.

Harvey Sabinsun, with Max Eisen as associate, is now press-agenting "Fanny," succeeding Dick Weaver. They were already handling the incoming "Li'l Abner" and "Best House in Naples." Weaver is continuing as p.a. for "Matchmaker," and is doubling as general manager and p.a. for the upcoming "Child of Fortune," with Vince McKnight as associate for the former stint.

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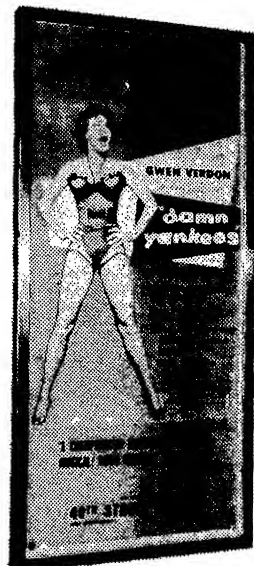
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# Philly Lively; 'Mame' \$41,900 (7), Pidgeon 40G, 'Naples' 8G, 'Deb' \$7,400

Philadelphia, Oct. 9.

"Auntie Mame," the local season's first smash hit, set off a newspaper explosion last week of the Philly ticket situation. With the tryout an advance sellout, the Rosalind Russell starrer was an assured success. Critical appraisal was highly favorable by both *Murdoch, Inquirer*, and *Sensational Bulletin*. More reserved praise was doled out by *Gaghan, News*.

All three reviewers and the public saw eye-to-eye on "Best House in Naples," Katy Jurado tryout which opened Wednesday (3) at the Walnut. Show's director, Claude Dauphin, left Saturday night (6) and Producer Nick Mayo has taken over the staging.

Bustiest early season in years since the Locust relighting Thursday eve (11) with tryout of "Special Baby," costarring Sylvia Sidney and Luther Adler. Two openings are slated for next Monday (15). "Pajama Game" comes into the Forrest, and a tryout of "Sleeping Prince," with Michael Redgrave and Barbara Bel Geddes, is due in the Walnut. Mail orders have been so heavy for "Happy Hunting," due Oct. 22 at the Shubert, that the ad was yanked from the Sunday papers.

## Estimates for Last Week

**Auntie Mame, Forrest (C)** (1st wk) (\$4.80; \$5.40; 1,760; \$46,500) (Rosalind Russell). Solid smash, with an advance sellout and fine reviews; opened Tuesday (2) and grossed \$41,900 for the first seven performances; holds this week.

**Reluctant Debutante, Locust (C)** (2d wk) (\$4.20; 1,580; \$39,000) (Wilfrid Hyde White, Adrienne Allen). Gilbert Miller import underwent considerable surgery during stay, with author William Douglas Home revising first act; grossed a reluctant \$7,400; previous week, \$8,700; exited Saturday (6) for Broadway.

**Happiest Millionaire, Shubert (C)** (2d wk) (\$4.80; \$5.40; 1,870; \$46,000) (Walter Pidgeon). Guild subscription sale, plus local interest in stage bio of Philly socialite, helped this tryout; but it's got troubles and is undergoing repairs; drew a fine \$40,000; previous week, \$21,500 for four performances; holds this week.

**Best House in Naples, Walnut (C)** (1st wk) (\$4.20; 1,340; \$31,000) (Katy Jurado). Foot notices and premiere audience reaction hurt this tryout; thin \$8,000 for six performances; continues this week.

## 'JANUS' CHEERY \$23,000, OPENS CLEVELAND SEASON

Cleveland, Oct. 9.

Season's kick-off at the Hanna Theatre here last week was brightened by "Janus," which rolled up a breezy \$23,000 gross at \$4 top, including taxes, in eight performances. Comedy starring Joan Bennett, Donald Cook, and Romney Brent pulled sell-outs in the 1,515-seat house on the final three days.

What also helped was the Hanna's hefty sale of subscription books for the 1956-57 season, reaching new high for the theatre. It jumped from 4,100 subscribers to 4,500, which guarantees advance sales of \$15,000 for each touring show in the series, according to house manager Milton Krantz.

Current is "Inherit the Wind," with Melvyn Douglas. The play's authors, former localite Jerome Lawrence and Robert E. Lee, from nearby Elyria, O., were due at the show's opening here last night (Mon.).

## 'Tables' Tidy \$9,300 (4) In Princeton Breakin

Princeton, Oct. 9.

"Separate Tables," costarring Eric Portman and Margaret Leighton, grossed about \$9,300 for four tryout performances last Thursday-Saturday (4-6) at the McCarter Theatre here. The British import sold out Friday and Saturday nights, but football competition cut into the Saturday matinee take. Top was \$3.85, with potential capacity gross of \$12,710 for the four performances. The show is current at the Colonial Theatre, Boston.

"Sleeping Prince," costarring Michael Redgrave and Barbara Bel Geddes, opens a tuneup at the McCarter tomorrow (Thurs.) for a four-performance run. The entry looks to hit the capacity mark, with the top holding at \$3.85. However, Richard Pleasant is replacing the house, is discussing upping the scale on future bookings.

## LUNTS HEFTY \$30,200 FIRST WEEK, DETROIT

Detroit, Oct. 9.

The local 1956-57 season opened last week with a smash \$30,200 gross for "Great Sebastians," starring Alfred Lunt and Lynn Fontanne, at the Shubert in the first stanza of a fortnight's engagement. Potential capacity was \$34,000 at the 2,050-seater, at a \$4 top on subscription.

The 1,482-seat Cass opened its season yesterday last night (Mon.) with "Janus," starring Joan Bennett, Donald Cook and Romney Brent, in for two weeks.

Next at the Shubert is "Inherit the Wind," starring Melvyn Douglas, beginning Oct. 22. Advance sale has been brisk.

## 'Sgts' 33½G, Chi; 'Witness' \$22,100, Friend' \$23,900

Chicago, Oct. 9.

Loop receipts improved last week, although only one of the four plays is doing anywhere near capacity business. Notices for an Oct. 20 closing have gone up for "Witness for the Prosecution."

Incoming are "Hatful of Rain," Selwyn, next Monday (15) for three weeks on subscription; "Great Sebastians," Great Northern, Oct. 22, on subscription, and "Damn Yankees," Shubert, Nov. 2, also on subscription.

**Estimates for Last Week**  
**Boy Friend, Blackstone (3d wk)** (\$3.50; 1,450; \$40,580). Over \$23,900; previous week \$21,500.

**No Time for Sergeants, Erlanger (4th wk)** (\$5; 1,335; \$35,495). Topped \$33,500; previous week \$33,500, on subscription.

**Witness for the Prosecution, Harris (2d wk)** (\$5.95; 1,000; \$29,347) (Francis L. Sullivan, Patricia Jessel). Nearly \$22,100 on subscription; previous week, \$20,800; slated to close Oct. 20.

**Miscellaneous**  
**Androcles and the Lion, Studebaker (1st wk)** (\$4.50; 982; \$17,800) (Ernest Truex). Set for first six performances of the new stock operation; opened last Tuesday (2) to ope favorable notice (Cassidy, Tribune) and three yes-and-no reviews (Harris, News; Kogan, Sun-Times; Deltmer, American).

## 'DOUBLE' SAD 8G, WASH.; CUTS HOLDOVER WEEK

Washington, Oct. 9.

"Double in Hearts" got nothing but heartbreak in Washington last week. The Paul Nathan comedy ran into a buzzsaw of unanimous disapproval from critics and wound up with a meek \$8,000 gross. The show was playing to a \$4.40 top in the 1,600-seat National Theatre.

Long before the finish of the dire week the company cancelled out its second D. C. stanza. Last Saturday night it headed directly for the Golden Theatre, N.Y., where it is doctoring and giving a week of dress rehearsal previous prior to next week's scheduled opening.

In contrast is the advance business done by "Auntie Mame," which opens next Tuesday (16) at the National. As of last Saturday (6) the mail order sale for the fortnight engagement was \$81,300, a new record for a mail order advance at this theatre. Less than \$8,000 of tickets remained to be sold at the boxoffice this week.

In addition to opening on Wednesday "Mame" will not have a final Saturday show. Instead, it will do a Sunday night show and a final Friday matinee, Oct. 26.

"Happiest Millionaire" opens a tuneup next Monday night (15) at the Shubert Theatre, to a pleasant advance.

## Melvyn Douglas \$30,100 Preems Season in Cincy

Cincinnati, Oct. 9.

Melvyn Douglas in "Inherit the Wind" opened Cincy's legit season last week with a strong \$30,100 gross in the 2,000-seat Shubert at \$4.52 top. It drew fine notices.

Next show at the house will be "Janus," week of Oct. 29, at \$3.96 top.

## 'Macbeth' Healthy 37½G, For Old Vic in Toronto

Toronto, Oct. 9.

On a possible \$46,000 capacity, Old Vic revival of "Macbeth" grossed a big \$37,500 last week at the 1,525-seat Royal Alexandra Theatre at a \$6 top. Opening night was a sellout, but weekend biz tapered off, with Canadian observance of Thanksgiving Day last night (Mon.) and resultant holiday exodus from this city.

The previous week's revival of "Romeo and Juliet" grossed a big \$34,000 and the current week's "Richard II" has a \$20,000-advance.

## 'Abner' 40G, Hub; 'Apple Cart' 28G, Too Late' \$20,600

Boston, Oct. 9.

Legit continues to perk in the Hub, with three shows on the boards this week. "Separate Tables," starring Eric Portman and Margaret Leighton, opened a two-week tryout at the Colonial last night (Mon.). "Major Barbara," starring Charles Laughton, Burgess Meredith, Glynis Johns, Bill Wallach and Cornelia Otis Skinner, opens Thursday (11) for a nine-day tuneup at the Opera House.

The musical tryout, "Li'l Abner," got off on a three-weeker at the Shubert last Tuesday (2) to favorable reviews all around.

"Apple Cart," with Maurice Evans and Signe Hasso, the season's first Guild subscription offering, opened to great reviews from the Hub critics at the Plymouth last Monday night (1) for two weeks.

Next week has two tryout openings the same night, Monday (15), when Eugene O'Neill's "Long Day's Journey Into Night" opens at the Wilbur with Fredric March and Florence Eldridge starring, for two weeks, and "Best House in Naples," starring Katy Jurado, opens at the Plymouth for two weeks.

## Estimates for Last Week

**Too Late the Phalarope, Colonial (D)** (3d wk) (\$4.95-\$4.40; 1,500; \$39,950) (Barry Sullivan). Picked up \$20,600 on the final frame; previous week, \$22,800; exited Saturday (6) for Broadway.

**Li'l Abner, Shubert (MC)** (1st wk) \$6.25-\$4.95; 1,717; \$50,229). First musical of the season opened Tuesday (2) to unanimously enthusiastic reviews (Dewar, Traveler; Doyle, American; Gaffney, Record; Hughes, Herald; Norton, Post; Melvin, Monitor) and nabbed a hot \$40,000 for first seven performances; holds through Oct. 20.

**Apple Cart, Plymouth (C)** (1st wk) (\$4.40-\$3.85; 1,200; \$33,100) (Maurice Evans, Signe Hasso). First Theatre Guild subscription entry racked up a great \$28,000. Opened to fine reviews (Dewar, Traveler; Doyle, American; Gaffney, Record; Hughes, Herald; Norton, Post; Melvin, Monitor); continues this week.

## 'YANKEES' \$29,800 IN 6, 'WALTZ' 15G IN FRISCO

San Francisco, Oct. 9.

"Anniversary Waltz" did a solid \$15,000 in the third frame of its second run at the Alcazar last week, and then departed for a fortnight in San Jose, Stockton, Santa Barbara, Santa Rosa and Carmel.

Replacing the Randolph Hale production at the Alcazar last night (Mon.) was "Chalk Garden," co-starring Judith Anderson and Gladys Cooper. Both the Geary and Curran are dark.

For its final four performances at the Curran last week, the touring "Damn Yankees," starring Bobby Clark, grossed a moderate \$16,200; the previous full week registered \$34,900. The musical jumped from here to the State Fair Auditorium, Dallas, where it opened Saturday (6) with a gross of \$13,600 for a matinee and evening show. It continues here this week.

Hale will bring "Anniversary Waltz" back here Oct. 22, this time opening it at the Geary for four weeks. Marjorie Lord will continue as femme lead but Russell Nype, who played the male lead for a time last winter, will replace Richard Eastham, who has other commitments.

Comedy opened at the Alcazar last November, played 38 weeks and then vacationed six weeks before reopening at the Alcazar last month.

## B'way Climbs; Patrick' \$20,800 (5), 'Wonderful' \$54,800, 'Fanny' \$40,000, 'Rock' \$14,800; 'Lights' 'Finger' Fold

Broadway bounced back last week. Substantial increases were registered by practically all shows, apparently reflecting the flood of hinterland visitors crowding the local hotels, particularly those in for the World Series.

Capacity shows were "My Fair Lady" and "Most Happy Fella." There were two openings, "Loud Red Patrick" and "Harbor Lights," with the latter tossing in the towel last Saturday (6). Preems this week are "Sixth Finger," which opened Monday (8) and closed the following eve, "Reluctant Debutante," due tonight (Wed.), and "Too Late the Phalarope," set for tomorrow night (Thurs.).

## Estimates for Last Week

**Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Review), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operaetta).**

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices number of seats, capacity gross and s. a. r. Price includes 10% Federal and 5% City tax, but grosses are net; i. e., exclusiv of tax.

**Cat on a Hot Tin Roof, Morosco (D)** (81st wk; 644; \$9.00; 946; \$31,000) (Thomas Gomez, Marjorie Steele, Alex Nicol). Closes Nov. 17, to tour. Previous week, \$21,500; last week, over \$24,100.

**Damn Yankees, 46th St. (MC)** (75th wk; 596; \$8.05; 1,297; \$50,573) (Gwen Verdon). Previous week, \$48,500; last week, almost \$48,900.

**Diary of Anne Frank, (Cort) (D)** (53d wk; 421; \$5.75; 1,036; \$28,854) (Joseph Schildkraut; Susan Strasberg). Previous week, \$25,000; last week, nearly \$26,600.

**Fanny, Majestic (MD)** (101st wk; 804; \$7.50; 1,625; \$62,968) (Lawrence Tibbett, Billy Gilbert). Previous week, \$36,500 on twofers; last week, almost \$40,000 on twofers.

**Hatful of Rain, Plymouth (D)** (48th wk; 381; \$5.75; 1,062; \$32,700) (Vivian Blaine). Closes next Saturday (13), to tour. Previous week, \$15,500 on twofers; last week, over \$16,000 twofers.

**Inherit the Wind, National (D)** (64th wk; 510; \$5.75; 1,162; \$31,300) (Paul Muni). Previous week, \$26,000; last week, over \$27,400.

**Loud Red Patrick, Ambassador (C)** (1st wk; 5; \$5.75; 1,155; \$36,500) (Arthur Kennedy, David Wayne). Opened last Wednesday (3) to three favorable reviews (Chapman, News; Coleman, Mirror; McClain, Journal-American) and four unfavorable (Atkinson, Times; Donnelly, World-Telegram; Kerr, Herald Tribune; Watts, Post); grossed over \$20,800 for first five performances.

**Matchmaker, Royale (C)** (44th wk; 352; \$5.75; 1,050; \$31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, \$18,400; last week, nearly \$21,400.

**Middle of the Night, ANTA (D)** (27th wk; 213; \$5.75; 1,185; \$39,116) (Edward G. Robinson). Previous week, \$36,100; last week, over \$38,600.

**Most Happy Fella, Imperial (MD)** (23d wk; 180; \$7.50; 1,427; \$57,875). Previous week, over \$58,400; last week, same.

**Mr. Wonderful, Broadway (MC)** (29th wk; 228; \$7.50; 1,900; \$71,000). Previous week \$47,500; last week, nearly \$54,800.

**My Fair Lady, Hellinger (MC)** (30th wk; 227; \$8.05; 1,551; \$67,696) (Rex Harrison, Julie Andrews). Previous week, almost \$68,700; last week, same.

**New Faces, Barrymore (R)** (17th wk; 132; \$6.90; \$38,577). Previous week, \$27,300; last week, over \$28,400.

**No Time for Sergeants, Alvin (C)** (51st wk; 404; \$5.75; 1,331; \$38,500). Previous week, \$36,900; last week, nearly \$37,600.

**Pajama Game, St. James (MC)** (126th wk; 1,000; \$8.90; 615; \$52,119) (John Raitt, Julie Wilson). Previous week, \$33,800; last week, almost \$38,600.

**Will Success Spoil Rock Hunter, Shubert (C)** (52d wk; 412; \$5.75; 1,453; \$41,668) (Jane Kane, Martin Gabel). Previous week, \$11,900; last week, over \$14,800.

**Miscellaneous**  
**Saint Joan, Phoenix (D)** (4th wk; 32; \$3.85; 1,150; \$25,000). Closes Oct. 21. Previous week, \$21,400; last week, over \$18,700; with Saturday (6) matinee cancelled.

celled when Siobhan McKenna was unable to appear in the title role because of laryngitis.

## Opening This Week

**Sixth Finger in a Five Finger Glove, Belasco (C)** (\$5.75; 1,101; \$29,378). Comedy by Scott Michel, presented by Gertrude Caplin and Thelma Fingar; production financed at \$60,000, cost about \$60,000 to bring in and can break even at around \$15,000 gross. Opened last Monday (8) night to unanimous pans (Atkinson, Times; Chapman, News; Coleman, Mirror; Donnelly, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post). Closed last night (Tues.).

**Reluctant Debutante, Miller (C)** (\$5.75; 946; \$23,248) (Adrienne Allen, Wilfrid Hyde White). Comedy by Douglas Home, presented by Gilbert Miller in association with Loew's Inc.; production cost about \$65,000 to bring in and can break even at around \$14,000 gross. Opens tonight (Wed.).

**Too Late the Phalarope, (Belasco (D)** (\$6.60; 1,037; \$33,000) (Barry Sullivan). Play by Robert Yale Libott, based on Alan Paton's novel, presented by Mary K. Frank; production financed at \$110,000, cost about \$71,000 to bring in and can break even at around \$18,500 gross. Opens tomorrow night (Thurs.).

## Closed Last Week

**Harbor Lights, Playhouse (D)** (1st wk; 4; \$5.75; 994; \$27,251) (Linda Darnell, Robert Alda). Opened last Thursday (4) to unanimous pans (Atkinson, Times; Chapman, News; Coleman, Mirror; Donnelly, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); grossed nearly \$14,600 on first four performances and two previews. Closed last Saturday (6) at an approximate loss of \$80,000 on its \$75,000 investment. Production was financed by Columbia Pictures, which also purchased the film rights for \$200,000.

## OFF-BROADWAY

**Arms & Man, Downtown (10-156).**

**Escurial & Lesson, Tempo (10-256).**

**I Am A Camera, Actors Playhouse (10-956).**

**Iceman Cometh, Circle in Square (5-856).**

**No Exit, Theatre East (8-14); closes Oct. 28.**

**Take a Giant Step, Jan Hus (9-2556).**

**Threepenny Opera, de Lys (9-2056).**

## Closed Last Week

**Uncle Vanya, 4th St. (1-3156).**

**Lower Depths, Alhambra Hall (10-256).**

## Julie Harris 30G, 'Chalk' \$23,300, L.A.

Los Angeles, Oct. 9.

Only the Biltmore Theatre is lighted here this week, but the pace is fine. Town faces something of a play drought for the next month, however, with no legit entries due until Nov. 19 when a Coast production of "Sleeping Prince" opens at the Huntington Hartford. In the interim, Dunninger and Carmen Amaya will occupy the house.

**Estimate for Last Week**  
**Chalk Garden, Huntington Hartford (CD)** (4th wk) (\$4.95; 1,024; \$31,000) (Judith Anderson, Gladys Cooper). Up again to \$23,300 on the finale; previous week, \$22,700. Nearly recouped production cost with the \$90,250 total gross for four weeks.

**Lark, Biltmore (D)** (1st wk) (\$4.95-\$4.40; 1,638; \$41,500) (Julie Harris). Hot \$30,000 for the initial frame of two-week run, both on subscription.

## 'Pajama' Healthy \$37,300 For Balto in Holdover

Baltimore, Oct. 9.

Second round of "Pajama Game" drew a brisk \$37,300 at Ford's Theatre here last week. Opening stanza on Guild-ATS subscription was only \$6,500, but second week built to an acceptable \$70,000 total for the fortnight stand.

Gertrude Berg in "Arsenic and Old Lace" is booked for Ford's the week of Nov. 19, with "Cat On A Hot Tin Roof" due Dec. 10 on Guild-ATS subscription.

## Inside Stuff—Concerts

Omission of price scale in New York Times ad copy for Elisabeth Schwarzkopf recital at Carnegie Hall gave Colbert-LaBerge agency a headache last week. Prices were in original copy, but type designer for the Colberts objected to inclusion, saying the appearance of ad would be spoiled. Reluctantly, the agency deleted ticket information, giving only the office address and telephone number.

The result was that the telephone switchboard was clogged and people kept streaming up to the office, inquiring about prices, seat locations, etc. The concert, not scheduled until late November, seems headed for a sellout. The Carnegie date will be the first in that hall for the diva, who previously has sung in Town Hall and Hunter College auditorium.

Miss Schwarzkopf already is in this country, for appearances with the San Francisco Opera. In private life, she's the wife of Walter Legge, EMI recording combine topper. The soprano's wax releases here are on the Angel label and on her return to Europe in December, she's to do a full-length waxing of Strauss' "Der Rosenkavalier," opus in which she made her U.S. opera debut on the Coast last fall.

Nearly 300,000 people—a new record—attended the eight-week season of Henry Wood Promenade Concerts at the Royal Albert Hall, it was revealed by Sir Malcolm Sargent, conductor of the BBC Symphony Orchestra at the final concert winding the current season. Each concert has been covered by one or other of the three home sound services of the BBC, which sponsors the event, and the first and last in the series were televised.

Referring to the cheering and footstamping which is a feature of every last concert, Sir Malcolm said: "It is sometimes said that your appreciation is indiscriminate. I think you are jolly good judges. In London, more than a quarter of a million young people find Beethoven as exciting as 'roll n' rock.'" His misquote was received with laughter, and he added: "I gather that I got the name wrong—I am delighted."

Mary Curtis Verna, 34, who has been signed by the Metropolitan Opera is from Salem, Mass. She married her voice teacher, Ettore Verna, 58, in 1954 in New York, after studying at Abbot Academy, Andover, Mass., and taking music degrees at Hollins College and Juilliard. She made her debut in Milan in 1954 as Desdemona in Verdi's "Otello" at LaScala. Last April, she nabbed 30 curtain calls at Palermo, Sicily, for her title role in the world preem of "Pantea." She's up in 20 operas.

Epic Records' longhair artists are coming in from Europe this fall for personal appearance tours on the concert circuits. Among the Epic pactees set for U.S. performances are pianist Clara Haskil, who'll play with the Boston Symp and the N.Y. Philharmonic; pianist Cor De Groot, who'll debut with the Cincinnati Symp late this month, and violinist Berl Senofsky, who is slated for his American debut with the Chicago Symp in mid-October.

Press party for the new NBC touring opera venture held recently in Troy, N.Y., was regaled with a quip at the expense of a portly female singer, "You can't easily imagine her flying away on a horse, the horse could fly off on her." The crack has been passed around over past weekend with some observers waiting for the blowup from Brunhilda.

Will of millionaire Noel Sullivan, art patron who died at his Carmel Valley, Cal., home last month, left \$1,000 apiece to Lotte Lehman and Roland Hayes, "favorite singers of my younger years," and a treasured diamond ring to Dorothy Warenskjold, "in appreciation of her artistry and character."

A vanguard of 79 tooters, wives and staff members of the Boston Symphony Orch returned by plane from their tour of Europe, including for the first time, Russia. Rudolph Elie, Boston Herald music critic, who accompanied the orch, said the "most incredible factor of teh tour was the 35-minute ovation tendered the musicians in Moscow."

## New Orleans To Limit Operas

New Orleans, Oct. 9. Following a meeting of officials described as "stormy," the New Orleans Opera Assn. Wednesday (3) was launched on a drastic program of economy and fund-raising in order to continue presentations this fall.

Leaders voted to cancel two of eight operas scheduled, postponed opening of season a month to Nov. 8 and elected three officers and eight board members.

Prior to meeting, at which the press was excluded, Maurice Grundy and Irwin F. Poche resigned from the board. Grundy, treasurer, said the association for years has not been "realistic" in its economic planning.

Albert J. Emke, president, in a public statement, discounted as "false and malicious" reports that the association was bankrupt. He said an effort would be made to sell the remaining \$50,000 in bonds in a \$100,000 issue that has been authorized.

He said these are backed by collateral owned by the opera group which are conservatively estimated at \$125,000. They are a scenic studio, valued at \$50,000, and scenery valued at more than \$75,000.

New officers elected were Harry R. Cabral, Sr., first vice president; Mrs. Louis A. Mereaux, second vice president, and H. Lloyd Hawkins, treasurer.

Named to board were Frank Uddo, Chester M. Reith, Joseph M. Jones, Mel Leavitt, Bernard Mannheim, James R. Alexander, Harry H. Howard and Charles Delchmann.

## Re: 'Tilted' Stages

New York.

Editor, VARIETY:

Why my concept of stage design should arouse so much controversy is beyond understanding in view of the fact that the tilted stage is used by all modern theatres and is older than the Kabuki stage which is still using it, with much more of a tilt. The turntable was invented the first time by Michelangelo and has been installed in theatres before the spotlight was invented. What probably causes all the excitement is the fact that I am using all of Renaissance concept of staging in which the designer provides the scenery to decorate the stage and the director tries to people it with actors. I feel that surrounding an actor with all that square footage of painted lumber and canvas is not bringing the performance into an intimate enough contact with the audience. Whereas the apron stage which designed thrust the performance right out of the proscenium frame which I would love to do away with altogether.

Leo Kerz.  
Artistic Director, N. Y. City Opera.

## Pilar Lorengar in U.S.

Pilar Lorengar, Spanish lyric soprano who arrived from Madrid Friday (8), makes her U.S. debut next Monday (15) at the Town Hall, N.Y., with The Little Orchestra Society in Granados' Goyescas.

Miss Lorengar, who appeared at the recent Glyndebourne Festival in England and at London's Royal Opera, will also sing in some 15 other cities in the course of her American tour. Her trek is under S. Hurok's management.

## REVIEWS

### Koenig Hirsch (KING STAG)

Berlin, Sept. 30.  
Berlin Cultural Festival presentation of opera (world preem), in three acts, with music by Hans Werner Henze and lyrics by Heinz von Cramer. Musical direction, Hermann Scherchen. Directed by Leonard Steckel.

Opera is by 30-year old Hans Werner Henze, most promising talent among Germany's new composers. Although garnering mixed critical and audience reaction, opera was top event of the whole arts cycle here. "Progressive" composer departed from existing modes and created style of his own. Vaguely suggestive of Stravinsky, Schoenberg and Anton Webern, he never clings to one model. His results are uneven, not always convincing, but certainly highly interesting, occasionally enchanting. In all, the music must be considered very strong with much life in it.

It's difficult for the singer and difficult for the audience to follow the music. This is complicated by 'cerebral' libretto.

Basic theme has been adapted from an old Persian fairy-tale which has already seen various versions throughout the years. Heinz von Cramer makes it a bizarre fairy-tale in which nature, animals, human beings and masks are symbolically changing their meaning. Humans become animals, latter turn human. The King in this play becomes a stag, flees the world, leaving the throne to his governor. Latter is very severe to his subjects and intends to murder the king (stag) who—in the second act—appears in the forest. The animals in the forest, however, protect the king and when latter returns as a human being to his people, he brings eternal peace.

Cramer's libretto weakness is primarily with regard to the proximity of its poetry and the unevenness of its language in general.

Ensemble gives a great performance. Tomislav Neralic contributes a very impressive performance as the governor, Sandor Konya enacts the king with fine conviction, while Helga Pilarczyk is excellent as the girl. The best polished singing and acting performance is turns in by Helmut Krebs as Checco, a dreamy lad. Nora Jungwirth is very witty as a "divisible" femme named Scollatella, and Irma Beilke, Alice Oelke and Renate Laude handle their respective Scollatella roles with satisfactory results. Very nice Friedel Herfurth as parrot.

A special word of praise should go to the singing group of inventors who (as clowns) show up in every act and whose appearance is always an amusing and effective highlight.

Direction by Leonard Steckel is just fair, often appearing somewhat stiff, also lacking imagination. Steckel, incidentally, marks with "King Stag" his debut as an opera director. An asset is French Jean-Pierre Ponelle's settings. Hans.

### Irene Hawthorne ("Autobiography")

Dancer Irene Hawthorne overstepped herself in booking a Broadway house for her one-woman show, "Autobiography." Her footwork was okay, but didn't warrant a two-hour showcasing, especially at a \$5.75 top. The terper went into the Booth Theatre last week for a six-performance (Tuesday-Saturday) run. A one-night Town Hall stand would have been more appropriate.

The advance publicity on the show was somewhat misleading in stating that Miss Hawthorne's program "integrates drama, dance, and music." Drama was limited to a few words spoken as part of a routine. If the integration of pantomime into her routines was also ineffectual, the use of some suspended props was imaginative. Assisting Miss Hawthorne with musical accompaniment were pianist Kurt Adler (her husband), Dorothy Freitag and Lucy Brown; guitarist Steve Newberry and Joe Venuto on percussion.

Except for Newberry's infectious guitar, all the musicalizing was handled offstage. The quality of the piano support was good.

### Antonio Spanish Ballet

London, Sept. 25.  
Antonio and his Spanish Ballet Co. are currently on their sixth return visit to London, playing an eight-week run at the Palace under Peter Danberry's banner.

This young showman whose flamboyance is his most fetching stock-in-trade when he's not being too serious about his dancing—seems set to draw the crowds and

## Looks Like Frisco Opera Deficit Forcing Annual Public Basket Shake

San Francisco, Oct. 9.

San Francisco Opera Assn., which conducted the first public fund drive in its 34-year history last season, is returning to the same well. In fact, it looks like a public fund campaign will be an annual burden, according to Marco F. Hellman, who headed last year's drive and is doing the same job this year.

Frisco's opera, said Hellman, has had an excellent advance sale and the current season appears prosperous, but the deficit is variously estimated between \$50,000 and \$150,000.

Last year \$116,000 was raised, including \$22,800 which came from guarantors who otherwise would have had to meet guarantees—in other words, a net from the public of \$93,200, which was just enough to cover last season's \$86,000 deficit.

The association's president, Robert Watt Miller, told Frisco music critics at the fund drive's kickoff luncheon that the opera's budget is drafted on the basis of virtual sellouts throughout the season.

Last season, he said, the Frisco Opera House did 92% of capacity for an average of 3,100 attendance a performance, and still lost money. But in 20-odd performances at the Los Angeles Shrine Auditorium the average attendance was \$7,000, and the net was close to \$80,000.

He carefully pointed out the Los Angeles profit didn't take into account capital expenditures.

Kurt Herbert Adler, the opera's artistic director, noted that both stagehands' and musicians' salaries had increased, and Miller concluded:

"If you don't have a public drive, you don't get money from the big corporations, and we've got to have that, even though a public drive is the toughest part of the fund raising."

### ITALIANS TO JAPAN

#### Their Operatics to Be Backed By National Radio Orchestra

Milan, Oct. 2.

Eight singers and two conductors have left for Japan where they'll participate in an Italian opera season that's being held in Tokyo and Osaka through the end of November. Performances are backed by a symphonic orchestra and chorus provided by the Japanese National Radio. It's also possible that the operatic productions may be booked in other key Japanese cities.

Off on the Nipponese junket are Antonietta Stella, Giulietta Simonato, Rina Corsi, Antoine Boyer, Juan Oncina, Giuseppe Taddei, Alda Noni, Miriam Pirazzini as well as batoniers Cittorito Gui and Nino Verchi. Stella, incidentally, is scheduled to sing "Aida" at the Metropolitan Opera, N. Y., Nov. 13 and the same work-Dec. 7 at the opening of La Scala here.

repeat, if not exceed, previous b.o. successes.

Dancing is as exciting and spectacular as ever, in stringent settings that focus attention on techniques. Antonio has infused several innovations into the repertoire to prove that besides doing the flamenco exceptionally well, his young company is capable of first-water performances in classic ballets. In this first program, items have been adroitly arranged to grow in impetus towards the climax in the last third of the show; by this time, the audience is thoroughly warmed and responsive to the charged atmosphere and excellent traditional singing by Pepe Fuentes sharpens the reaction. The pace drops in a moving barefoot adagio by Antonio and partner, Rosita Segovia, from "Fantasia Gallica," a pot-pourri of native dances. De Falla's "Love, the Magician" again presses home the lesson that it should be hard to not see. Best moments were the intense flamenco duos between Antonio and Carmen Rojas.

Conductors for the season which opened last Tuesday (18), are Angel Curras and Francis Chagrin; Antonio handles choreography, direction and lighting. Evans.

Basil Langton contracted for 1957 (third year) as exec. prod. at Empire State Music Festival at Ellenville, N.Y.

## Extra \$30,000 Demanded For Met in Philly

Philadelphia, Oct. 9.

Philadelphia subscribers to the Metropolitan Opera series are being asked for contributions or to face cancellation of six performances at the Academy of Music. The Met bluntly informed the sponsoring committee of socialites that it needed \$5,000 a performance over and above the take from a sold-out Academy, or a total of \$30,000 extra for the season.

Parquet and parquet circle seats, (the orchestra exclusive of the boxes) now sell at \$120 a pair. Subscribers must buy tickets for all six performances as there are no single seats available. Series is usually sold out well in advance.

Price represents a rise of \$1 a ticket over last year's \$108 for the series. Metropolitan expects to recoup half of the needed \$30,000 with this price hike over the 3,000-seat house.

Besides this increase, downstairs subholders are being to cough up \$25 extra per seat. This "contribution" will make a pair of tickets for the series run to \$170. A lot of the regulars are grumbling about the new tariff.

## 80 Events, 1,000 Artists In 17-Day Berlin Festival; Recital Stuff Big

Berlin, Oct. 9.

Sixth Berlin Cultural Festival terminating Oct. 2 with concerts that day under Igor Stravinsky at the Titania Palast and by the Orchestra "Alessandro Scarlatti" of Naples under Franco Caracciolo. In 17 days, about 80 different events mobilized 1,000 artists. Festival included four world and six Berlin or German premieres and ensembles from 10 different nations. There was no film section.

The concert side was particularly substantial this year. Conductors here included Stravinsky, Hermann Scherchen, Karajan, Ferenc Fricsay, Wolfgang Sawallisch, Herbert Bardon, Eleazar de Carvalho, Theodor Egel, Hans von Benda and Franco Caracciolo. Top foreign ensembles included the New York City Ballet, the Ballet Espanol Ximenez-Vargas of Madrid, the Edinburgh Festival Co., Compagnie Jacques Fabrice of Paris, Our Lady's Choral Society of Ireland (nearly 250 members), the Symphonieorchester Winterthur of Switzerland along with the Freiburger (W-German) Bach Choir (in all, 150 members), the orchestra Scarlatti aforesaid. In addition, there were individual performers, such as Emlen Williams, Jean-Louis Barrault, Andres Segovia, the Spanish master guitar player, Max Brod of Tel-Aviv, British tenor Peter Pears with Benjamin Britten on the piano.

Festival organizers were headed by Prof. Joachim Tiburtius (W-Berlin's Cultural Senator), Dr. Gerhardt von Westernman (Festival's manager) and Josef Ruffer (press chief).

## Berlin Greets Stravinsky; First Date in 30 Yrs.

Berlin, Oct. 9.

Upon special invitation of Sender Freies Berlin (Station Free Berlin, W-Berlin radio station) and after an absence of nearly 30 years, Igor Stravinsky came here last week for one concert at the 2,000-seat Titania Palast. He conducted four of his own works.

For the return of one of Hitler's pet hates, the concert had all the flavor of a big international art event, with possibly more foreigners than Berliners in the audience. At surprisingly low (\$2.40) top, it was sold out well in advance.

Local music critics praised the 74-year old composer's works but, with regard to conductor Stravinsky, there was dissent. Lothar Band, critic of Der Abend, wrote: "Stravinsky is no baton virtuoso, and it must be tough to play under his stick—still it was a climax full of splendor."



# Metopera Ups Fee For Tix Handling, Asks Rise in Subs

Metropolitan Opera's ticket sale has some special angles, including a raise from 75c to \$1 (here opera emulates baseball) in the handling charge for subscription tickets by mail. Upwards of 75% of the subscriptions are managed this way but some stalwarts prefer to queue at the boxoffice, many of them at noon hour, naturally the worst time of day.

Met has invited a voluntary 20% rise in price from subscribers and Francis Robinson, assistant manager with jurisdiction over the box office (also the road tour and publicity), reports half the old faithful are ponying up. As to the removal of the old federal ticket tax, Robinson comments, "We'd be in a real predicament today if we still had to account for \$500,000 or so to the U.S. Treasury." (When he first arrived, Director Rudolph Bing quipped, "I found opera had no subsidy but did have a penalty.")

Met has an unusual array of season subscribers with 50 years and more of tenure. One subscriber still occupies family pews dating from the opening of the Met 75-odd years ago, to which she was taken as a child. There are perhaps two dozen families whose subscriptions go back to the first decade with successive generations in regular attendance, with the exception of the one year the Met did not operate following the serious fire of 1895.

Robinson comments on the cost factor of tickets: "Actually we sell 706 seats, more than the main floor of most legit houses, scaled from \$1.50, well under any Broadway movie, to \$2.35."

Ticket demand currently peaks by performance in this order: Monday, Friday-Saturday matinee (tie), Saturday, Wednesday, Tuesday and Thursday (maid's night off among the gentry).

## CARABINIERI BAND OPENS BIG IN N. HAVEN

New Haven, Oct. 9. Adventure of Stephen Rose in the field of band sponsorship looks promising, if the reception accorded the 102-man Carabinieri Band of Rome in its American premiere at the Arena here is the criterion. Single appearance played to approximately 2,900.

Large local Italian population was a prime factor via old-country nostalgia.

## Washington's Concerts

Washington, Oct. 9. With its \$240,000 fund safely in the bag, and with season ticket sales 100% ahead of this time last year, the National Symphony tees off its 28th season next Tuesday (16) with pianist Jose Iturbi a soloist. Departing from its standard 20-week schedule, orch will follow a format of pairs of concerts as one of a number of innovations expected to give troupe its most glittering year to date.

Most newsworthy innovation of the Philadelphia and Boston Symphony orchs as part of the regular National Symphony subscription series. Both long hair troupes have played here regularly in past, but always under aegis of Constance Snow agency, which shuttered past spring.

Another attention-getter on the new agenda is booking of Royal Danish Ballet for three performances Oct. 23 & 24.

Revised schedule means fewer concerts than in past for the newly expanded orch (96 players), but even so, it is booked for 145 performances. These include the 15 series pairs, the afternoon series at Lisner Auditorium, concerts at area colleges, and the tremendously popular children's concerts, plus special out-of-town bookings.

Maestro Howard Mitchell has gained national prominence for himself and the symphony by recently winning the National Music Council citation for outstanding services to the cause of American music for a record-breaking 3d consecutive time.

## At Frisco Opera

San Francisco, Oct. 9. Mary Gray, who replaced Madeline Chambers in San Francisco Opera's "Francesca de Rimini" and "La Boheme," has been set by Arthur Fiedler for Frisco's opening pops concert in Civic Auditorium next July.

Boris Christoff, Bulgarian basso, made his American debut in Frisco Opera's "Boris Goudonov," received excellent critical notices. On hand for debut was S. Hurok, who brought singer to U.S.

New York Times' Howard Taubman came west to review "Francesca de Rimini," American debut of Turkish singer, Leyla Gencer.

## Lane Memorial Brings Varied Cultural Items To Vermont University

Burlington, Oct. 9. The George Bishop Lane Artists Series of the U. of Vermont here began its second season of concert presentations Oct. 8. Opening bill of the seven-event program, to be offered at the local 2,500-seat Municipal Auditorium, will be the Societa Corelli.

The series, believed to have the lowest-cost subscription ticket range in the U.S., is scaled at \$8, \$6 and \$4 for the entire bundle. The reason for the low tab is that the presentations are subsidized by the Lane Fund, established two years ago with a hefty coin contribution by the widow of the late George B. Lane.

The series is actually an outgrowth of a modest lecture program begun four years ago by students at the university. The chief student sponsor was Jerry Agel, who recently shifted from Merritt Chapman & Scott to McGraw-Hill's communication and publicity department in New York.

Bookings following the Societa Corelli include the N. Y. City Opera Co. production of "Die Fledermaus" (Oct. 28), Mitchell Sporn, artist in residence at Brandeis U., who'll deliver a lecture on contemporary American painting (Nov. 19); the Vienna Philharmonic (Dec. 1), Rudolf Serkin (March 4) and the National Ballet of Canada (March 29). A play is still to be booked, while the Dave Brubeck Quartet has been set as an "extra attraction" Nov. 8.

The series is run by a joint committee of students and faculty members. Jack Trevithick, of the university's English department, is executive secretary and buyer for the group.

## DE-MOZARTIZED '57 FESTIVAL AT SALZBURG

Vienna, Oct. 9. Next year's Salzburg Festival will be somewhat de-Mozartized. Herbert von Karajan will direct Beethoven's "Fidelio" and Verdi's "Falstaff." Dimitri Mitropoulos will baton Richard Strauss' "Elektra," Joseph Krips will produce "Abduction from the Serail." A modern opera by Liebermann "The School of Women" will have its world preem in the Residence Hof.

Festival at Bregenz will open on July 19 and last until Aug. 18. Will include "Car and Carpenter" and "Opera Ball."

## NEW LONGHAIR CRITIC

Frank Hruby Himself A Pianist & Conductor

Frank Hruby Jr., 38-year-old pianist-conductor-pedagog, will become music critic of the Cleveland Press, succeeding Arthur Loesser, brother of Frank ("Guys and Dolls," "Happy Fella") who recently resigned. Hruby, member of a noted Cleveland family of musicians, has been conducting the summer musicals at Cain Park, outdoor suburban theatre, heads the music department at University School and recently assumed directorship of Singers Club, Cleveland male choral group.

Jim Frankel continues as chief of the Press' art-music culture beat and will continue to edit the weekly feature page devoted to the arts.

Philippe Entremont, 22-year-old French pianist, arrived in America for 44 engagements coast to coast set by Concert Associates Inc.

## Manage Concerts From \$19.50-a-Month Office; Mann Pair's Unique Run

People's Symphony Concerts, one of the oldest concert organizations in the country, opened its 1956-57 season Saturday (6). Though no orchestra concerts are presented now, the operation still uses the moniker it had when it debuted, back in 1899.

The first concerts were in historic Cooper Union. Later, programs with full symphony orchestra and big name soloists were presented at Carnegie Hall. Admission price was then 10c for which ticket-holders heard such celebrities as Schumann-Heink, Alma Gluck, Nordica, Enrico Caruso, etc. Conductors were Frank and Walter Damrosch, among others.

Financial support by a large group of donors made possible the bargain rates and in 1918, the series was endowed by a gift of \$50,000 from one Mary Louise Carey, a soprano of the era. Today, the organization has over \$170,000 in investments and still is able to offer concerts at the rate of six for \$3.50, with reserved ducats going, six for \$3.50. If you don't want the entire series, the single concert price is 75c.

Joseph Mann, who joined the organization in 1914, has been the manager since 1925. He's assisted by his wife and they operate a series of some 20 concerts (and sometimes dance events) from a small office that costs \$19.50 a month, even in these days of skyrocketing costs. Through the years, virtually every artist of note, with a scant half-dozen or so excepted, has been pacted by Mann for an appearance, even though he cannot pay the artist's customary fee.

Though the organization was given its financial security by a singer's legacy, warblers almost never are booked. The audience wants instrumentalists and chamber music. This year's roster includes the Budapesters, the Kroll, Smetana, Hungarian, Perrenne, and others. The series runs a deficit of about \$5,000 a year, but it's taken out of the cash reserves. The home of the concerts is Washington Irving High school, but due to renovations in progress, some concerts this year are being scheduled for the High School of Fashion Industries (Needle Trades) auditorium.

## Concert Footnotes

James Mitchell, Hurd Hatfield and Judith Coy have been added to the cast of Igor Stravinsky's "Histoire du Soldat," opening Oct. 16 at the N.Y. City Center. Cesare Valletti, Met Opera lyric tenor, arrived in New York last week from his home in Rome, Italy, to begin a North American concert and opera season under S. Hurok's management. . . . The 75-voice, all-male National Swedish Chorus from Stockholm begins its U.S. tour, under the S. Hurok banner, Oct. 19, with a single New York booking at Carnegie Hall set for Oct. 23. The chorus will be conducted by Martin Lidsman, its director since 1935, while Karl-Olof Johansson, tenor of Stockholm's Royal Opera, will appear as guest soloist. . . . Sherman Pitluck affiliated with the Aaron Richmond office in Boston.

Houston Symphony maestros are selected by Leopold Stowkowski are: Pierre Monteux, Victor Alessandri, Sir Malcolm Sargent, Andre Kostelanetz, Walter Herbert.

Dr. Erno Daniel, conductor of the Wichita Falls (Texas) Symphony, has left for Europe to conduct broadcast recording sessions of the Radio Zurich in Switzerland. Vienna waited two hours to hear Boston Symph. Men came by plane but gear & tails by train.

Irish "Our Lady's Choral Society," a 220-member ensemble, wowed Berlin when opening with the Irish and German National Anthems in German.

Tatjana Gsovsky's Berlin Ballet on a two-month tour of West Germany. Later goes to Belgium and France in January, and Scandinavia in February plus short trips to Switzerland and Italy. She will become a German national soon.

Frances Bible sings leading role in Houston Grand Opera production of Rossini's "La Cenerentola," the Jan. 24-25, in English.

Anita Hernandez is Director of Artists & Publicity in the new set-up at David W. Rubin Artists Management. Founder is now with Baldwin Piano.

## Town Hall's Opera Society Sellout

But \$20,000 Gross Is About Equal To Probable Deficit

## City Centre Stagehands

N. Y. City Opera has been using a lot of stagehand hours this season. Heretofore company moved into house about three days ahead, but for the 1956 season with its repertory of 11 operas, four of them new works and restaged, four weeks of preliminaries were involved.

Up to six days before the opening the IATSE members had collected wages to the extent of \$7,000.

## Opera's Polite Ways Is One Motive for Sponsor's Return in Kansas City

Kansas City, Oct. 9. The annual free concert of the Kansas City Philharmonic Orchestra sponsored by the Katz Drug Co., is swinging back to longhair for its 1956 edition. Guest artist for the concert Nov. 3 in the arena of Municipal Auditorium will be Jean Fenn and Jan Pearce of the Metropolitan Opera.

Orch and drug officials are returning to opera singers after several years of "lighter" appeal, including Kay Starr, Eddie Fisher and Liberace. Those events proved highly popular and brought with them problems of handling the crowds, with segments which did not behave like the traditional concert goer.

Concert provides a dual purpose, a promotion for the drug chain which has over 30 stores in mid-west metropolitan centers, and an opportunity for a concrete backing of the orchestra. Drug company buys out the orch for the night and pays for the guest stars and all expenses, putting out an amount running into five figures.

## LIBRARY OF CONGRESS LECTURES ON ARTS

Washington, Oct. 9. Library of Congress has lined up a season of lectures, poetry reading and play performances, beginning Oct. 15. Program will include a performance of Henrik Ibsen's "Peer Gynt" by the Canadian Players, and two of Shakespeare's "Tempest" by a Broadway group headed by Arnold Moss. "Tempest" will be offered as a dramatic reading.

Among those who will deliver talks will be Dame Ninette de Valois, director of Sailer's Wells Ballet; conductor Sir Thomas Beecham; and novelists John O'Hara, Irving Stone, and MacKinlay Kantor, all of whom have had their books made into films.

## Darius Milhaud Disks

Hollywood, Oct. 9. Darius Milhaud, contemporary composer in the classical field, has been signed by Capitol Records to conduct the Concert Arts Orchestra in his own compositions. Deal was made by Francis Scott III, label's album repertoire chief. Initial sessions will be held shortly.

Milhaud's opera "David" had its American premiere Saturday night (22) at Hollywood Bowl, featuring the Roger Wagner Choral, exclusive Capitol contractees.

On the pop side, Cap signed a teenage male quartet to be billed as the Four Preps. Residents of Los Angeles, they met at Hollywood High School and began working together there. Voyle Gilmore will produce.

## St. Louis Talent Line-Up

St. Louis, Oct. 9. Five conductors will share the podium with Vladimir Golschmann during the 75th annual season of the St. Louis Symph Orch that tees off in the Kiel Municipal auditorium Friday (19). They are Edwin MacArthur, Jascha Horenstein, George Solti, Igor Markevitch and Fernando Previtali.

Four newcomer soloists lined up are Geza Anda, Glenn Gould and Gary Graffman, pianists, and Berl Benofsky, violinists.

American Opera Society series in Town Hall already is completely sold out by subscription. It's probably the only New York concert series that will go clean on season sale and no tickets for individual programs will be available at the box office.

The season's gross will be in the neighborhood of \$20,000 and that figure also is an educated guess at the inevitable deficit. Even with the sellout houses, the project can't come close to breaking even, but friends of the organization will erase the red ink.

Herbert Barrett Management is handling the series, which includes "Julius Caesar," "Fidelio," "Medea" and a double bill of De Falla's "El Retablo" and Poulenc's saucy "Mamelles de Tiresias." "Medea" is a repeat from last season with Eileen Farrell again in the lead. All the choices are novelties, seldom heard in the United States.

The array of name singers probably was a potent influence in the hot demand for the tickets. In addition to Miss Farrell, the casts include Cesare Siepi, Leon'ne Price, Fernando Corena, Inge Borkh, Martha Singher, Martha Lipton, Paul Schoeffel, Laurel Hurley, Albert DeCosta and others. Arnold Gamsen will baton, as heretofore.

The troupe also will do a series of previews at the Metropolitan Museum and will tour to Philadelphia, Harvard and Dumbarton Oaks. Three different operas will be done in the trio of road dates.

## HUROK MAINTAINING HIS O'SEAS FLAVOR

Furore anent the Royal Danish Ballet (Columbia) has underlined the international flavoring of this season's concert attractions. Nothing new to that, of course, but if anything, currently more pronounced. Sol Hurok, for example, is trouping in 47 dancers via the Yugoslav Folk Ballet, set for 10 weeks, 44 thespians for the Old Vic for 12 weeks, and 75 singers for the National Swedish Choir. Later actually numbers 125 as functioning in Stockholm, all nonnos pretty much touring on their town time, with only their transportation guaranteed.

Other foreign talent imported this fall by Hurok includes Boris Christoff, Bulgarian singer who coned a hot press in his San Francisco Opera debut, and Pilar Lorengar, 24-year-old Spanish soprano who will be heard with the Little Symphony in Manhattan.

## Miami's Dance Events

Miami, Oct. 9. Concert season begins early this year with U. of Miami Symphony guest conducted by Andre Kostelanetz Oct. 28 and 29. Milafon Concert Assn. follows with first in a three-even dance subscription series on Nov. 3 when the Paris Ballet of Lyceet Darsonval will be offered.

U. of Miami season, its 30th, will have John Bitter as director and will run its schedule through the early Spring with such guest conductors and artists as Howard Hanson, Pierre Monteaux, James Christian Pfihl, and soloists Leonard Pennario, Beverly Sills, Raya Garbousava, Isaac Stern, Jorge Bolet and Igor Gorin.

Milafon events include Ballet Basques on Jan. 25, 26 and the National Ballet of Canada the nights of March 8, 9. It is the first attempt in this area at booking a subscription setup for the dance; if successful, future plans call for a regular annual series featuring the finest soloists and companies available.

## Minn. Series Fattened Up

Minneapolis, Oct. 9. University Artists Course here has booked four special attractions to supplement its impending regular fall-winter season. The 102-piece Carabinieri military band of Rome has been inked for Nov. 8, there'll be an extra National Ballet of Canada performance Feb. 9, "Fiesta Mexicana" is scheduled for Feb. 6 and contralto Marlan Anderson April 6.

## Literati

**Cable-To-Cable Press Conference**  
Something unique in global press conferences was inaugurated last week by KLM Royal Dutch Airlines with the first trans-Atlantic telephonic press conference, linking the president of the company, General I. A. Aler, at his phone in Scheveningen, Holland, with 16 U.S. newsmen located in as many cities throughout the nation.

Subject of confab was company's 12-month quest for landing rights in Los Angeles, and Houston, rights which have already been given Scandinavian, Japan, German and other foreign carriers but which for obscure reasons have been denied the Dutch.

Press conference was the first to make use of the submarine cable linking the Western hemisphere with Europe, and the first in which conference call technique was employed to put across a story to the American press.

Idea was dreamed up by Arthur Settel, ex-VARIETY mugg and CBS Television exec, presently Director of Public Relations for KLM.

**Statue of Liberty Shrine**  
Sigmund Gottlob, exec secretary of the foreign language press Film Critics Circle, has been named coordinator of press relations of the 65 foreign language newspapers published in New York, in connection with the establishment of the American Museum of Immigration as a national shrine at the foot of the Statue of Liberty.

Pierre S. duPont 3d of Wilmington, Del. and David J. McDonald, president of the United Steel Workers, are serving as co-chairmen for the \$5,000,000 public appeal to be launched Oct. 28 during the 70-year celebration of the unveiling of the Statue of Liberty.

**Remarque In Germany**  
During the recent Berlin Cultural Festival attention was focussed upon Erich Maria Remarque who 11 years after World War I wrote "All Quiet on the Western Front" and now, 11 years after World War II, has had his first stage play, "The Last Station," world-premiered here.

Remarque revealed that he was prompted to write "Last Station" when he wrote the script for the Austrian film, "The Last Act," which has a similar setting (Berlin 1945).

Asked at a press interview whether he wanted his drama performed also in the East Zone of Germany, he answered "yes" but added: "Without changes, of course!" (This, however, may put an Eastern director in an embarrassing spot since the play has a scene with deals with a Russian rape case).

Some Berlin scribes argued: How can Remarque write genuinely about the Nazi and war years without having experienced them himself? Remarque cited Zuckmayer's "Devil's General" as an example but added: "Had I stayed in Germany, I probably would not have been able to write, if indeed allowed to live."

**New Travel Mag**  
Newest entry in the tourist mag field is Travel Today, a quarterly slated to hit the stands in December, according to publisher-editor Muriel Richter. Aside from guide maps, reference material etc., publication will also contain "Rainy day" reading matter such as coverage of books, films, legit and games.

Priced at 35c, the mag will have an initial circulation guarantee of 75,000.

**Boston Post Folds Again**  
The Boston Post finally called it quits with the edition of Thursday (4), suspending publication in a surprise move by the three court-appointed trustees, under which the financially troubled paper was operating. It throws 825 employees out of work. Advertisers' copy and art work was returned. Last Sunday (30), the Post had 91,000 lines of advertising, a gain over the same date last year, which had 76,000 lines. Some national advertising also had been regained.

Suspension of the newspaper, which had been operating with \$500,000 secured from an unnamed New York bank on issuance of trustee certificates, was the third this year. The Post suspended July 7 for the first time in its 125-year history for one day. It suspended again on Aug. 16 and republished on Aug. 23. Fight for Post circulation, which started among Hub newspapers during the August suspension, broke out again.

The Post had been taking a more active part in show business during its revived operation, both

editorially and on its drama, film and amusement pages. It had just put in a window display on its street floor newspaper row building highlighting the criticisms of its drama critic, Elliot Norton, with a centerpiece reprint from a profile on Norton in the October Theatre Arts Monthly. Around it were grouped several of Norton's recent reviews.

The Post trustees will appear Wednesday (10) before Judge George C. Sweeney to announce their decision whether it will be possible to resume publication of the paper. Judge Sweeney announced that he endorses the trustees' action in suspending Post publication until further notice and praised their efforts to save the newspaper.

He said he has allowed the Federal Government's motion to withdraw its appeal from his decision to permit the trustees to borrow \$500,000. The Internal Revenue Service had opposed issuance of the half-million dollars in trustee certificates which had top priority over all other claims.

Liens totalling \$325,000 were filed against the Post by Internal Revenue for unpaid withholding taxes and Social Security payment. Still pending are appeals by four other Post creditors. Among these is the City of Boston which has a lien of \$300,000 for delinquent real estate taxes.

**World Series Heads**  
Headline writers on the New York dailies have been having a field day with the current baseball World Series, particularly on the perfect game pitched by Bob Larsen for the N.Y. Yankees Monday (8). The Daily News page-one Larsen as "Zero Hero." The Daily Mirror called it "Grand Larsen-y."

Previous heads hailed Sal Maglie as the Dodgers' "Salvation" and Country Slaughter's hitting spree in the third game as "Slaughter" at the Yankee Stadium.

**Pauline Bloom's Courses**  
With Pauline Bloom as instructor, fiction writing classes start Oct. 15-16 at Brooklyn College, N.Y. First course stresses a "practical approach" in writing salable fiction.

Second course is of a workshop nature intended for the more professional minded student. Its aim is to assist the writer with personal guidance and criticism, among other things.

**Garfinkle's 50th**  
American News and News Cos. are giving a cocktail party for their president, Henry Garfinkle, next Tuesday (16) to mark his 50th birthday.

Fete will be in the Rainbow Grill which, like the Rainbow Room and the many other restaurants in Rockefeller Center, are operated by Union News.

**Nellie Bly Flies again**  
"The Amazing Nellie Bly" by Mignon Rittenhouse (Dutton; \$3.75), is a fine recap of the life of the famous globe-circling girl reporter who, in 1889, outdid Jules Verne by making her whirlwind trip in 72 days. Author treats not only the spectacular years of Miss Bly's career (real name, Elizabeth Cochran), but also reflects her struggles as a young writer dedicated to exposing social inequities. She believed in "living," her assignments. She sought imprisonment and commitment with the insane for the sake of newspaper stories. She once donned a seagull costume and treated her readers to a glimpse of chorus girl life at the old Academy of Music. Miss Bly died in 1922.

When the World building was demolished and its cornerstone opened in February, 1956, a copy of the paper for 1889 fell from the debris. On Page 1 was a sob-story piece by Nellie. As Miss Rittenhouse points out, its style is still in vogue; the story could run tomorrow. Book is well-paced, as breezy as Nellie Bly's escapades. Next stop: CinemaScope! Down.

**Barney Oldfield's Tome**  
Col. Barney Oldfield, onetime VARIETY correspondent and now director of information for Air Defense Command, has authored "Never a Shot in Anger," an inside telling of "the strange warship" (World War II) bedfellowship "twixt the military in the European Theatre of Operations and the war correspondents. Yet newsman, radio gabber and Hollywood flack, Oldfield is being published by Duell, Sloan & Pearce. Incidentally, publisher says, "Never a Shot" includes a complete roster of the more than 1,800 accredited war correspondents for WW II—

allegedly only such list existing outside the Pentagon.

Oldfield ran the famous Ninth Army press camp, where he carried a string orchid and thrush less than a cannon shot from the front. He founded the Press Club of Berlin immediately after hostilities closed.

### Paperbacks No Cut-In

Where once paperbacks were thought by publishing to be competitive to the same yarn in hardcovers, recent publishing history manifests that hardcovers enjoy renewed sales interest as the result of a paperback edition. Illustration was in the recent N. Y. Times ad paid for by Henry Holt, congratulating Bantam Books on the 25c printing of Walter Lord's "A Night To Remember"—in expectation of a sales spurt on its own hardcover copy.

### CHATTER

Appleton-Century-Crofts Inc. publishing Marian Murray's big top tome, Circus: From Rome to Ringling."

Ziff Davis is preparing for December distribution a new publication, Color Television, a guide to operation and servicing of color tv sets.

Reporter Carl Larsen has ankled the Chicago Sun-Times city desk for a post with the State Dept's overseas information branch. It's his second Government hitch.

Providence Sunday Journal upped its newsstand price from 20 to 25c as two new 24-page tabloid sections were added. Both pull-out sections, one is devoted to radio-tv, the other to business-industry.

Joe E. Brown's autobiog (told to Ralph Hancock), "Laughter Is a Wonderful Thing," appears via A. S. Barnes at month's end. Hancock, strong on show biz tomes, wrote "Douglas Fairbanks," "Fabulous Blvd." and "The Forest Lawn Story."

There were 12 announcers quoted in William I. Kaufman's "How to Announce for Radio and Television," but the recent VARIETY recap inadvertently omitted the name of Carl King. King, in the Hastings House publication, did the chapter entitled "In 25 words or more."

Sir Compton Mackenzie's new book, "My Record of Music," just published by Putnam's, describes the early days of recorded music and the development of the phonograph and new methods of recording, along with anecdotes about composers and performers in the world of music.

"The Maids," a play by Jean Genet, with an introductory essay by Jean-Paul Sartre, to be published by Grove Press in soft-bound Evergreen Books series at \$1.25. Originally published in French as "Les Bonnes" in 1947, it was performed at Paris' Theatre Athenee in a production by Louis Jouvet.

Frank Moritsugu, managing editor of Canadian Homes & Gardens mag, doing a story on Eva Tanguay for MacLean's.

Sheraton Hotels' advertising-public relations director, Robin Lowell Moore, has a novel about the vidy tract appearing almost immediately via Coward-McCann. Appearance of novel, "Pitchman," to be accompanied Monday (15) by a bash at the Hotel Biltmore in honor of the scribe.

Known as a novelist and a crusader for Scottish nationalism, Sir Compton was the founder and editor of The Gramophone, the first critical publication in the field of recorded music. The author of more than 50 books, fiction and non-fiction, among them "Tight Little Island" which was made into the successful British film, he now lives in Edinburgh.

Novelist Jean Dutourd in N. Y., on a combined business and pleasure trip, his first to the U.S., accompanied by his wife, Camille, who will scout for manuscripts for the French publishing firm of Gallimard, where she is director of promotion and publicity. Dutourd's novels are published in America by Simon & Schuster.

Susan Pinchot, 18-year-old daughter of novelists and tv scribes Ann and Ben Pinchot, is the subject of a feature story in the October issue of McCall's mag. The yarn is pegged on Miss Pinchot having been the youngest employee on the payroll of the Stamford (Conn.) Hospital where she worked for five years as an aide, starting at the age of 13. Her father, incidentally, was a theatrical photographer before he closed his studio to join his wife as a co-author.

## SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, Oct. 9.

Walt Disney, who seemingly the more he sees of people the more he likes insects, is deep in "Secrets of Life." He has had 18 naturalists stalking everything from ants to fiddler crabs with telescope lenses, time-lapse photography. Technicolor and CinemaScope. The secrets of the wild honey bee and the sex life of their queen are in for a wide-screen expose.

An old desert rat myself, I don't share Robert Crandall's enthusiasm for ants. An acknowledged authority on the pests, he has infected Disney with his enthusiasm. These crawlers have been around presumably for millions of years.

Crandall dug a 16-foot shaft in the Arizona desert and placed one of his cameras in the dry hole. He followed his quarry to their underground bedrooms, gardens, nurseries, migration routes, battlefields and savage raids. He shows ants stuffing themselves with stolen nectar, hanging from storage tunnels and thus giving the workers a chance to put the bite on them. He thinks this is proof that they are capable of noble sacrifice, though, if you ask me I believe much of my blood went into their loot and death by cannibalism was much too good for them.

The eminent naturalist says protection of their young is fanatic and total warfare is practiced between the tribes. They employ, if that is the proper word, slave labor too. He thinks their behavior is like creatures from other planets. Of course, he has seen such creatures only in other movies, as nobody as far as I know has so far brought back any creatures from another planet.

Dinosaurs have vanished millions of years ago, but ants are still around to plague picnics, kitchens and even the de luxe beds of Palm Springers. I have found that the tiny grease ant, which is about as small as a political opponent's thinking, even get into one's pillow cases. They bite and it is 10 days before the poison they left for the blood they took is walled off and eliminated from the human body. Messrs. Disney and Crandall can have them.

Bees I don't mind half as much. Though their stings if piled up in enough numbers can kill a man, there is nothing so sweet about me that they can't leave me alone. Disney has ballooned up their screen images to the size of dinosaurs, but I know how big they really are. The battle of the queen bees for the throne is fascinating in a gruesome Borgian way. The one that survives must lay eggs for the rest of her days, and it serves her right for not appealing to the United Nations to stop the feuding nonsense.

These insects have frequently been pointed out to us as models of living and dying. But since all they do is to store up honey and then turn in their chips so that succeeding generations can go through it all over again and store up more honey, they seem pretty stupid to me.

### Typical Dame Stuff

A society of matriarchs, bees have no king. The only male of any importance in the castle of the honey-bee is the queen's consort and he, poor dope, dies the moment after he has mated with the queen. She then becomes the slave of her remaining sexless subjects until her day is done and a new queen comes along to knock off all other queens and repeat the dismal process.

It's fascinating stuff to look at in motion pictures but to rate this endless repetition as a marvel in organization, discipline, engineering, directional sense, means of communication and orderly self-government is like drafting the late A. Einstein's mind on these visionless insects. They do some good, of course. The honey we steal from them is a delight and they do a yeoman service in pollinating fruits and flowers. But beyond that they are not quite bright.

Stuart Jewell, a noted wild life lenser, who photographed this section of "Secrets of Life" for Disney, may not agree with this summation of an insect whose hoard is so sweet and whose sting is so bitter, but then he likes them. But I notice he always arms himself with a special suit and head-mask when he visits them. Apparently they don't reciprocate his affection.

While I would be the last to, hint that Walt Disney was buttering up femmes by proving that on land and sea the lower orders of animal life are run by dames, it's hard to avoid this soft impeachment. He shows sticklebacks and fiddler crabs being chumped by their dames. A dozen little male beachcombers make a play for a lady fiddler in "Secrets of Life." They wave like mad with their claws until a real wave sweeps her into the claws of one of them. The rest snap jealous jaws and go off and bite some poor bather taking a sunbath.

The stickleback gets even a worse deal. Cruising around in the weeds of a pond, he spots a dame, proposes and takes her to a nice little bower he has prepared for just such a contingency. She lays the eggs while he hovers around like any anxious father. Then, as casually as she entered the alliance, she walks off, leaving the chump to attend to the hatching of hundreds of little stickles. After that he has to raise the brats, while Mama swims off to tell the gossiping Swamp Set what a fool she made of the homeloving Pop Stickle.

### For Disney's Future Book

Walt has not touched this time on some of our desert friends—the windblown sands that cut down telephone poles in a ceaseless fight against the transmission of all gab, twigs that are really insects, desert rats that have pockets like kangaroos, giant turtles that never take a drink (not even of water) and even so are victims of traffic accidents, walking sand dunes, roadrunners that are really ground cuckoos, vinegaroons which emit an odor like vinegar and are much feared but are actually harmless; shrikes, often called butcher birds because they prey on small birds, impale them on barbed-wire fences and dine off them when hungry; raccoons which leave human-like footprints, packrats that trade one object for another they have stolen, packrabbits (which are really hares, not rabbits), lowly coyotes, which are responsible for spreading date palms from water-hole to water-hole because they like the dates and the pits are not harmed by passing through their bodies; burros which will not carry one pound heavier than what they have decreed is their limit, horned toads (which are really lizards) and fine for eating ants, flies and bugs; chuckawallas that frighten children but are vegetarians, algae and fungi that live together for mutual benefit and are called desert lichens, desert tea (which contains ephedrine) and king snakes, harmless to man but a terror to rattlers and sidewinders.

In "The Living Desert" and "Secrets of Life" Walt Disney has struck richer ore than most prospectors have come across since they took \$900,000,000 out of the Comstock Lode. But until he tosses some of his profits into a research project to rid desert living of grease-ants he will not have the unqualified support of desert housewives.

It's hard for people living on the 27th floor of a metropolitan apartment house to think much about the nuisance value of ants. And they know nothing at all about a Japanese pest now plaguing the Mojave Desert. Some returning GI's must have brought them home. Worse than cooties, they are variously called kissing bugs, cone-nosed bugs and assassin bugs.

People susceptible to their bite go through an agonizing three or four hours. Their faces swell, their ears close, their heads seem on fire. The victims become red all over and go around like scared lions until the antibodies work up some defense against the venom. They are black bugs about one half inch long. Though not well known to naturalists as yet, they are about as deadly as black widows—a species of spider that eats its young and about everybody else's.

When an ant is trained to knock off these pests I'll show a heightened interest in their survival.

## Broadway

J. J. Cohn, Metro studio executive, arrived from the Coast Monday (8) for homeoffice conferences. Harry Noble (formerly Noble & King) goes into Ruban Bleu Oct. 17 emceeing and doing piano turn. Dame Ninette de Valoid, head of Sadler's Wells of London, will be at Manhattan's Town Hall Oct. 22 in the new role of lecturer.

Producer Pat Duggan sailed for Europe yesterday (Tues.) on the S.S. Liberté accompanied by his wife, Libby Bloch, author and scenarist.

Kelley Stephens, set in the forthcoming "Happy Hunting" (Ethel Merman musical), is the daughter of longtime circus pressagent Beverly Kelley.

Veteran Broadway publicist Eli Lloyd Hoffman switching his h.q. to Miami Beach next week. He's now penning a humor column for the Miami Beach Sun.

Joan Felleman, daughter of Max Felleman, v.p. of Lopert Films, operators of the Astor and Victoria Theatres, back from a five-month vacation in Europe.

Arthur Hornblow Jr. back from Europe Monday (8) on the Liberté, as were Duncan McGregor, Pathe Cinema's U.S. topster; Jean Goldwurm, head of Times Film Corp., and French producers-directors Jean Mineur and Joseph Schaeffer.

Announcer Bob Emerick and singer-wife Gwen Omeron leaving Friday (12) for month in Europe with friend Bill Ely, ad head of Herald-Trib. o'seas edition. Former Frisco-deejay Emerick's brother Don is U.S. Naval Attache in London.

Public relations firms of Robert S. Taplinger & Associates and Carl Ruff Associates have merged to form Taplinger-Ruff Associates. Taplinger, who was recently named pub-ad veepee of Warner Bros., will serve as a director of the new company.

Ada and Ted Lewis "ruined" Sunday night's cafe business by taking the cream of the crop of the saloonatics out of circulation on their 41st anniversary party.

Frances Schneider, wife of Ben Schneider, Women's Wear Daily nitery editor, ailing at Beth Israel Hosp.

Robert K. Christenberry, president of the Ambassador Hotel and Ambassador International Corp., operating hotels in this country and abroad, denies a Chicago newspaper report of a contemplated merger between the N.Y. Ambassador group with the Ambassador East and Ambassador West hotels of Chicago. The Chi hotel group initiated the merger proposal but never got beyond the discussion stage, sez Christenberry.

## Rome

By Robert F. Hawkins  
(Archimede 145; Tel 800211)  
Ingrid Bergman back after finishing "Anastasia." Leaves soon for Paris legit dates.

Mario Zampi, British-Italian director, currently in the Eternal City busy on project with writer Michael Pertwee.

Capriccio, Rome restaurant and show biz meeting place, reopens soon in new location, but still near Via Veneto's entertainment hub.

William Hopper, director Larry Butler and producer Charles Schnee in town for locations on their Morningside Production, "The Giant Ymir."

Pearl Primus headed for Rome for dance recital during International Dance Festival, sponsored by World Congress of Culture and Entertainment.

Jack Geiger, Chris Hofer and Hugh Gallagher have formed IPRA, a public relations outfit designed to service American companies in Italy.

In town: Earl Blackwell, Hassard Short, CBS' Frank Stanton (and Mrs.); Charles Coburn (who was parted here by his hosts, the Mike Cimigos of INS).

Pianist Vera Franceschi will open fall concert series for RAI, the Italo radio-tv net, at the Foro Italico; also booked back into the Scala at Milan next spring; her third date there.

Shirley Booth, now visiting Italy, heads for U. S. soon to fill dates which include "Life of Pearl Mesta" on NBC-TV, and two Hal Wallis productions: "Next of Kin" and "The Matchmaker."

Joseph Berne scouting local situation for a still-distant 20th-Fox production which would star Marisa Pavan and Jeffrey Hunter. Skedadd for next October, pic is set in a small Italian village.

Ladislav Vajda, Spanish director, due here to set details on his next Italo-Spanish pic, which will be set partly in Brooklyn and partly in Naples. Falco Film of Rome

and Chamartin of Madrid are associated on project.

Paramount has taken on Italian release of the still-shooting Italo item, "Le Notti di Cabiria" (Cabiria's Nights), which Federico Fellini is directing. Cast is headed by Giulietta Masina. U. S. release is practically set with Richard Brandt, who also has Fellini's "La Strada."

Roberto Rossellini reported planning a Soviet trip in November. Trip would tie in with a documentary project currently being discussed with the Italo director by an international combine. He might also do a followup feature documentary on China or India. Jean Aurencie, French scripter, accompanies him on his Russian o.o.

## Paris

By Gene Moskowitz  
(28 Rue Hachette, Odeon 4944)  
Jacques Tati started his new pic, "Mon Oncle."

Rock 'n' Roll catching on here via both music halls and disks.

Weekly video programming of 42 hours will be boosted to 52 next year.

"Cockleshell Heroes" (Col) getting a gala benefit preem here under auspices of the naval dependents' setup.

H. G. Clouzot will start his next pic in January. It is "The Spies," a film more in the fantastic than suspense vein.

After Kid Ory's hep success at the Salle Pleyel in the first jazz concert of season Count Basie is due next month for a recital.

Just in for ogling Paris or properties are James Mason and Paul Kohner; exiting are Joe Pasternak, Rita Hayworth and Jack Lemmon. Cannes Film Festival finances are now all set and the fest will go on next year as planned, starting May 3. Budget will be the same, with coin donated by government Film Aid Funds, the city of Cannes and the Department of Alpes Maritimes.

Marcel Marceau and his pantomime company leaves in November for a 15-month tour of 17 countries, including the U.S., before heading back here in early 1958 to reinstall themselves at the Theatre Ambigu where they recently had a boff season.

First International Television Festival slated to take place in Cannes, utilizing the Film Festival Palace next January '57. All video countries are invited to attend with showings of special vidix, live shows and discussions on the present and future of tele.

Charles Chaplin has four editors working on the final cutting of the picture he shot in London. "A King in New York" was shot 10 to one and cutters each put together a scene in various ways with Chaplin choosing the best. French rights have already been bought by Georges Lourau for Cinedis distribution.

## Bermuda

By Al Wagstaff  
Jack Burns in for fourweek stand at Pirate's Den in Coral Island Club.

Noel Coward left to catch opening of his new play, "Nude With Violin," in Dublin.

Anita Ellis joined by brother Larry Kert heads first bill at new Empire Club, formerly the Windsor Hotel, in Hamilton.

Roger Price ended twoweek run at Marine Terrace of Inverurie Hotel and replaced by Babe Pier trying solo spot after being member of "Vagabonds."

Kenneth More, Diana Cilento, Sally Ann Howes and Cecil Parker planned in from England for month of location shots on "The Admirable Crichton," being filmed by Modern Screen Play Productions.

## Munich

By Karin Thimm  
Munich opera singer Marianne Schech will be guest at the Metropolitan in upcoming season.

New American films here include "Invitation To Dance" (M-G), "Bad Seed" (WB), "Rock Around Clock" (Col).

Screen writer George Froeschel will return from Hollywood to Berlin to write the film, "Peer Gynt."

Fight between films and tele is becoming tense here. Last week some Bavarian cinemas for the first time showed a tv program. It was the football match between Russia and West Germany.

Joseph Kellberth apparently is peeved with Bayreuth. In next year's Wagner Festival, he will not be conducting there as he has for years. But Hans Knappertsbusch, Andre Cluytens (Paris) and Wolfgang Sawallisch (Aachen) will conduct.

## London

(Temple Bar 5041/9952)

Libercage guest of honor at yesterday's (Tues.) Variety Club luncheon.

John Davis flew to Canada on Monday (8) and will be heading for N. Y. a week later.

Bernard Hall heads a company of 11 female ballet dancers currently toppers at the Savoy.

Fernandel planned in from Paris over the weekend to head "Sunday Night at the London Palladium." The Hungarian Circus, currently touring Europe, is to be featured on BBC-TV via its Eurovision hookup.

Frank A. Hoare, president of the Assn., of Specialized Film Producers, named a member of the BBC's general advisory council.

A series of three pre-recorded radio programs, under the title "Meet Mel Tormé," is being featured by BBC on Sunday nights. Herbert de Leon sailed on the Liberté for New York to catch the first night of "Reluctant Debutante." He returns Nov. 2 via the Ile de France.

Dr. Eric G. M. Fletcher, M.P., deputy chairman of Associated British Pictures Corp., sailed for N. Y. on the Queen Elizabeth last Thursday (4).

John Brickley succeeds A. E. Saville as catering controller in Circuits Management Assn., the company controlling the Odeon and Gaumont theatre chains.

Chief Barker Nat Cohen and Mike Frankovich are going to Blackpool later this month to hand over the proceeds from "Eddy Duchin Story" (Col) preem to local charities.

Sir David Cunynghame assuming control of foreign sales for London Films International, following resignation of Howard Harrison, who devoting himself to other activities in the foreign distribution field.

## Madrid

Director Ramon Torrado bought Santugini's screenplay "El Hombre Que Perdio el Tren" (The Man Who Missed the Train), and will film it as soon as he winds up his current "Aguilas de Paz" (Wings of Peace).

Those who didn't attend the Venice Film Fest went to Gijon, on the northern coast of Spain, where the first International Festival of the "Green Coast" was held all last week. They showed new French film, one Italian and some 12 Spanish pix.

All the cabarets are reopening now for the fall season. The Castellana Hilton's Rendezvous has Elda Mayda and her Brasileiros, new importation from Brazil, plus Spanish ballet Minerva. Roberto Ingles and Gracia de Triana bow into Pasapoga this week, and the Alcazar is now featuring Egypt's Nadia Gamal.

Spain's most recent picture company, Atlas Productions, has launched the filming of its first full-length picture, "La Bandera Negra" (The Black Flag), a screen adaptation written by its director Amanda de Osorio after Ruiz de la Fuente's comedy of same title. Its star is Jose Maria Seone, w.k. name in Spanish films. Production boss is Teodoro Herrero.

Madrid is reawakening after its long summer holiday. The "season" is in full swing. On Monday night, there was a big Hollywood-style preem at the Palacio de la Musica of Torcuato Luca de Tena's documentary about his own and Captain Teodoro Palacios Cueto's experiences as prisoners of Russia for 11 years. Film is tagged, "Embajadores en el Infierno."

## Belgrade

By Stojan Bralovic  
(Telephone 41232)  
Soviet violinist David Oistrakh here to give two concerts; also will visit Zagreb and Ljubljana.

Yugoslav young film producers participated with success on the Film Festival in Damask, Syria.

Early this month, the folklore ensemble KOLO is leaving for two month tour of U. S. and Canada.

Swedish violinist Sherink and French pianist Monica de Brisholwer will visit Yugoslavia this winter.

Soviet Ensemble Aleksandrov will visit Yugoslavia this month after successful tour in Western Germany.

Indian National Opera and Ballet ensemble, touring Europe arrived in Yugoslavia, where it will give two concerts here.

New York Theatre Ballet had tremendous success in all seven performances, five in Belgrade and two in Zagreb. Tickets for all seven performances sold out in advance.

After completing 80% of foot- age and spending over \$70,000 in

shooting a feature film, "Mala Jole" (Small Girl Jole), artistic board of Jadran, film producing company serving the Republic of Croatia, decided to stop further filming on the ground "of low artistic value." This council sharply condemned the director for "wasting" so much state money and requested an investigation.

## Philadelphia

By Jerry Gaghan

James E. Myers, A&R for Richoly Records, pacted Daisy Mae and her Hepcats, rhythm and blues group.

Embassy Club, town's oldest continuous night spot (since repeal), went under auctioneer's hammer last week.

Murray Weisberg, manager of Walnut St. Theatre, suffered heart attack. Charley Strakosch, of the Forrest, doing double duty.

Junie Keegan, former network juve chirper (Whiteman, Berle, Cantor shows), signed by Lew Di Leo and John Budd, local bookers.

Vivian Waters, 19-year-old violinist with New Chamber Orch, inked as soloist by the Westminster Choir for its forthcoming world tour.

Mary Levine, wife of conductor of the Ballet Theatre Joseph Levine, acting as correspondent for Philadelphia Daily News while troupe tours Near East.

## Cleveland

By Glenn C. Pullen

Jackie Heller playing his first date at Alpine Village.

Helen Traubel doing near-capacity biz at Terrace Room.

Bev Kelly here to do drumbeating for Lunt Bodd, local bookers.

Hanna's legit season opened with "Janus," with Joan Bennett, Donald Cook and Romney Brent being starred.

Sam Fersten's Cotton Club nearly caught short when Charlie Ventura's illness caused last minute cancellation, it rushed in Jetta Hupp's trio to pinchhit.

Sheila Barrett, caricaturist, hitting comeback trail with new act of satiric impressions at Billy Weinberger's Korman Back Room. In for two weeks, with options for two more.

## Amsterdam

By Hans Saaltnik  
(Amsterdam 56316)

"Harvey" again will be brought on the Dutch stage, by the Johan Kaart Co.

Theatre group's Studio gave preem of Terence Rattigan's "French Without Tears," directed by Joop van Hulzen.

Netherlands Opera Ballet is making tour in Spain, where it does some of its new ballets.

Dutch tele director Erik de Vries advises the Costa Rican government on tv matters. He was invited to do this on behalf of the UNESCO.

Conductor Eduard van Beinum's Jubilee is postponed until December. He will commemorate fact that he has been 25 years with the Concertgebouw Orchestra.

## Minneapolis

By Les Rees

Hildegard continuing at Hotel Radisson Flame Room.

"Chalk Garden" an added tentative Lyceum booking for Nov. 19.

Rochester, Minn., Little Theatre launched season with "Light Up Sky."

Four-day rodeo, season's second here, on tap at State Fair Hippodrome.

"The Lark," opening the Lyceum legit season the week of Oct. 22, will have a \$4.40 top.

With five acts every week, Gay '90s advertises it has "the only night-club vaudeville show in town."

Canadian-born violinist Berl Senofsky to be first of 11 guest artists engaged for Minneapolis Symphony's current season which tees off Oct. 26.

Minnesota U. Theatre's season, starting Nov. 1, to include "Androcles and Lion," "Finian's Rainbow," "Richard III" and "Midsummer's Night Dream."

## New Haven

By Harold M. Bone

Polli manager Morris Rosenthal on indefinite sick leave.

Sid Kleper doubling as house manager of College and Poli cinemas.

Molly Picon did "Farblondjete Honeymoon" one-nighter. (9) at Jewish Community Center.

Yale Drama School's first major production of the 1956-57 semester will be "Misalliance" (Nov. 1-6). It will be directed by new instructor of play, Nikos Psacharopoulos.

## Hollywood

Sam Spiegel due in N. Y. Oct. 15 from London.

Sol Lesser returned from a month of touring abroad.

Ben Thau checked in at Metro after two months in Europe.

Sol C. Siegel returned to Metro after 10 days of huddling in N. Y. Publicists Assn. put ducats on sale for first Annual Ballyhoo Ball, Oct. 27.

Terry Moore off on 11-southern city p.a. tour for "Between Heaven and Hell."

Leland B. Prentice appointed acting director of research for Technicolor.

Ted Loeff resigned from the Rogers & Cowan flackery to open his own office.

Seymour Poe in town for Bel-Air huddles with Aubrey Schenck and Howard W. Koch.

George W. Davis elected president of Society of Motion Picture Art Directors, Inc.

Doris Day personals at world preem of "Julie" in her hometown of Cincinnati, today (Wed.).

William Dozier heads for Tokyo Friday (12) to view rushes on RKO's "Escapade in Japan," locationing there.

## Boston

By Guy Livingston

Eddie Fisher set for Hub deejay visits in last week of October.

"Inherit the Wind" booked for two weeks at Shubert opening Dec. 3.

Parker Fennelly in as guest of honor for Adcluc luncheon in Statler Hotel.

Mugsy Spanier opens at George Wein's Storyville Thursday (11), for 10 days.

World Championship Rodeo set for Boston Garden Oct. 17 for 19 performances.

Cindy Lord and Lindy Doherty opened at the Frolic Revere, Sunday (7) for two-weeker.

Astor goes on reserved seat, two-day policy for "Ten Commandments" opening Nov. 20.

Blinsbub's new \$35,000 electronic system lights up for Teresa Brewer's opening Monday (15).

Ben Washer press agent for "Candide," which gets world preem at Colonial, Oct. 29, in for drama desk visits.

Boston City Council proposing to rename City Hall Ave. "Allen's Alley" in memory of the late Fred Allen, native son.

## Washington

By Florence S. Lowe

George Shearing current topper at Casino Royal nitery.

Jane Russell in to highlight current United Givers' Fund drive.

Irish singers, here to appear on Ted Mack's tv show, feted at Irish Embassy.

20th-Fox chief Spyros Skouras in town for dedication of a new Greek Orthodox Church, in ceremonies led by President Eisenhower.

Biddle-Duke clan coming here en masse for local preem of "Happiest Millionaire," new Walter Pidgeon legit starrer, based on book by Cordelia Drexel Biddle Duke Robertson.

Berlin Philharmonic, bannoned by maestro Herbert von Karajan, teed off a 44-day U.S. tour with a Constitution Hall concert Sunday (7) under aegis of Hayes Concert Bureau.

## Kansas City

By John Quinn

Tony Martin troupe set for one-nighter in Municipal Auditorium Oct. 13 at \$3.36 top; booked by John Antonello Agency.

Alex Dreier set as first speaker on the dinner-lecture series scheduled annually by Temple B'nai Jehudah's Brotherhood. Dreier breaks the ice Oct. 24.

Rudolph Bing set for a lecture on Thursday Morning series early in December, fifth season for the series which is being held at Plaza Theatre and managed by Ruth Seufert.

## Chicago

Joe E. Brown in for a speech for American Meat Institute.

Ben Katz, Chi Universal publicist, to the Coast for ad-publicity confab.

Fiddler Eddie South opening at the Walton Walk next Tuesday (16) after a layoff because of illness.

Richard Greene, who plays Rob in Hood in the tv flamer, made the local rounds last week in behalf of the Community Fund.

Danny Kaye junks to Detroit next Monday (15) to kick off the Motor City's Community Fund drive. It's his day off at the Shubert here where his show is playing.



## 'Anne Frank' German Impact

Continued from page 1

booked for runs several times a week during the winter. Twenty to 30 more German theatres will play it during the winter season. Advance ticket sale has indicated the huge interest felt in it here, where all those associated with the opening night performances, directors, producers, cast, had felt apprehensions about how the audience would react.

Another comment coming from the theatres, "This was a typical opening night audience for a new play, meaning a large middle class German group with only a few Jewish people attending."

"Absolutely different from any other opening I've ever seen in Germany, this overwhelming reaction," commented Mrs. Mittler.

The staid, reliable Frankfurter Allgemeine headlined its nearly full-page review of the Duesseldorf opening, "A Theatre Happening for the Entire Germany," and reported, "We find the way closed to pardon for this illusion-free portrayal of hell in which the young girl ruled from the seat of unguilt."

Then questioning whether a play can dramatize the grim topic of wisdom and lack of guilt which the child expresses in her diary, the Allgemeine reported outstanding success for the writers, Frances Goodrich and Albert Hackett, who converted the book into the play, stressing the naturalism with which the play is fashioned, without striving for a melodramatic effect so inherent in its terrible content.

"This is no drama of the old sense," commented the Allgemeine. "It belongs to the Passions of Christ, brought nearer to us step by step. . . . Judging this play is beyond the jurisdiction of a German theatre critic. When you read and hear, old wounds are broken open. The memory of shame and terror make it almost impossible to subject this play to aesthetic rules of play judgment, however broad they may be. . . . This is a testimony of a reality not yet overcome. The stage is the place from which it emerges like a present-day requiem. Those who should feel guilty should feel it here most of all. The play in Duesseldorf was a complete performance. The way Leo Mittler directed it, there was no sliding down into comedy, but it retained its energetic intensity throughout with the pathos of a direct accusation. . . . Ernst Deutsch gave the father a sacramental picture as if Beckmann, Chagall or Rembrandt had painted it. . . . Luitgard Im as Anne was very natural. Nobody in the entire cast was a failure in this very difficult portrayal."

**BERLIN:** A critic wrote of its opening there, "The Berlin performance, directed by Bogeslaw Barlog in the Schloss Theatre, left a highly moved audience, which departed from the house in silent reverence. All improper sentimentality had been carefully avoided so that the exact feeling of the time when it all happened was interpreted with the stage detail of which Barlog is a master. . . . Johanna von Koczian as Anne deserves the highest praise. Throughout the performance she played the role in a minor key, and the shadows of the disaster filtered through her serene temperament, sharpening the somber contours of the play."

**HAMBURG:** "The play in the Thalia Theatre caused the audience to give a demonstration of genuine emotion after the first act, showing itself in the manner in which they proceeded at the intermission without applause. At the end of the play, it was dead silent in the house until some of the bolder began to applaud. Dorit Fischer, guesting from the Cologne Theatre, played Anne as if in real life, and director Willie Maertens led the play to an unprecedented highly emotional degree of accomplishment."

**KARLSRUHE:** "Paul Rose directed the play. It was an evening to remember. Rose is a director in a place away from the cultural centers of the German theatre, but he is establishing an outstanding theatre here that can easily compare with that of other larger cities. Rose is an old famed Gerhard Hauptmann director, and as fascinating as ever, one who brings

realism to the tiniest detail of scene, word and gesture. . . . The cast was wonderfully managed and complemented each other. Only the man who played Peter, Frank Scholzes, played like a character of wood and was below the general high level."

**DRESDEN:** Here in the Soviet Zone of East Germany, the Soviet news agency ADN reported on the Monday night opening of the play appearing for the first time in East Germany. "Here Hellfried Schoebel was guest director, at the Dresden Theatre of the Young Generation. Following a few minutes of silence at the end of the play, the tremendous applause of the audience was devoted mainly to the outstanding cast. Ruth Schroeder, who played the title role, appeared before the curtains with tears in her eyes."

### 'Anne Frank' Clicks in Tokyo

Tokyo, Oct. 9. The Actors Theatre, a small playhouse specializing in Japanese versions of American dramas, is doing SRO with the local production of "Diary of Anne Frank."

The Nippon audiences, conditioned to tragedy by the traditional Kabuki and Noh drama techniques, are moved to tears by the Japanese-language presentation.

## French R 'n' R

Continued from page 1

majority and so far there has been no need for any beat to unleash any inhibitions or any revolutionary feelings towards any jazz aspects. Kid Ory got a fine reception here, as did Count Basie, and there is a solid lineup of jazz for the year, but the jazz spots have not resorted to any r&r as yet. However, it looks to have its run here without the outbursts and frenzy it in, still, unless a lucky strike catapults it into the national eye, as has happened in other places.

The "Rock Around the Clock" film has been shown privately here for good reaction and is set to open soon. Radio centres and jukebox owners claim that the demand is big for the music and that Gallic youngsters are picking up the r&r gyrations in their dancing in the myriad of jazz boites around Paris.

There have been jazz riots, usually at concerts, with some seats torn up from time to time but never like what's been happening in r&r infected countries. Most students seem to be left to the students who sometimes act up for political reasons or sheer good spirits. Rock 'n' roll has not aroused them yet.

### Meanwhile, Back in Brit. . .

Ayr, Scot., Oct. 2. Teenagers of both sexes went wild on the stage of the Gaumont after screening of "Rock Around the Clock." During the film they stamped feet, clapped hands, lit fireworks and burst balloons. Attendees could not quiet them or stop the throwing of lighted matches. A number of seats were broken. Before the show ended, the house lights were switched on. A. Simpson, house manager, said: "I have never seen anything like this before. It was pandemonium, and I was very worried about the screen. Fortunately, it wasn't damaged."

Nevertheless, magistrates have decided not to ban the pic from the town's cinemas following rowdy scenes at the Gaumont. The chief of police inspected damage to seats in the cinema and made a report to a meeting of the magistrates.

Robert Brown, the town clerk, told VARIETY: "The magistrates have the power to stop the film from going on, but they decided, after going into all the details of the disturbance, to take no action."

### Frisco's 'No Hacienda'

San Francisco, Oct. 9. A Hollywood promoter who planned to bring a rock 'n' roll show into Frisco's 7,000-seat Civic Auditorium has been denied use of the building because city officials are afraid it'll be wrecked. The auditorium's superintendent, James T. Graham, and the city's director of properties, Philip L. Rezos, made the decision after consulting with the head of the police

juvenile bureau and the manager of one Frisco theatre.

"What we are afraid of was that an incident might occur," Graham said. He added that he feared the rock 'n' rollers might get out of hand.

Applications to use the auditorium Nov. 5 for "The Biggest Show of 1956" was made by John J. Stein of Hollywood. Stein had told Graham by phone that the program would be dedicated to rock 'n' roll but the application didn't specify bands. It was understood Bill Haley's Comets and The Platters were among the groups scheduled to appear.

The promoter said in previous appearances the show had no trouble and insisted it would arrive with built-in police protection.

## R-B Circus

Continued from page 1

operation was over, and that henceforth it would play hardtop arenas only in which weather would not be a factor. The show had been beset by labor difficulties. Pickets from the American Guild of Variety Artists and the International Brotherhood of Teamsters were constantly on patrol. These labor difficulties combined with bad weather were responsible for one of the most disastrous seasons the circus had in many years.

As a result of the closing and terrific losses, the various stockholders have been feuding. Some had questioned North's management, and several were in favor of a change.

Should the sale go through, North and his present general manager, Michael Burke, would probably be out and Concello would resume as the operating head, with no interference from the stockholders.

Under what format the circus would be run under the Veck ownership is difficult to foresee. Concello is regarded as one of the old school of circus management and hardly enthusiastic about the "Hollywoodized" version favored by North. At the same time, Veck has a reputation as a terrific showman in baseball circles. It's recalled that under his regime, the Browns signed a midget to the roster. When a walk was necessary, the ill-fated player was sent to the plate. However, the baseball toppers outlawed the Veck innovations.

Baseball club operators have always taken the view that Veck would be better off at the head of a circus, and he may get a chance to prove it.

## Too Much Presley

Continued from page 1

off the air between 10 a. m. and 4 p. m. on weekdays.

"The ban during those hours is simply designed to please the housewives and mothers who are listening then," said Phillips. Dean Banta, the station's sales manager, elaborated, "we felt Presley appeals mainly to school children who are at classes during those hours."

Vanderhoof was hired away from KING, Seattle, after KYA dumped deejay Don Sherwood. According to Vanderhoof, he was supposed to have control of programming when he went to work in Frisco three months ago.

Phillips explained, however, that the contract allowed deejay to pick records "within the limits of good taste."

### Another Calif. Presleython

Redding, Calif., Oct. 9. An ex-con who runs radio station KSDA here rocked & rolled this Northern California town last week with hour after hour of Elvis Presley records "to test the general trend of intelligence."

Paul S. Farrelle, KSDA's general manager, first decided to play Presley's "Hound Dog" and "Don't Be Cruel to Me" alternately for three hours last Tuesday (2) night. This was his answer to listeners who had protested his mid-September ban on Presley records—at that time he'd called them "obscene and vulgar."

First reaction to the marathon Presley came from the cops, who thought the 43-year-old Farrelle had dropped dead and left the records to repeat themselves all night. The police found Farrelle feeling fine.

Soon kids were holding "Presley parties" and their parents were demanding that the station cease and

desist. Clergymen protested, too, a bit more softly.

Farrelle varied the diet a trifle by speeding up and slowing down the records to achieve some gruesome effects.

Shortly after midnight, he received a phone call threatening his life for "degrading Presley." He promptly sought to jail the caller and asked for a malicious mischief warrant from the district attorney. A second call played a record of "Hound Dog" right back at Farrelle over the phone.

Farrelle considered the stunt so successful—he got 100 phone calls an hour the next day, "half protesting, half requesting"—that he continued playing nothing but Presley records and said so long as the interest holds up, he might play them "maybe forever."

Farrelle served time on McNeil Island, Federal penitentiary in Washington, for defrauding the Veterans Administration in 1948-50 through padded claims for flying-school instruction under the GI bill. He ran the flying school. He pleaded guilty in Federal court, Frisco, and was sentenced to two years. The Government charged he had collected about \$50,000 fraudulently.

In October, 1954, he was hired by Stephen S. Cislser, operator of KEAR, Frisco, as a strikebreaker, and worked until February, 1955, when the NABET strike against the 10,000-watt independent was settled. This resulted in Farrelle's expulsion from the IBEW.

In the spring of 1955 he went north to Redding and became boss of KSDA, which is partly owned by his wife and partly owned by Cislser.

## Flagpole Sitter

Continued from page 1

a note of pride, "a student of Digger O'Dell."

Digger O'Dell is merely the holder of the world title for being buried alive, that's all—57 days in Atlanta (the city, not the pen) for which he received a cool 18 grand and forgot how to use his legs. He was out at—rather, under Airport Park a few years back.

Anyway, John Pappas is in North Carolina, well above ground, and negotiating for a job during some of the fall fairs.

The Fair week job—if he finds it—will be John's eighth trip under. His personal record is 17 days in Huntington, W. Va.

"Easiest job I ever had," he claims. "You get down there, see, with plenty of food and a radio and maybe a telephone. You're lying in a coffin packing case, see, not a coffin, and you've got room to roll around. There's a hole up to the surface to breathe through and let people see you and talk to you, and maybe a telephone."

What does a human corpse do to pass the time?

"Mostly pray it don't rain," John Pappas says. "If it rains, you're going to get water seepage, and if it rains hard, you're going to get wet, and if it rains real hard, you're liable to wake up floating some night."

"It's a fair weather racket, all right. But these days—what isn't?"

## Jack Benny

Continued from page 2

several pieces with the orch, under Alfred Wallenstein's baton, but everything sounded like "Love in Bloom." That, in fact, was a running musical gag in which, for the first time in its 114-year history, the Philharmonic played stogie in a comedy routine. A couple of first-desk violinists and the cymbalist had the top straightmen roles in some funny business with Benny and these longhair AFMers carried off their assignments like they belonged to AGVA.

Benny committed his musical mayhem in a flawless panto routine that didn't have an easy setting. He came on during the second half of the concert, after some on-the-level vocalizing by Jenny Tourel, and there was no clear indication whether Benny was going to play it straight or for laughs. If took, however, one arching of his eyebrow to establish the mood and from that point on, Benny sailed in. His followup comments wrapped the event up with some potent yocks, a sound which is not often heard within the staid walls of Carnegie Hall. *Herm.*

## Red China Circus

Continued from page 1

anywhere else. Majority of the numbers is carried out with only the simplest props. There is no scenery, and costumes are straight and simple, without the Chinese-glitter seen in standard circus acts (maybe this is one point where the supposed "simple taste of the people" is sought to be demonstrated).

Every one of the participants is a first-class artist. Most of the props used are everyday objects such as saucers, plates, cups, tables, chairs, etc., or century-old variety utensils like rings, perches, bicycles, et al. Main attraction of the entire show is the human body and human skill.

Some of the acts are standard, but above average at the least. Most, however, are virtually breathtaking. One of the most spectacular displays is delivered by two men who balance on their heads, rice bowls they throw to each other, of up to 18 pounds weight—seemingly with the greatest of ease, even if balanced on one edge only. Another one shows a boy of about 14 hand-balancing atop a structure a chair resting on four bottles on a table upon which

## Cirque Chinois

(Kongresshaus, Zurich)

Zurich, Sept. 22. Maurice Verleye (Geneva) presentation of acrobatic and variety show in 15 displays. General manager, Liu Yi, artistic director, Yuan Sheng. Features (Miss) Cheng Wen Chun, Cheng Lien Sheng, Chen Lien Pao, Cheng Lien Yu, Cheng Lien Kuei, (Miss) Wang Shu Ying, Chang Hua, Hsia Ying Wu, (Miss) Hsia Ying Hsia, Hao Shu Wang, Chou Ching Lung, (Miss) Hsia Chu Hua, Chen Huan Pen, Tu Sha Yi, (Miss) Yang Tsui Ying, (Miss) Yao Kuang Jung, Yang Hsio Ting, Huang Tai Yuan, Wang Wen Chieh, Li Ching, Tsai Chun Shan, Tung Feng Wu, (Miss) Chang Kuei Hua, Chin Yeh Chin, (Miss) Chin Shu Chin, Chou Chieh Cheng, (Miss) Chen Pai Yu. At Kongresshaus Zurich, Sept. 20, '56; \$3.10 top.

are piled two more chairs and three tables in perfect equilibrium. Stunt is carried out with effortless precision and a striking sense for the esthetic.

A girl juggles with her feet heavy bowls of over 10 pounds and, as a begoff, a table weighing several dozens of pounds. Another distaffer delivers some stunning acrobatic work on one hand balancing a pile of 10 bowls on her head. Trio of two men and one girl are "sauting in rapidfire style through two free-resting rings—one atop the other."

An exciting first-finale stunt shows four males rotating ordinary saucers at the end of a thin stick, climaxing in a human pyramid with a total of 12 saucers rotating. Another four some including two femmes impress with a series of unconventional bicycle tricks.

Only non-acro act is a voice imitator whose repertory ranges from a large variety of birdscalls to a locomotive, all of which give a perfect acoustic illusion. Act makes for comic relief and is a real audience-pleaser.

Some of the presentations are claimed to date from as far back as the second century, but they obviously have lost none of their effectiveness if put over with such grace and agility. With none of the acts being overlong, this entire show is a real joy to watch and a cinch to please any audience anywhere in the world. *Mezo.*

## Hi-Brow Horror

Continued from page 4

Lillane Montevicchi and James Robertson-Justice in the leads, was made in CinemaScope at a cost of around \$900,000, according to Lewin. Metro participated to the extent of providing the "pick-up" money—that is, paying most of the costs upon completion of the negative. Also participating is Manuel Espinosa, prominent Mexican film industry, who advanced the completion money.

Lewin's previous productions include "Picture of Dorian Gray" and "Pandora and the Flying Dutchman," both dealing with supernatural subjects. He labels his product "high brow horror" and operates on the theory that "if you can't make big and expensive pictures, make them different."

# OBITUARIES

## MRS. FRANK M. FOLSOM

Mrs. Gladys Jordan Folsom, wife of Frank M. Folsom, president of the Radio Corp. of America, died suddenly of a heart attack at their 480 Park Ave. home in New York late Thursday evening (Oct. 4), aged 58. She was alone in their apartment with her husband, both having decided "to take it easy" in anticipation of going to their Long Island country-home to close it out for the season and spend a final weekend with one of their children and their grandchildren.

While Mrs. Folsom had had a thrombosis warning five years ago, she was apparently in good health and the sudden death shocked all of show business. She was widely known for her charitable work and both she and her husband held many Papal honors including a Papal knighthood. Cardinal Spellman officiated at the pontifical mass on Monday (8) where 1,500 from industry, the arts, electronics, etc. crowded St. Vincent Ferrer Church (N. Y.) to overflowing. In testament was in the Gate of Heaven Cemetery, Hawthorne, N. Y.

It was held "fortunate" by the many who knew the Folsoms that the RCA prexy was "in town" or "home" because his peripatetic duties in overseeing the far flung RCA factories and operations keep him roving around the country, including multiple night functions as a civic leader and as a prominent Catholic layman.

Besides her husband, four children and 21 grandchildren survive. Son-in-law Ed Leslie flew back from Spain where he was on business. One of the daughters, Mrs. Robert M. Macrae, resides in Toronto; another, Mrs. William H. Cook, resides in West Palm Beach, and the Leslies are New York suburbanites.

## BERT FRIEDLOB

Bert Friedlob, 49, film producer, died in his Beverly Hills, Cal., home Oct. 7 following five months of illness. He had undergone surgery for cancer twice in the last two months.

Born in Peoria, Ill., he was a newspaperman on the NY Morning Telegraph prior to entering the entertainment field, and later intro'd roller derbies and midget

## RAYMOND B. EGAN

Nov. 14, 1890 Oct. 13, 1952

Till We Meet Again

auto races in Europe and the South Pacific.

In motion pictures, he was first associated with Tay Garnett, helping him set up Thor Productions in 1949 which produced "The Fireball" starring Mickey Rooney. Later, under his own banner, Friedlob made "Millionaire for Christy," "The Star" and "Steel Trap," all released through 20th-Fox.

Surviving are two daughters, and a son, children by Eleanor Parker, from whom he was divorced two years ago; his mother, Mrs. Sara Friedlob, and a brother, Fred.

## GEORGE BANCROFT

George Bancroft, 74, film actor, died Oct. 2 in Santa Monica, Calif., after a brief illness. He was the first actor to parlay a gangster characterization into stardom, achieved via "Underworld," one of the first talkies.

Born in Philly, Bancroft joined the Navy while still in his teens. He was a gunner aboard the Baltimore in the battle of Manila Bay in the Spanish-American War. When he left the service he set out for Broadway and for many years appeared in numerous productions, including "Trail of the Lonesome Pine," "Paid in Full" and "Cinders."

Bancroft went to Hollywood in 1922 and before long landed key roles in scores of films, among them "Mr. Deeds Goes to Town," "Angels With Dirty Faces," "Stagecoach," "Each Dawn I Die," "Wolf of Wall Street" and "Rulers of the Sea."

His former music comedy performer Getavia Broske, and daughter survive.

## MRS. MINNIE HANNA

Mrs. Minnie Hanna, 90, head of the Pittsburgh film industry's large Hanna-Thomas family, died Sept. 27 in that city at the home of her daughter, Mrs. Mary Thomas, after a long illness.

Surviving are sons Joseph, Co-Operative Theatres booker; Ben,

20th-Fox shipper; Lou, Co-Op partner; grandson Frank J. (Bud) Thomas, independent film buyer and booker whose father, the late Walter C. Thomas, devoted 47 years to film business in Pittsburgh; another son, Jim, not engaged on Film Row; and a daughter, Mrs. Mary Thomas, who headed Acme Distributing Co. for 32 years.

Wives of Hanna-Thomas and other members of Mrs. Hanna's family were employed in the Pitt celluloid colony for a total of nearly 100 years.

## H. H. McELROY

Herbert H. McElroy, 69, general manager of the Central Canada Exhibition, Ottawa, and of the Ottawa Winter Fair until ill health forced his resignation last month, died in Ottawa, Oct. 6. McElroy was appointed g.m. of the CCE in 1928 and is credited with building the annual fair into one of the most important events in Canada. Another of his achievements was making the fair site, Lansdowne Park, a paying business, building it into one of the finest recreation centres in the country. In addition, he installed professional baseball and football in front of the grandstand. He had been president of the Canadian Assn. of Exhibitions and of the International Assn. of Fairs and Expositions.

Survived by wife, daughter, sister, two brothers.

## MRS. JANET A. WALKER

Mrs. Janet A. Walker, 70, former wife of the late New York Mayor Jimmy Walker, died Oct. 6 in Miami Beach. She had lived there since divorcing Mayor Walker in the mid-1930s. She operated a small religious bookstore there.

Born in Chicago, she was the daughter of Frank Allen, city editor of the Chicago American. She appeared in vaudeville as a soprano and came to N. Y. in 1905 on tour, meeting Walker there when he was a law student and writer of popular songs. In her stage routines she sang a number of his tunes, including "Will You Love Me in December as you Did in May?" They were married in 1912.

## JOSE DA CUNHA

Jose Alves Da Cunha, 67, Portuguese actor-manager, died Sept. 25 near Lisbon after a long illness. Regarded as Portugal's finest actor in the last 30 years, he had also appeared in many films.

Da Cunha, who originally pursued a diplomatic career, abandoned that field to become an actor. Later he became an impresario and made extensive tours of Latin countries and Africa with a repertory company whose works ranged from Ibsen to Pirandello. In addition he was a professor at Lisbon's Academy of Dramatic Art.

Surviving are his wife, actress Berta de Bivar, and son, sculptor Alberto Cutileiro.

## FRED H. TRIMMER

Fred H. Trimmer, 45, who helped to establish the Voice of America transmitters, died Oct. 5 in Arlington, Va. A native of Lancaster, O., and electrical engineering graduate of Ohio State U., he joined the Office of War Information in 1942.

Trimmer helped construct 22 radio transmitters for the Voice in the U.S. and several abroad. His work included development of the five most powerful shortwave transmitters in the world. He represented the U.S. in several international telecommunications conferences.

## JAY HOWARD

Jay Howard, 50, vaude and nitery performer whose act of impressions made use of masks he made himself, was found dead Oct. 3 in his apartment in Pittsburgh. A physician estimated he had succumbed nearly two days before of natural causes.

Howard had played Europe a number of times and recently returned to Pittsburgh after a 10-week engagement at the Paddock Club in Atlantic City. So far as is known, he left no survivors except a sister.

## MRS. ADOLF BLUMENFELD

Mildred Chetkin, assistant to BMI prexy Carl Haverlin, died Oct. 2 in New York after a long illness. She was the wife of Dr. Adolf Blumenfeld.

She worked with Haverlin since 1940 in Broadcast Music Inc. and when Haverlin rejoined BMI in 1947 as president, she returned with him as his administrative assistant. BMI offices were closed last Thursday (4) because of the funeral services.

Surviving are her husband, three

children of her husband's former marriage, her mother and sister.

## WALTER F. HERLIHY

Walter F. Herlihy, 42, first radio announcer at ABC assigned to tv, died Oct. 6 in Forest Hills, N.Y. At his death he was staff announcer and an emcee at ABC. Programs he had been associated with were "Kraft TV Theatre," "Dr. I.Q.," "Blind Date" and the Gloria De Haven and Lisa Ferraday shows, among others.

Wife, daughter, two sons and a brother, Ed Herlihy, NBC announcer, survive.

## CLARENCE BORG

Clarence S. Borg, 76, father of Russell C. Borg, Kansas City branch manager for Warners, died Oct. 3 in Fort Scott, Kans. The elder Borg was an exhibitor in his own right, operating theatres in Appleton City and Osceola, Mo., over a period of 17 years.

In 1952 Clarence Borg retired and moved to Fort Scott, where another son, Chester, now operates a drive-in theatre.

## OTTO LANGER

Otto Langer, 71, veteran opera performer whose career spanned more than a half century on the Austrian stage, died of pneumonia Sept. 30 in Graz, Styria. He was noted for his portrayal of comic roles in various Lehar, Stolz, Kalman and Strauss operettas in the Theatre an der Wien.

Only two days before his death Langer and appeared in an opera in the Graz city theatre.

## ART SITEMAN

Art Siteman, 46, vet Hollywood production manager, died suddenly of a heart attack Oct. 2 in Kyoto, Japan. He left Hollywood last August as foreign production and location manager for RKO to arrange for the filming of "Escapade in Japan," "Pakistan" and "Bangkok," all scheduled for Far East filming.

Wife, daughter, son, mother, two sisters and two brothers survive.

## ARTHUR B. KACHEL

Arthur B. Kachel, 73, long a dramatic coach for film and tv actors, died Oct. 4 in Milbrae, Cal. He produced and directed many plays and for years was on the board of the Hollywood Bowl. Among his drama students were Nanette Fabray, Marge Champion, Ben Alexander and Fay Wray.

He leaves his wife, three brothers and two sisters.

## ROBERT H. MORTON

Robert H. Morton, 58, co-owner of the Hamid-Morton Indoor Circus, died of a heart attack recently in Miami Beach. He was considered a pioneer in the indoor circus field, and acted as ringmaster for his own show.

The show played a circuit of 26 cities in the U.S. and Canada, most of them for police benefit and Shrine organizations.

## ALBERT H. WILEY

Albert H. (Bert) Wiley, 80, stagehand in Omaha theatres for more than half a century, died recently after a heart attack in Omaha. He started behind the scenes in theatres and playhouses in Omaha in 1901, with his final and longest stint at the Brandeis Theatre.

Three sons, a daughter and a brother survive.

## ROY TOPPER

Roy Topper, 49, former Chicago American night life columnist, died of a heart attack Oct. 3 in Chicago. At the time of his death he was a city reporter on the Sun-Times which he joined in 1952 after nearly a quarter-of-a-century with Hearst's American.

Wife and son survive.

## NED JAAKOBES

Ned Jaakobes, 63, former Broadway producer and more recently in tv production, died Oct. 2 in Amsterdam, Holland. His legit credits include the "Houseboat on the Styx" (1928) "Mimie Scheller" (1936).

Wife and son survive.

## WALLY RYERSON

Wally Ryerson, 40, one of Honolulu's top orchestra conductors, died of a heart attack Sept. 30 in Honolulu. A trumpet player, he had fronted various combos.

Ryerson, whose real name was Walter Emil Rettich, is survived by his wife and four daughters.

## VICTOR D. DUVIGNEAUD

Victor D. "Buddy" Duvigneaud, 66, former clarinetist with Sidney Bechet, died Oct. 5 in New Orleans following brief illness.

Five daughters and two sons survive.

## PAUL YOUNGBLOOD

Paul Youngblood, 66, art director, died Oct. 2 after a long illness

at the Motion Picture Country House on the Coast.

In the film industry for 41 years, he was a charter member of the Society of Motion Picture Art Directors.

Phil S. Whiting, 60, actor and assistant director, died Oct. 3, following a heart attack in Buena Park, Cal. In recent years he had been active in the Equity Theatre projects.

Bernice Wellman, 55, a dancer in Fanchon & Marco lines in the 1920's, died Oct. 2 in San Francisco.

Marian Long Stebbins, 74, for years chairman of Mills College's speech and drama department, died Sept. 29 in Carmel, Cal.

Al Mann, 60, associated with Paramount production for 17 years, died Oct. 1 in Hollywood. His mother and sister survive.

Eugene D. Previti, 60, sound editor, died Oct. 2 in Hollywood. He had been associated with 20th-Fox for 23 years.

Fritz H. Stoermer, 42, camera operator, died of leukemia Oct. 3 in La Jolla, Cal. His wife and son survive.

Raymond Fahringer, 47, animator with Walt Disney for years, died of a brain hemorrhage Sept. 30 in Hollywood.

Sandor Furedi, 81, concert violinist, died Oct. 5 in New York. Wife, two sons and daughter survive.

Mrs. Ray Jonas, 88, sister of the late Sam Harris, legit producer, died Oct. 2 in New York.

Alfred F. Harrison, 72, retired United Press radio sales manager, died Sept. 26 in Hickory, N.C.

Father, 82, of musicians Joe Jr., Bert and John Niosi, died Sept. 29 in Toronto.

## German Brawl

Continued from page 2

giver, offering him a toast. He stood to return the toast, raised his glass, and said, "Heil Hitler."

The usual chatter in the club died down into a startled silence, and the German made a brief anti-Semitic speech, a most unusual public demonstration in a country that generally ignores and sometimes tries to live down its ignoble past.

No sooner had he finished the words than three German customers at a nearby table rushed at him, knocking him down. Some Americans, not understanding the German speech, saw three men attack one and rushed to his rescue, and other Americans rushed in to pull away their compatriots.

Tables and chairs were overturned in the melee, the German police arrived, but when the guests calmed down, the trouble-starter was nowhere to be found.

## Camp Shows

Continued from page 2

was such that Camp Shows would have no alternative but to dissolve or accept the terms laid down by the parent organization. In order to obtain sufficient monies to operate independently, it would have to raise its full annual budget by next January when present USO allocations run out. Obviously, Camp Shows couldn't put on a campaign in so short a time.

However, Camp Shows is putting up a fight for the share of monies to be obtained through the current campaign being put on by various Community Chests. It is maintained that USO is presently going to the public with a pitch based on the fact that it would contribute to troop entertainment and it's reasoned that many firms and individuals are contributing on that basis. It's contended that it is not cricket to cut off the USO coin at this point in the campaign.

Furthermore, it is held that if USO gets its share of the revenue currently being raised, it could set up its own fund-raising organization by the time the present allotment ran out and could continue to serve Defense Dept. requirements.

As recently as this summer, the Defense Dept. sent through to Camp Shows its minimum requirements for the ensuing months. The Armed Forces have long held Camp Shows to be one of the most

important morale factors, especially in isolated areas where civilian entertainment is not readily available. The organization has long been regarded as the mothball fleet of the entertainment industry. Ability of Camp Shows to function in that manner was evidenced by the way it pitched in when the Korean War broke out, when there was no advance indication of hostilities.

It's reported that the monies cut off from Camp Shows would be used by USO to build more huts and recreation centres. However, these couldn't service the troops near the front lines or in isolated bases—both are specialties of Camp Show entertainers.

## MARRIAGES

Marie Cunningham to Frank Murphy, Belfast, Northern Ireland, recently. Bride is secretary to chipper Ruby Murray; he's a stage and radio singer.

Darlene Zito to Lester Brush, Hartford, Conn., Oct. 6. Both are members of the Three Beaus & A Peep, vocal group.

Grace Callaghan to Anthony Brunton, Rye, N. Y., Oct. 6. He's news staffer at WICC, Bridgeport, Conn.

Carole Newton to Gerald Lewis, London, Oct. 4. Bride is a singer. Joan Coolidge to Cliff Hanne, Dallas, Sept. 16. He's commercial manager of KIXL there.

Marge Crumbaker to Glenn Faver, Jasper, Tex., Oct. 8. Bride is musician on KGUL-TV, Galveston.

Janet Green to Rudolph Ertis, Toledo, O., Sept. 30. He's an announcer at WTOL, Toledo.

Helen Caron to Jimmie Arnold, Ottawa, Oct. 6. He's one of Four Lads, singing group.

Rochelle Hudson to Charles K. Brust, Kansas City, Mo., Sept. 29. Bride is the former film actress.

Kay Ross to Victor M. Clark, New York, Sept. 29. Bride is with CBS Talks Dept.; he's with the sales research firm of Belnap & Thompson.

Salene Bolla to Kenneth Rak, Pittsburgh, Sept. 29. Bride is Rosalene, nitery dancer.

Arlene Keisner to Ronald Aaront, Sept. 30, Forest Hills, N.Y. Bride is secretary to John Shubert, of the Shubert theatrical club.

## BIRTHS

Mr. and Mrs. Herb Solow, daughter, New Rochelle, Oct. 12. Father is with the William Morris Agency teevie-radio dept.

Mr. and Mrs. Robert Costa, daughter, Honolulu, Oct. 1. Mother is office manager at Honolulu Community Theatre; father is KGMB and KGMB-TV program director.

Mr. and Mrs. Arthur Johnson, daughter, Hartford, Conn., Oct. 1. Father is an announcer with WDRC in that city.

Mr. and Mrs. Marvin Stein, son, Pittsburgh, Oct. 1. Mother's the daughter of Hymie Wheeler, UA salesman in Pitt.

Mr. and Mrs. Ray Rowan, daughter, Hollywood, Sept. 30. Father is a tv announcer.

Mr. and Mrs. Robert L. Palmer, daughter, Hollywood, Oct. 1. Father is a radio publicist.

Mr. and Mrs. Bob Sennett, daughter, New York, Sept. 27. Father is an actor-singer.

Mr. and Mrs. Stephen Krantz, son, New York, Oct. 5. Father is head of creative programming at Screen Gems.

Mr. and Mrs. Walt Framer, son, Far Rockaway, N. Y., Oct. 4. Father is a tv producer.

Mr. and Mrs. David Yellin, son, New York, Oct. 3. Mother is Carol Lynn Gilmer, associate editor of Reader's Digest; father is film editor of Television Age.

## Variety Bills

Continued from page 64

Jim Lucas	Gall Quintal
Rhythm Rockets	Sherry Renard
Dotty Dagmar	Serge Valdez Ore
Cortez Orch	Sharon Knight
Rodriguez Ore	Al Golden
Thelma Plaza	Sherry Renard
Chava Nani	Parlin Rev

## HAVANA

Sans Souci	W. Reyes Ore
Lonnie Sattin	Tropicana
Sonia Calero	Glória & Rolando
Victor Alvarez	S. Suarez Ore
Ortega Ore	A. Romeo Ore
National	Ernesto Hill Olvera
Helen Almee	Tres Ases
Bob McFadden	Montmartre
Martina Rams	Katyna Ranieri
Ray Carson	Fajardo Ore
	Casino Playa Ore

## RENO

Mardi Gras Lounge	Ed Fitzpatrick Ore
Harry Ranch Ore	Riverside
Russ Eros	Sons of Pioneers
Penthouse 4	Claudia's Bears
Mapes Skyroom	Freilands
Ellen Barton	Bill Clifford Ore
Skylets	

## LAKE TAHOE

Harrah's Club	Marshall & Farrell
Peggy King	Will Osborne Ore

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# VARIETY

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## BIRTH OF AN ACTION-PIC NATION

### Goldenson Temporary ABC Prez As Kintner Resigns; Treyz New TV Head

Resignation of Robert E. Kintner as president of ABC was accepted yesterday (Tues.) by the board of directors of American Broadcasting-Paramount Theatres, Inc., and AB-PT prez Leonard Goldenson took personal command of the broadcasting operations of the company on a temporary basis.

Kintner's resignation, submitted to the board on Friday (12), stemmed from a basic hassle over organizational policy. AB-PT board objected strenuously to Kintner's "one-man rule" over the broadcasting division, and insisted that he build a broad organization, staff it in depth and delegate more authority. Kintner will get a contract settlement said to exceed \$130,000.

Only two immediate changes are planned at ABC, it's understood: John H. Mitchell Jr., a veteran theatre man who pioneered United Paramount Theatres' television activities and is currently v.p. in charge of the tv network at ABC, will probably move up to the post of special assistant to the president. And Oliver Treyz, president of the Television Bureau of Advertising, reportedly will return to ABC as director of the television network.

AB-PT spokesmen said that Goldenson had "repeatedly" requested Kintner to strengthen the (Continued on page 78)

### Rowdy Teenagers Still Chase Out Grownups; Theatre Fights to Live

Kansas City, Oct. 16. Ashland Theatre, recently reopened by Commonwealth Amusement Corp. after being dark all summer, still is having a tough go of it. Phil Blakey, city manager, told the East Side News, neighborhood weekly, last week that patronage has not been up to expectations, citing grosses of \$25 on a Monday night, \$14 on a Thursday and \$20 on the succeeding Monday.

Teenagers and juves have continued to patronize the house with their attendant noise and activity, discouraging adults. Blakey is trying the policy of naming Friday as "kids night" when the youngsters will be out in force, and suggesting to adults that they come some other night. He is also issuing a student card, which credits holder with 25c against purchase of usual ticket.

Theatre was closed last spring because vandals and teenagers made it unbearable in the house for regular patrons. First two weeks of reopening have shown a loss, and Blakey is suggesting that "maybe the community doesn't need the Ashland as much as it thought it did." Reopening came after pleas from neighborhood groups and merchants.

### Turned Down on Passes, Mayor Shuttters Cinema

Mexico City, Oct. 16.

When his free pass was cancelled, along with those of his staff, by the operator of the Palacio, Ocampo and Lopez/cinemas in the small northern town of Ocotlan, state of Jalisco, the municipal president (mayor) of the town, walked in accompanied by a group of police, and personally closed down all the three houses.

An immediate investigation of the closings was demanded by the Mex National Film Chamber of Commerce from Jalisco state governor, Augustin Yanez. Jorge Ferreris, Mex Government film chief, with offices here, indicated his office had no intention of entering into the matter, tabbing it an internal one.

### TV, Film Scribes Resolve to Beat Censor Code Rap

Television and motion picture writers; through their union, have strenuously objected to the "existing codes of censorship." A resolution passed by the Writers Guild of America was directed against the burgeoning amount of industry censorship and private-pressure groups.

WGA spokesmen agreed that among the primary targets was the broadcast industry's major code, that of the National Assn. of Radio-TV Broadcasters, and also Hollywood's Production Code Administration. NARTB is essentially a management group and so is Motion Picture Assn. of America, (Continued on page 20)

### LEGION OF DECENCY 'B' RATINGS DOWN 14%

Hollywood's standing with the National Catholic Legion of Decency has improved within the last year. Circumstance is attributed in the film trade to a softening of the Legion's position rather than any conscious producer pandering to Catholic demands.

Breakdown shows that, despite a larger number of U. S. pix thrown in the Production Code hopper, the percentage of "B" rated films by the Legion has dropped 14%.

For the year ended Sept. 30, 1956, the Code gave its seal to 329 feature films. Of these 68—or 21% (Continued on page 22)

### 'WAR BABIES' NOW BIG B.O. FACTOR

Record wartime birthrate which helped make drive-ins a national institution is also a boon to the small independent producer specializing in action and exploitation pictures. "For these kids are today's customers," James H. Nicholson, prexy of American International Pictures, declared in New York last week.

Nicholson, whose company turns out such fare as "Girls in Prison" and "Hot Rod Girl," said this type product is primarily aimed at audiences between ages nine and 24. "Despite the inroads of tv," he added, "this bracket is still faithful to theatres. But they want to see something different."

"As for their tastes they rate action first followed by horror stuff, then rock 'n' roll. They like stories about people of their own ages... which automatically generates a need for new faces. James Dean arose from this requirement. While not a teenager, his appeal was to that age bracket."

Fresh from sounding out the patrons on patrons' likes and dislikes, Nicholson asserted "from an exhibitor's standpoint the teenage audience hasn't been satisfied." Accordingly his outfit has lined up a next season's program of 20 pictures of which 12 will be paired as twin bills similar to the firm's current "It Conquered the World" and "The She Creature."

Nicholson conceded "we don't get the same terms as the majors but we consider our returns satisfactory since we have a streamlined operation with a low overhead." For that matter the indie producer disclosed the company's average budget runs between \$100,000-\$200,000 on a two-week shooting schedule. They're in release (Continued on page 78)

### Lambs to Admit Their Lambie-Pies

The gals have done it again. Another bastion of the once dominant male is falling to the conquering femme. The Lambs, New York actor hangout and traditional haven for he-men, is about to abandon its cherished no-ladies barrier.

The Lambs membership, pressured by the club's mounting deficits, have voted approval of a ladies-with-escorts-admitted policy for dinner. The move followed the recommendation of a special committee formed to study the club's financial situation. After considering such matters as the cost of alterations for necessary rest rooms and toilet facilities, the committee issued the drastic let's-have-the-gals-report.

The Lambs council, faced with a (Continued on page 79)

### New Film Production Code Drafted; Updating Drops Dope-Theme Taboo

#### Oberson Flees Tax; West End Play Off

London, Oct. 16.

Merle Oberon has followed Noel Coward's example to avoid the taxman. She flew into London from Switzerland to prepare for a new West End play, "Royal Enclosure," and promptly flew to Paris when she learned that she had only two months out of the six entitled to her in the tax year before the Treasury would be after her.

The play, written for her, has been postponed indefinitely. But Miss Oberon will be back to make a film in her free eight weeks.

### Baptist Minister's Sermon Vs. Elvis: He'll Hit the Skids

New Bedford, Mass., Oct. 16.

A Baptist minister took Elvis Presley as the subject of his sermon here Sunday (14) and predicted the torso-twisting singer would hit the skids shortly. Rev. Edward J. Hales, 29, surprised the adult congregation of the Elm Baptist Church with his rock 'n' roll subject, prompted, he said, by an anonymous letter.

"The music and beat of Elvis Presley's singing seems to me a reflection of the turmoil and confusion which is present in the lives of young people today," the preacher, the father of four, said. "Presley is on the top today but in one or two years he will be far less popular. Something else will come along."

"Elvis is now an expression of the subconscious nature of modern youth in a time of turmoil. But this is not anything new. We went (Continued on page 76)

### ASCAP MELON UP 5%; \$9,000,000 1ST 8 MOS.

Hollywood, Oct. 16. Royalty distributions for the American Society of Composers, Authors & Publishers for first eight months of 1956 went up approximately 5%, members were informed at the semiannual meeting of the Coast branch of the performing rights society yesterday (Mon.).

Comptroller George Hoffman reported that the aggregate through August reached approximately \$9,000,000. Overhead for the first eight months is now approximately 17.5%, a hike of about 1.5% (Continued on page 79)

Code study committee of the Motion Picture Assn. of America has completed a draft of a revised Code document. Version not only drops the taboo on narcotics themes, but also involves a rewrite of certain portion of the Code.

Rewrite was described by a member of the committee as "primarily a streamlining job." Code study committee was working late into the night several times last week in a sudden effort to complete the work. Group originally had been assigned to do no more than make recommendations, re the administrative structure of the Code.

Ken Clark, MPEA v.p. and Eric Johnston's assistant, has been chairmanning the sessions for Johnston who is abroad. In mid-week, Code administrator Geoffrey Shurlock came in from the Coast to advise on changes being proposed in the Code itself. The draft document has to be approved by the full committee and the MPPAA board before it can become effective.

It's understood that, despite some objections from within, Clark obtained counsel re the proposed changes from certain outside sources who'd been close to the origination of the Code some 25 years ago and who maintain a liaison with Catholic Church interests. Johnston is represented as feeling that determination of Code changes should be kept as much as possible within the industry and away from pressure groups.

As a result of their original (Continued on page 78)

### Joe E. Lewis, F'rinstance, Couldn't 'Mix' With Mitters Under Miami B'ch Bill

Miami Beach, Oct. 16.

Miami Beach City Council, continuing its "cleanup" campaign of B-girl joints and stripperies, this week will consider third and final reading of an ordinance banning any employee of a night club or cafe from mixing with the patrons or taking a drink in the establishment in which they are working.

The sweeping law, which includes all performers from top names down to exotics, had been approved by a majority of council in two previous scannings.

Almost two years ago, city of Miami passed a similar ordinance, only to have the edict appealed successfully in local courts. In the case of the Beach, most of the hotelmen, who are now in the cafe business in a big way, are not attempting to fight the new law, although reps of the American Guild of Variety Artists and other interested unions protested the proposed law strongly at council meeting. Despite the protests, the (Continued on page 78)

## Big Revues, Strip Boites Main Draw Of Paris Nightlife in New Season

Paris, Oct. 9. As the new season starts, with the added impetus of the Auto Salon, which draws thousands of pleasure-hungry visitors to the city, the niteries here are getting ready for action. However, a looksee shows that so far there is nothing very original, and the late show his picture has fallen into something of a rut. Big scale revues and the strip boites will be the main draw, but not much in evidence is the offbeat pull of yore.

Trying to reinstall this is a plan to reactivate the shuttered Rose Rouge with an international act roster to segue into the favor and interest in foreign talents as evidenced by the many visiting East and West show troupes. However, right now there is no longer any unusual boite pull to make for international and local appeal.

**Cabaret-Theatre Vogue**  
Right after the last war, a tired populace was ready to forget and imbibe of new manners of night-time regaling. Out of this grew the cabaret-theatre with the fore-runner the Rose Rouge. Here, people got a combo music hall-theatre with top new acts and talent, plus imaginative pocket revues and theatre.

The added impetus of Existentialism added a more serious point. It also helped make such spots as Rose Rouge, Fontaine Des Quatre Saisons, Club Saint-Germain-Des-Près, Vieux Colombier and Tabou. Soon these waned and nothing has really taken their place. Many of the top music hall and theatre names came out of these clubs.

Fad-conscious nightlife-habitués are finding it difficult to come upon a place to congregate, and taking the club are three spots and a private club like Le Franc Pinto where emphasis is on dance. (Continued on page 20)

### One Scot Mgr. Comes Up With a Gimmick to Beat R'n'R—He Cancels Film

By GORDON IRVING

Glasgow, Oct. 16. The rock 'n' roll rage has hit Scotland's youths with a greater intensity than expected in a nation normally calm and unruffled. Angry scenes reported from various cinemas showing "Rock Around the Clock" have got social workers worried.

The trouble brews up every time the Columbia pic is screened in a new situation.

Theatre officials now take the strictest precautions, such as recruiting burly young under-managers and extra police to cope with possible riots.

Jack Brown, manager of the Argyle Cinema, in the center of Glasgow, couldn't have been more emphatic than he was when "Rock Around the Clock" was booked into his house for a three-day end. (Continued on page 78)

### R'n'R Custom-Made

Wigton, Eng., Oct. 16.

A rock 'n' roll suit has been introduced here by a Wigton (Cumberland) firm. It's semi-drape in style, with the latest narrower lapels.

W. H. Dixon, a director of the firm, said: "There is nothing freakish about the style, but certainly it is quietly different."

He added the explanation: "The left lapel 'rocks' (ordinary notched style) and the right one 'rolls' (shawl collar style)."

### Billy Reed to Billy Rose On Cultural Exchange With USSR: Old Act, New Dress

New York.

Dear Billy Rose:

As an ex-hooper who has chopped up some of the best stages in our fair country for over 30 years, I feel I have the right to open a lusty lung concerning your proposed international project. And besides we both have the same initials.

I have read with interest your articles on the cultural and entertainment activities of the friendly enemies of the world, Soviet Russia. I appreciate your charitable motives in trying to bring about a reciprocal exchange of entertainers between the U.S. and USSR. But—let's not give our stages away as freely as we give our money away. We're having plenty of problems finding enough stages for our own entertainers to use.

I suppose we should not consider the political aspects of the differences between our two countries, but only consider "art for art's sake." Many years ago in burlesque the comics always kidded the usually underpaid hooper by saying to him, "You're doing this for Art." And the hooper always asked the (Continued on page 79)

### SHOWFOLKS' SCROLL FOR IKE

135 Prominent Hall President On His Birthday

Washington, Oct. 16.

A birthday scroll, signed by 135 leading entertainment figures, was presented to President Eisenhower on his birthday last week by Helen Hayes, co-chairman of the Committee of the Arts and Sciences for Eisenhower (CASE). Bulk of the names was collected in the form of CASE memberships by the Entertainment Industry Committee, headed by Samuel Goldwyn, George Murphy, Jack L. Warner and Darryl Zanuck.

Among the Coast members signed are Bud Abbott, June Allyson, Ralph Bellamy, Irving Berlin, Ward Bond, Charles Brackett, (Continued on page 78)



"TONY" ZOPPI

Nationally known columnist of the "Dallas News" said—"Just about every act of importance has played Dallas but few can remember seeing anything quite like THE GOOPERS" at the STATLER-HILTON'S Empire Room they're playing to capacity crowds...their comedy leaves the audience limp at the end of their 50-minute stint."

## Ballet Mops Up, Scary Turk Ends On Short End

Istanbul, Oct. 16.

Ballet Theatre playing here and in the Turkish capital city, Ankara, benefited financially from what looked like a bad break in the form of a new government regulation fixing and limiting boxoffice admission scales. When the originally planned 50 lira (\$7) top was reduced by fiat to 15 lira (\$2) the Turkish impresario got cold feet and cancelled the guarantee.

Ballet Theatre faced up to the situation, agreed to pay impresario a fee after taxes on the gross. Nine performances here and six in Ankara went clean for some \$23,300. Taxes and expenses nipped that by \$7,000.

Ballet departed with \$15,000 and the fainthearted Turkish showman got \$1,300, much less than would have been his under the original 50-50 terms.

## Int'l Strip Tease Test for Paris

Paris, Oct. 9.

The strip tease gets its final consideration here this year when the Theatre Comedie-Caumartin holds the first International Strip Tease Festival here late in December and early in January. The winner is to get an engagement at the Olympia Music Hall. Forty-five peepers from all over the world are announced, and the judges will have some Academicians among them. Statistics show 122 professional strippers active in Paris as the lead draw of 23 cabarets and three theatres, not counting the filler spot it takes in various other boites and theatrical revues.

The fact that this phenomenon has become a staple in a country (Continued on page 18)

## PRESLEY YENS THESPIC IMPACT TO RETAIN B.O.

Elvis Presley is looking for the same kind of gimmick that pulled Frank Sinatra out of the crooner category and into the rank of the dramatic actor. The swivel-hipped singer is now seeking a top role in "The Naked and the Dead," the Norman Mailer war novel to be filmed by Paul Gregory and released through United Artists. Spokesmen for the rock 'n' roller report a good chance of his getting a prominent part in the pic.

It's recalled that Sinatra's career was waning until he clicked with the Maggio roll in "From Here to Eternity." His acting job in this film not only got him an Academy Award but restored his b.o. status in cafes and gave him stature in pictures.

Presley recently completed his first film, "Love Me Tender" (20th), to be released shortly.

## Electronic 'Ears'

Whatever the basic circumstances attendant to seasoned trouper Margaret Sullivan's failure to appear last Monday on CBS-TV's "Studio One," it may serve as an object lesson to the industry at large which, by now, knows how often the electronic "ear" can "bug" almost anyone and anybody on any given set. This runs the gamut from the phonograph recording studios, to Hollywood, to radio and television studios.

Over the years there have been some pretty horrendous examples of "artistic" temperament being taken down on tape, and many a blooper has been bootlegged among the technical fraternity. But it's a two-way proposition.

Not the technicians but the back-of-the-mike artisans—directors, et al.—have frequently indulged in some pretty harsh appraisals of their thespians. Being on closed-circuit almost always it's secret between those concerned, but anybody who has ever been around a tv studio has absorbed some of the leonastic opinions in which some popular favorites are held. That may be par for the course on an intra-trade basis, but often the thought has arisen how unnerving it might be if some of this frank intra-studio opinionating was heard by the wrong people.

Nor is it certain that Miss Sullivan was subjected to this sort of discomfiture. Her inability to perform in violation of the cardinal rule the-show-must-go-on—may well be born of another circumstance. But this is as good an opportunity to point up the hazards of the wrong people hearing the wrong things said about them through a mishap in the electronic "ears." The essence of any show still is, despite the hardened or capacious attitude of some directors and technicians, that the players' buoyancy must, at all times, be kept at peak. Without that there's no show. Without that there is no show business, including the jobs of some of these needlessly smart-aleck backstage cutups. Abel.

## 'Variety'—The Incurable Reminiscer

AS VARIETY enters into the first year of its second half-century the repetitive frequency of the then-and-now crops up constantly to punctuate these pages. As has been observed in these columns before, the more things change the more they remain the same. And it's never been truer than in show biz.

The variations on the theme crop up with curious frequency. Crossword puzzles and banknote are now called "little foolers" and kindred names in newspaper contests, and the free dishes and lucky numbers in theatres have given way to acoustic jingles for cash prizes over the radio.

Bob Hall does peripatetic, marathon rhymestering in vaudeville and he turns up last week on Steve Allen's program doing the same bit before a studio audience—and whamming both his visible and the unseen audiences. He admitted having toured with Allen's mother, who was Belle Montrose in vaudeville, but failed to give himself a plug in connection with the Pfeiffer's Beer (Detroit) which he plugs at conventions, and the like, doing the same jingles.

A Mr. Henry L. Lash, of the faculty of Los Angeles City College walks into the VARIETY office to report that, as a writer-photographer, he is on a year's sabbatical and among his European chores will be to trace the French genealogy of the Marion Davies (Douras) clan. Young Prof. Lash throws away the fact that his uncle is Lee Lash, now 94, the inventor of probably the first show biz commercial because his Lee Lash backdrops, in many vaudeville theatres were as ubiquitous as a Gutenberg in the show biz wardrobe argot. These were the backdrops for street scenes where the two-

man comedy teams usually performed and on which were spotlight ads for the neighboring merchants. Lash supplied the curtain, promoted the ad revenue and split with the theatres.

### Echoes

Songwriters plugged their songs as pseudo-plants in vaudeville theatres, then toured as "Songwriters On Parade" units in vaudeville, and today Coral is releasing a series of "And Then I Wrote" LPs by songsmiths like Irving Caesar, Harold J. Rome, J. Fred Coots and Bob Merrill chirping their own medleys.

"Lopez speaking," Ben Bernie's "yowzah" and "all the lads" gave way to the crooners, Vallee yields to Crosby, Sinatra segued into Como, Fisher et al., and now the bands seem to be staging a comeback on television—Welk, the Dorsey, Lombardo (who seems never to have been away) and, once again, "Lopez speaking" with his new CBS-TV show debuting last Saturday.

In another era Gus Hill, the burlesque impresario turned tab show producer, toured dozens of "Mutt and Jeff" tabloid musicals in the Stair & Havlin, Sullivan & Considine and kindred "death trail" houses where "live" shows of any calibre lured them—and today Al Capp's "Li'l Abner" is the cartoon inspiration of a \$400,000 legit production.

VARIETY writer-inner wants to know the background of tramp cyclist Joe Jackson's death and he is told it happened suddenly, but peacefully backstage at the Roxy in May 14, 1942, age 62, and this recalls that Joe Jackson Jr., who had his famed father's tramp comedy on the bicycle down pat, would (Continued on page 79)

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DAILY VARIETY  
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# 'THATS FINE, BUT DO IT AGAIN'

## Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (16)

1956	High	Low	Weekly Vol.	Weekly High	Weekly Low	Tues. Close	Not Change for week
32 1/2	24 1/2	Am Br-Par Th	157	26 1/4	24 1/4	24 1/4	— 1/4
32 1/2	22 1/2	CBS "A"	49	30 1/2	28 1/2	28 1/2	— 1/4
32 1/2	22 1/2	CBS "B"	34	30	28 1/2	28 1/2	— 1/4
26 1/4	18 1/4	Col Pix	35	20 1/2	18 1/4	20	+ 1
16 1/4	14	Decca	28	14 1/4	14	14 1/4	— 1/4
100 1/4	75 1/4	Eastman Kdk	86	94 1/2	91 1/4	92	+ 1 1/4
4 1/4	3 1/4	EMI	102	3 1/4	3 1/4	3 1/4	—
12	7	List Ind.	107	8	7 1/4	7 1/4	—
25 1/2	18 1/2	Loew's	249	19 1/2	19 1/4	19 1/2	+ 1/4
9 1/4	7	Nat. Thea.	83	7 1/2	7 1/4	7 1/4	— 1/4
36 1/2	30 1/2	Paramount	53	32 1/2	31 1/4	32	+ 1/4
36 1/2	18 1/2	Philco	121	19 1/2	18 1/4	18 1/4	+ 1
50 1/2	37 1/2	RCA	257	38 1/2	37 1/4	37 1/2	+ 3/4
8 1/2	5 1/2	Republic	24	5 1/2	5 1/2	5 1/2	— 1/4
15 1/2	12 1/2	Rep., pfd.	5	12 1/2	12 1/2	12 1/2	—
17 1/2	14 1/2	Stanley War.	34	14 1/4	14 1/4	14 1/4	—
29 1/2	22 1/2	Storer	83	27	26 1/4	26 1/2	+ 1/4
29 1/2	21 1/2	20th-Fox	108	26 1/2	24 1/2	25 1/4	+ 1/4
29 1/2	24 1/2	Univ. Pix.	10	26 1/2	24 1/2	26 1/4	+ 1/4
82 1/2	74 1/2	Univ., pfd.	300	75	75	75	—
29 1/2	18 1/2	Warner Bros.	25	27	26 1/2	26 1/2	+ 1/4
14 1/4	10 1/4	Zenith	15	11 1/2	10 1/2	10 1/2	— 1/4

### American Stock Exchange

6 1/4	3 1/4	Allied Artists	157	5 1/4	5	5 1/4	+ 1/4
13 1/4	9 1/4	All'd Art., pfd.	10	11 1/2	11 1/4	11 1/4	—
2 1/4	1 1/4	C & C Super	194	1 1/4	1 1/4	1 1/4	—
10	5	Du Mont	41	6 1/4	6 1/4	6 1/4	—
4 1/4	2 1/4	Guild Films	35	3 1/4	3 1/4	3 1/4	+ 1/4
7 1/4	3	Nat'l Telefilm	200	7 1/4	7 1/4	7 1/4	+ 1/4
5 1/4	2 1/4	Skiatrons	9	3 1/4	3 1/4	3 1/4	+ 1/4
13 1/4	9	Technicolor	104	9 1/4	8 3/4	8 3/4	— 3/4
4	3	Trans-Lux	12	3 1/4	3 1/4	3 1/4	+ 1/4

### Over-the-Counter Securities

	Bid	Ask
Amplex	34 1/2	39 1/4
Chesapeake Industries	2 1/2	3
Cinerama Inc.	1 1/4	1 1/4
Cinerama Prod.	3 1/4	3 1/4
DuMont Broadcasting	5 1/4	6 1/4
Magna Theatres	2 1/4	3 1/4
Offical Films	1 1/4	2 1/4
Polaroid	78	81
U. A. Theatres	7 1/4	8 1/4
Walt Disney	19	21

\* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

## Scattered Stock Makes M-G Vulnerable; Reveal Allied States' Old Dream

Should a proxy fight for the control of Loew's Inc. develop, the dissident group opposing the present management team can depend on the support of a group of stockholding exhibitors, particularly members of Allied States Assn.

It's not generally known but Allied, when it proposed a plan for taking over a film company several years ago via stock acquisitions, had its eye on Metro. Although Metro was still rated the "friendly company" at that time, it was nevertheless considered the most vulnerable company since its stock ownership was widely spread and not tightly controlled by the management officials.

Since the original advocacy of the stock plan by Trueman Rembusch at Allied's convention in Boston three years ago, the relationship between Metro and exhibitors in general has undergone a complete change, with M-G now rated as the most "unfriendly." The shift is based on Metro's sales terms for "I'll Cry Tomorrow" and "High Society," for which the film company demanded 50% without a review no matter how poorly the films did at the boxoffice.

Metro's new sales policy, denounced by both Allied and Theatre Owners of America, has aroused exhibitors to the point at which they're expressing a willingness to join a group that is seeking to overthrow the present management.

An indication of the thinking of exhibitors was perhaps given by Allied general counsel Abram F. Myers in a speech before an Allied unit in New England Monday (15). "We believe that many whose interest and fortune are bound up in the motion picture business are watching carefully the conduct of all who can, and should play a part in preserving (Continued on page 18)

### Kellino is Dragon's Man

#### For Overseas Lensing

Dragon Films, indie firm, has named Roy Kellino to produce and direct "The Prescott Affair," a suspense picture which will be filmed in Spain and England. Production is slated to start in January.

Writers David Osborn and Charles Sinclair, who co-authored the screenplay, are currently making final revisions on the script in New York.

RKO, which will release Dragon's previous effort, "The Silken Affair" (also helmed by Kellino) in November, is in line to distribute the new entry.

## Next to Diversify Outside Show Biz Could Be Allied

Allied Artists may be next in line to try the diversification route. According to president Steve Brody, in his annual report to stockholders, an expansion program that would include the acquisition of other businesses is being given thought.

As Brody related it, the company has 3,000,000 shares of authorized common stock and as of the end of the fiscal year 1,100,093 of these were outstanding. Company has "no immediate" plans for issuance of the treasury-held shares, said the chief exec, but "the board of directors feels that this larger capitalization placed the corporation in a more favorable position" (Continued on page 22)

## WALL ST. REPLY TO BLOCKBUSTERS

Wall Street is giving the picture business the go-by, in contrast with earlier anticipations that investor interest would perk up if the big releases of the past couple of months established the existence of a still king-sized audience.

That the public continues to shell out for top product was made clear. But the professionals of New York's financial community, as one prominent broker expressed it, now want "to see which direction the picture industry is going to take" before they throw it any support.

While the entire stock market has been sluggish, with new low prices frequently and substantially outnumbering the new highs, picture stocks have been particularly off. Every film issue on the Big Board is now listed at prices markedly below the peaks hit over the past 12 months.

There have been a few instances where professional analysts have rectified chapter and verse on why various of the film stocks are promising. But they apparently have had little effect. The trading continues spotty and the quotations have been dismal.

Paramount is exchanging hands at the \$31 level despite the fact that president Barney Balaban gave firm assurance that the \$2 annual dividend would be maintained. This issue was up to \$36.50 within the past year. National Theatres is within inches of a new low. American Broadcasting-United Paramount is down to (Continued on page 20)

### Weep No More Over TV

Minneapolis, Oct. 16.

Because of their allegedly "exorbitant" film rental terms, the film companies, not television, are this territory exhibitors' present whipping boy, according to the continuing squawks coming into North Central Allied headquarters here.

S. D. Kane, NCA executive counsel, says he hears very little "any more" regarding what used to be the chief source of trouble and complaint—the toughness of video competition.

## National Boxoffice Survey

Indian Summer Hits Biz; 'Peace' First for Second Time, 'Gold Cad' 2d, 'Tea,' 'Wonders' Next

Indian Summer weather and dearth of sufficiently strong pix to make much of a b.o. impression are making for a spotty session currently. Only in a few bigger keys did Columbus Day weekend make much difference while the more torrid Presidential election campaign tended to distract wicket attention.

"War and Peace" (Par) captured first place for the second week in succession. Playing in some 16 key cities covered by VARIETY, this opus is registering better than \$316,000 gross.

"Solid Gold Cadillac" (Col), only out in circulation to any extent this stanza, is finishing second. And it likely will be heard from additionally in the future. "Tea and Sympathy" (M-G), second a week ago, is winding up a strong third, being on holdover in numerous keys.

"Seven Wonders of World" (Cinerama) is holding in fourth spot. "Toward the Unknown" (WB), fresh this stanza, is taking fifth position while "Best Things in Life Are Free" (20th) is ending up in sixth slot. Latter was fourth last week.

"Oklahoma" (Magna) again is finishing seventh. "Lust For Life" (M-G) is taking eighth spot, same as last round. "Bad Seed" (WB), which has completed most of its big key first-run playdates, rounds out the Big Nine list.

## Mirror, Oh, Mirror, On the Wall, Who'll Answer Metro's Call: Smart, Alert—& Also Willing?

### Many H'wood Celebs In London for Gala

London, Oct. 16. Many Hollywood personalities, who will be working in London at the time, will be presented to the Queen at the Royal Command Film gala, due to be held at the Empire, Leicester Square, Oct. 29. Among them will be Marilyn Monroe, Joan Crawford, Arlene Dahl, Anita Ekberg and Victor Mature.

The preliminary list of acceptances announced last week also includes Brigitte Bardot, Ian Carmichael, Laurence Harvey, Belinda Lee, A. E. Matthews, Maureen Swanson, Sylvia Syms and Norman Wisdom. Invites are also going to John Gregson, Anthony Quayle, Peter Finch, Bernard Lee and Ian Hunter, all of whom are in "Battle of River Plate," which has been selected for presentation at the gala.

### Hartlieb: Reich

#### Must Move Fast

#### In U. S. Market

Germany's film industry, with Government support, must move, and fast, to establish a promotional agency in the States, says Horst von Hartlieb, head of Western Germany's Distributors Assn.

He feels that, in addition, the German producers must start thinking more intensively in terms of both domestic and export appeal in choosing their subjects. "The agency and acceptable films go hand-in-hand," he says. "One is useless without the other."

Hartlieb, who left for the Coast Saturday (13), had been in Manhattan for more than a week, studying industry conditions and the chances for the German film. He said he was grateful for and impressed by the complete cooperation (Continued on page 15)

With Sol. C. Siegel bowing out as a candidate for the presidency of Loew's Inc., to succeed Arthur M. Loew, whose resignation takes effect Nov. 15, a new president is slated to be named at tomorrow's (Thurs.) board meeting. Strongest potential is said to be Joseph R. Vogel, 61, president of Loew's Theatres which corporate structure was set up before actual divorcement of the theatre circuit from the production-distribution company.

The naming of a successor to Loew, the 58-year-old son of Marcus Loew, founder of the film empire which has long been the bellwether and blue chip of the picture business, has been probably the champ guessing contest in the recent history of show business. Even Vogel, as possible successor, is more or less on the rumor side.

After confirming that indie producer Siegel had been approached, the latter finally decided that, "upon advice of friends" he would adhere to his independent setup on the Metro lot.

It has been felt that Loew's should pick a new prexy from within its corporate strength. Charles C. Moskowitz, longtime vet of the Loew-Metro echelon, and now vice-president and treasurer, is said to figure that "if a man like Arthur Loew, at 58, complains he's 'too old' then his value, being as (Continued on page 22)

### Skouras Clarifies

#### Co-Tenancy Idea

#### For 20th & WB

Talks between 20th-Fox and Warner Bros., looking to a joint use of studio facilities on the Burbank lot, were confirmed in New York last week by 20th prexy Spyros P. Skouras.

He said that plans for a joint distribution setup between the two companies abroad also was under discussion, but flatly nixed any suggestion that such a unified mode of operation might also be extended to the domestic market.

Skouras said he was highly enthusiastic about a joint studio use. "It makes a lot of sense for us," he commented. However, he wouldn't be pinned down on any date when this might come to pass.

The 20th version of the merger is that a third corporation would be formed to purchase the Warner lot from Warner Brothers. This corporation would be owned 50-50 by WB and 20th, which then would rent the studio facilities from the company.

This procedure is at odds with (Continued on page 20)

### FAREWELL TO CLAGETT

And Tie-In With Next Academy Awards Occupies Ad-Pub Lads

Nationwide contest to tie in with the presentation of the Academy Awards next March was discussed in New York last week by the ad-pub managers committee.

Occasion of the meeting was to wish bon voyage to Manning T. Clagett, the Motion Picture Assn. of America's p.r. topper, who has been named as the MPA's legislative contact with headquarters in Washington. Clagett expects to make the shift next month. He had worked closely with the committee.

Contest, on both a regional and national level, would involve patrons guessing on who'd win the various Award categories. Cash prizes would be given. It was decided to incorporate the project into the overall industry p.r. program.

(Complete Boxoffice Reports on Pages 8-9)



# H'wood Cry of Anguish Follows Omission of Creative Credits As Old MGM Films Hit Video

Hollywood, Oct. 16. New hassle between members of the creative guilds and the major studios over sale or release of films to television loomed over the weekend as irate producers, directors and writers mapped plans to demand that television, film distributors and stations live up to the terms of original contracts covering credits for those concerned with the productions. Formal demand for action has already been made to the Screen Directors Guild, it was learned, and members of the Screen Producers Guild and the Screen Writers Guild also are expected to lodge official protests against failure of television stations to provide credit in advertising old features being beamed.

Issue came to a head with the highly-advertised "world premiere on television of the Metro-Goldwyn-Mayer library" of films on KTTV. Series started Friday night with "Thirty Seconds Over Tokyo" and the station spent in excess of \$20,000 in advertising the event in Southern California newspapers—but none of the advertisements mentioned producer Sam Zimbalist, director Mervyn LeRoy or writer Dalton Trumbo. Latter, of course, would undoubtedly not receive any credit protection since he was one of the members of the "Unfriendly 10" Hollywoodites who went to jail for contempt of Congress in connection with the Red probe—and by general interpretation of the "morals clauses" of studio contracts, no effort has been made to protect credits of those concerned in the probe.

Zimbalist, it was understood, discussed the situation with studio executives who said the lack of credit in the television advertising was an "oversight," which would be remedied in the case of future productions. However, it was pointed out, the oversight could be corrected in the case of Metro which is merely leasing its product to television and thus exercises some control. No provision for control appears to exist in the deals under which pictures were sold outright to television. With this in mind, Zimbalist said the subject undoubtedly will be discussed by the Screen Producers Guild at its next meeting. Similarly, LeRoy has asked that the Screen Directors Guild study situation. Execs of Writers Guild of America, West, are all in New York for conferences and no official word was available, but it is understood that the topic also will be brought up within the writers guild.

Indicative of the lack of credit situation obtaining on Friday. Of four feature films being advertised for their television runs, only one, "The Farmer's Daughter," carried credit for producer and director, Dore Schary and H. C. Potter.

## PROSPERITY'S PARADOX

Northwest's Peak Employment  
But Boxoffice Only So-So

Minneapolis, Oct. 16. Just issued figures showing Twin Cities metropolitan area employment has set a new all-time high together with corporate statements revealing huge earnings in many instances come at a time when the Minneapolis and St. Paul boxoffice is sagging, it's pointed out by S. D. Kane, North Central Allied executive counsel.

The situation is aggravating the unhappiness and discontent in local exhibitor circles, according to Kane.

Mid-September employment figures, the latest available for the Twin Cities metropolitan area and released by the state employment security department, show 499,513 gainfully employed. This is some 12,000 above last year's job total for the corresponding time. The previous Twin Cities' job high was in December, 1955, when employment reached 498,640.

Frank Beckwith, longtime writer-director-producer, has been named v.p. in charge of production for Knickerbocker Productions, non-theatrical film producer.

## U's \$1.06½ Per Share

Board of directors of Universal at a meeting last week declared a quarterly dividend of \$1.06½ per share on the 4¼% cumulative preferred stock of the company.

Melton is payable Dec. 1 to stockholders of record Nov. 16.

## Exhib's Net Income For Year: \$300

Minneapolis, Oct. 16. Claiming that he's only earning at the rate of \$300 a year from his theatre, the town's lone show-house and to which he devotes his entire time, C. C. Noecker at nearby Durand, Wis., has shuttered the house which he leased from the municipality.

Noecker says that unless the city grants him a 50% rent reduction and agrees to heat the theatre's he can't afford to reopen.

The theatre's net income for the past 12 months was \$2,300, but if the investment had been capitalized at a normal return he'd have been left with but \$300 for his services and profit, Noecker told town officials.

Situation points up to what confronts most small-town exhibitors nowadays, in Noecker's opinion.

## 'Cochise,' Vidpix Series, Into Theatre Feature Under Desilu Banner

Hollywood, Oct. 16. Widescreen color theatrical version of the Desilu Production "Sheriff of Cochise" telepix series will roll Jan. 15, according to "Cochise" scripter-producer Mort Briskin. This is first Desilu theatrical undertaking since the two Lucille Ball-Desi Arnaz starring Metro releases, "Long, Long Trailer" and "Forever Darling."

Release isn't set yet, but National Telefilm Associates, distributors of the telefilm series, is dickering in N. Y. to set details for a June showcasting.

Feature, from a story idea by studio topper Arnaz, is currently being screenplayed by Briskin. It's budgeted at \$750,000, to be leased entirely at Bisbee, Ariz., and Mexican locales. Telepix regulars John Bromfield and Stan Jones will top-line cast.

First batch of 39 "Cochise" vidpix will be in the can by Dec. 20, when the company will break before starting the theatrical version. Present plans call for a 38-day shooting schedule on the feature.

## Free-Wheeling Kreiser (After Todd) Weakens U.S. Trade Lever In Moscow

Tentative deal for the sale of 11 features to the Soviets, made last week in Moscow by Bernard Kreiser, is seen in New York as substantially weakening the American industry position vis-a-vis Russian reciprocity demands.

In return for agreeing to o.o. 11 pix and to enter into negotiations for them, the Russians got Kreiser to purchase two Soviet tint pix plus a showing on U. S. television.

It's argued that the proposed deal with Kreiser, taken in conjunction with the prior arrangement with Mike Todd, can only convince Moscow that it is justified in its persistence that film trade with the U. S.—and particularly with the Motion Picture Export Assn.—must be on a barter basis.

Eric Johnston, now on his way behind the Iron Curtain, has made it plain on several occasions that

## 'Typee' Fading Away

It looks doubtful that "Typee," adaptation of the Herman Melville book, will ever get off the ground. Property was to have been produced and directed by John Huston, for Allied Artists.

Huston and a crew spent considerable time in Tahiti last spring at work on the preliminaries but heavy rain prevented their carrying on. Sources close to the project now believe that while the filming was put off to next summer actually it will be abandoned because of difficulties in shooting in the Pacific Islands and, of course, the expense.

## TEST RELEASE SETUP FOR SCHWEITZER PIC

An unusual distribution experiment is being attempted by a pair of independent filmmakers for the handling of "Albert Schweitzer," the film biography of the Nobel Peace Prize winner who has achieved world renown as a philosopher, theologian, missionary to bleakest Jungle Africa, physician, and organist.

Jerome Hill, the producer and editor, and Erica Anderson, the photographer, are personally releasing the film for its New York engagement. Pair are dickering for a mid-January art house date. On the basis of the Gotham opening and "after we see how it goes," Hill and Mrs. Anderson will determine the future method of release. The experiment is similar to the technique used on "Martin Luther," the Lutheran Church film which was subsequently distributed by Louis de Rochemont Associates.

The Schweitzer biopic, filmed in Eastmancolor, took five years to complete at the cost of \$250,000. Mrs. Anderson made six trips to Lambarene, French Equatorial Africa to work on the African portion of the film, the first trip beginning in March, 1951, and the most recent in the summer of 1956.

Dr. Schweitzer himself wrote the narrative for the film, with Thomas Bruce Morgan contributing an introductory commentary. The picture traces Schweitzer's life from birth. It brings him through the time of his decision, at the age of 30, to start his jungle hospital. The second half of the film encompasses a full day in the African hospital village with Schweitzer, now in his 80's. Footage also includes Schweitzer at the organ in Gunsbach, playing a Bach prelude.

## Woolworth Chain Tie-Ins With Presley's 'Tender'

More than 2,000 stores of the F. W. Woolworth chain will tie in with the national promotion for 20th-Fox's "Love Me Tender," the Elvis Presley picture. It's the first such tie-in set by the five-and-dimmers.

Campaign will launch Nov. 1 and continue for a minimum of three weeks. Total of 18 top manufacturers of Presley merchandise will help promote the film.

## John Balaban Turns Film Producer

He and Wallerstein Hit Coast to Ready Feature On  
St. Christopher (of The Travelers)

### ZSA ZSA NOT FOR FREE

Bob O'Donnell Rules Curious  
Must Buy Tickets

Dallas, Oct. 16. Convinced that there are times when television plugs hurt rather than help, Bob O'Donnell, Interstate Circuit head, has flatly banned any tv appearances by Zsa Zsa Gabor in connection with the ballyhoo tour for Charles Martin's "Death of a Scoundrel." Circuit chief, with Raymond Willey and Interstate pub-and-director Frank Starz, notified RKO exploiter Ed Terhune that Martin could make as many tv appearances as he desired.

But, the exhibs declared, Miss Gabor's tv dates could conceivably hurt business for her scheduled on-stage personal appearances the same day in connection with the premiere. Radio stunts were okayed.

Pic opens Oct. 31 in San Antonio and then bows, on successive days, in Houston, Dallas and Fort Worth, with additional openings now set for Austin, Nov. 5, Tulsa, Nov. 6, and Oklahoma City Nov. 7.

## 'Moby Dick' Breaks At \$9,500,000

Hollywood, Oct. 16. Moulin Productions' "Moby Dick" (WB release) will need around \$3,000,000 in foreign revenue to break even, a company spokesman has disclosed. Picture needs around \$9,500,000 gross over-all. Figures to gross around \$6,500,000 domestically of which about \$4,000,000 is already in.

Feature opens this week in Japan and France, starts England Nov. 8.

## OLD COLUMBIA OATERS ALWAYS GIDDYAPPING

Columbia has a flock of western reissues in constant availability. Newly updated lineup of pictures at Col lists 18 back-number oaters along with the new product. Six of these are Gene Autry starrers while the others give top billing to such range performers as Bill Elliott, Tex Ritter, Charles Starrett and the Hoosier Hot Shots.

It's explained that the sagebrush re-releases are kept in play constantly as a matter of company policy. Anytime an exhibitor needs a picture in a hurry, he need only knock at Col's door.

## Columbia Meeting Nov. 26

Columbia's annual meeting of stockholders is set for Nov. 26 at the homeoffice. Election of officers on the agenda.

Stockholders of record on Oct. 26 will be entitled to vote.

Chicago, Oct. 16.

Balaban & Katz president John Balaban and executive veep Dave Wallerstein emplane for the Coast this week to begin making arrangements for a picture to be produced by Balaban in Hollywood. Film will depict the life of St. Christopher, patron saint of travelers.

Reason for choice, Balaban says, is that the subject has broad universal appeal both here and abroad. First step will be to find a writer to author the screenplay and the two B&K execs will concentrate on this as well as scout available production facilities, costs, etc.

Idea is to produce a model film and try out Balaban's film making ideas. It's also possible this might serve as a pretext for a legal test of the Dept. of Justice's attitude toward production by theatre interests.

## L.A. to N.Y.

Robert Angus  
Sy Bartlett  
Milton H. Bren  
Rory Calhoun  
John Cameron  
Paddy Chayefsky  
Lee J. Cobb  
Joan Collins  
Frank Cooper  
Wendell Corey  
Joe DeSantis  
Leif Erickson  
Nina Foch  
Joan Fontaine  
Eva Gabor  
Jack Goodford  
Don Hartman  
Kim Hunter  
Peter Lawford  
Delbert Mann  
Dorothy McGuire  
Ann Miller  
Arnold Moss  
Donald Murphy  
David Niven  
Cole Porter  
Bob Ralston  
Martin Rose  
Joe Schoenfeld  
Bernard L. Schubert  
Monty Shaff  
Claire Trevor  
James Woolf

## N.Y. to L.A.

Samuel Z. Arkoff  
Leon Blender  
Edward Choate  
Paul Cunningham  
Armand Deutsch  
Herman Finkelstein  
L. Wolfe Gilbert  
Henry Ginsberg  
Jeffrey Hayden  
Francis Herwood  
George Hoffman  
Rock Hudson  
Richard Kiley  
Harry Lord  
Jack Lord  
James H. Nicholson  
Anthony Palma  
Fred Robbins  
Sol A. Schwartz  
Carmen Sevilla  
Ann Sheridan  
Donald Siegel  
George Stevens  
Dimitri Tiomkin  
Walter Wanger  
Jack L. Warner  
Jack Yellen

## Europe to N.Y.

Fedora Barbieri  
Noel Coward  
Harry Foster  
James W. Gardiner  
Barry Jones  
Gene Kelly  
John Kerr  
Mori Krushen  
Joshua Logan  
Biff McGuire  
David Merrick  
Peggy Phillips  
Otto Preminger  
Charles Smadja  
Irving Strouse  
Luciano Virgil

## N.Y. to Europe

Milton Berle  
Harry E. Gould  
Fred Gronich  
Lionel Hampton  
Lacey W. Kastner  
Raoul Levy  
John Mills  
Sheldon Reynolds  
Murray Silverstone

the same film Todd agreed to take on for the U. S. as part of his proposed coproduction deal with the Soviets. Pic is currently in the hands of Artkin, the Russ distribution agency in the U. S.

All of the 11 films offered by Kreiser were made between 1945 and 1952. Stars include names like Gary Cooper, Ingrid Bergman, Orson Welles, Loretta Young, James Stewart, Frank Sinatra, etc.

Kreiser told U. S. correspondents in Moscow he had "verbal assurances" that, in dubbing any features, the Russians wouldn't tamper with the original dialog. He said the Soviet pix would be shown in the arties and possibly at university and college theatres. Actually, the potential for Soviet features in the U. S. has been exceedingly limited in the past. Ballet pic "Romeo and Juliet" was the last "hot import to make any impact." It played the Paris, N.Y.

# 'MYSTERY' OF YANK MARKET

## New York Sound Track

All homeoffices of the film companies were shuttered Columbus Day (12) as a result of a new agreement with Local H-63, Motion Picture Homeoffice Employees Union, IATSE. Although Columbus Day is usually designated as a half holiday, the new pact with the union calls for a full day off if a stipulated half holiday falls on a Friday or Monday.

United Artists' Mori and Mary Krushen at Excelsior Hotel in Rome, Italy last week . . . returning this week from first European tour . . . Of the proposals for raising capital for the industry's projected \$5,000,000 giveaway contest, one, which has drawn a beef from the field called for exhibitors to ante up on a per-seat basis. This is unrealistic, says this column's correspondent, because a subsequent-run marginal operation would have to pay the same as a prosperous first-run theatre of the same size. Theatres should be taxed on the basis of their gross income, the argument goes.

Spyros P. Skouras has his own idea about the films MPEA should sell behind the Iron Curtain. He's holding up 20th's list of available pix. Skouras feels films should be sold to the Soviets as they're released. Between "Attack" and "Between Heaven and Hell" the U.S. Army is in for a public relations black eye overseas . . . Adolphe Trichet, head of the French theatre owners' assn., and the French exhib delegation that came with him to the Theatre Owners of America convention, have returned to France. French Film Office poured for the visitors at the Waldorf Astoria (13). Paramount's Barney Balaban was among those who turned up. Also one MPEA man (George Canty). With all the epic around, "Gone With the Wind" (1939) still holds the record with 220 minutes. "The Ten Commandments" is a close runner-up with 219 minutes.

Innovation at this year's Motion Picture Pioneers dinner—Bob O'Donnell is the Pioneer of the Year—at the Waldorf-Astoria Nov. 30 calls for mug shots of all Pioneers taken about 25 years ago. Qualification for MPP membership is 25 years in the biz.

Encyclopaedia Britannica is revising its motion picture section to include the industry's newly developed sound techniques. Considerable material for the revision has been supplied by C. S. Perkins, N.Y. headquarters operating manager of Altec Service Co., and D. L. Demarest, member of the firm's engineering staff. Special illustrations will describe various types of film sound such as optical, single track magnetic and multiple channel stereophonic.

Sudden shift in Columbia Pictures' overseas manpower, which sees Continental chief Nick Perry resigning to go into indie production abroad, chased Col International prexy Lucy W. Kastner to London last Thursday (11), a day ahead of Ed Murrow's CBS "Person to Person" pickup of the Dave Garrows. Mrs. Garrow is the former Pamela de Wilde (ex-Marquessa de Koninck) Kastner, daughter of Priscilla and Lucy Kastner.

Sam Spiegel came in from Ceylon to finalize editing of "End As a Man," which he produced in Florida during the summer; later this month goes back to Ceylon where he has "Bridge Over the River Kwai" already rolling. This man's really on a shuttle . . . RKO changed the title of its "Stage Door" remake to "Curtain Going Up" because the original would conflict with the same studio's "Stage Struck" . . . Walter Wanger is in for talks with Joseph Mankiewicz about their new production tieup. Incidentally, Wanger's multiple-film deal with Allied Artists has been forgotten.

Comedy Corp. of America has been authorized to conduct a motion picture business in New York, with capital stock of 200 shares, no par value. Myron Saland, is director and fling attorney . . . And Artists International Ltd. has been chartered via attorney Harry J. Gerber.

Ilya Lopert heading for Russia after the elections. He hopes to get a visa to Lithuania to visit his mother's grave there . . . Betty Lou Keim, 20th-Fox's budding juve star, got cold feet last week and called off a skedded press confab with highschool editors. Instead they all watched "Teenage Rebel" . . . Did Paul Graetz grab Marlon Brando for his "Bitter Victory" pic for Columbia? . . . Warner Bros.' ad-pub topper, Robert Taplinger, at the studio for the first time since taking over. Warners incidentally is trying hard to persuade George Stevens to trim some running time from "Giant" . . .

Jean Goldwurm of Times Film back from Europe where he bought the Spanish "Fedra," described in the genre of "Bitter Rice." Pic may be dubbed for general release after playing off the arties in subtitled version . . . Jean Renoir to the Coast to write the book about his painter father . . . Are the French really asking \$225,000 for "Gervaise" with Marjé Schell? . . . Jacques Flaud of the French Centre National de la Cinematographie is in N.Y. late next month for huddles with the indies . . .

## Danes Offer New Terms, Rejected; U.S. Fears Scandinavian Precedent

The Motion Picture Export Assn. negotiations with Denmark have broken down again and the stalemate over rental terms continues. Griffith Johnson, the MPEA v.p. who's been carrying on the latest talks in Copenhagen, has left there.

The Danes have offered a plan involving the division of their theatres into three categories. In these respective categories, terms on U.S. pix would be freely negotiable up to maxima of 40%, 35% and 30%. In addition, the Danes offered to allow each American company a picture on a freely negotiable basis.

MPEA balks at the idea of maximum terms. It wants, primarily, for the percentages to be fixed in each category. Also, it wants two films per company freely negotiable.

Since early this year, the MPEA member companies have maintained an import embargo against Denmark. This embargo now is to continue. Danish exhibitors hold that they are being so "heavily" taxed by their own Government

that they cannot afford the 40% being asked by the Americans. MPEA is sympathetic to the Danish plight, but holds it is a problem that calls for solution between the Danes and their Government. MPEA also fears that any significant concessions in Denmark might reverberate in Norway and other Scandinavian countries.

### Brave Front

Despite the dire predictions about the future of the film industry, Allied States Assn. is apparently putting up a brave front.

In a bulletin to its membership urging attendance at the national convention in Dallas Nov. 27-29, Allied notes: "Unlike some film executives who are in a mad scramble to sell the industry's most precious assets to its most dangerous rival, television, the Allied leaders believe that the movies are here to stay and are planning for the future."

## O'SEAS SHOWMEN STILL GET LOST

By FRED HIFT

Overseas producers are intensifying their efforts to find a broader anchor for their pictures in the States but, despite innumerable surveys, they are still confused on the precise best method of accomplishing their aim.

There is no question that, in recent years, the push to establish the foreign film in the American market has met with a degree of success, particularly in the art runs. Yet, the ambitions of film-producing nations abroad are aimed at the mass market, i.e., the same American public acceptance which Hollywood product enjoys with Europe's public.

The reasons for this eagerness, and also the encouragement to keep plugging, are rooted in economic factors on both sides of the Atlantic. In most countries, production costs are up, and the conscious aim for export quality—at least in selected pix—is making it increasingly difficult to recoup costs in the respective domestic markets. On the other hand, in the U. S., producers abroad have been told over and over again that there is a product shortage which has actually created a pressing need for film—any kind of film—to put on the theatre screens.

Theoretically, such circumstances, if properly recognized and exploited, should create ideal conditions for the wide and profitable distribution of the foreign pix in this country. What puzzles foreign observers is: (1) Why doesn't one and one add up to a logical two in this instance? and (2) What is the best way of going about introducing British, French, Italian, German, Japanese and other films in the American mass market?

On question number one, the answer is complex. It is true, of

## Re: Foreign Title-Changing

For the first time in the history of the company, a Universal film is going out without a title change to each of 45 countries with which the firm does business. Picture is "Interlude" which was filmed in Germany and Austria with an international cast. Title changes in foreign countries are the rule, but a survey of the firm's exchanges overseas resulted in the decision to leave the "Interlude" tag everywhere. Previously, "The Glenn Miller Story" came closest to retaining its identity everywhere. Title was unchanged in 39 of the 45 foreign countries in which it was shown.

course, that the U. S. film is fully and enthusiastically accepted throughout the world, both in dubbed and in subtitled form. "It took years to get European audiences to react to American pictures as if they were their own, but it was done," noted a foreign spokesman in N. Y. last week. "Why wouldn't the same be possible the other way 'round'?"

To which an American replied: "True, it was done. But do you realize the millions that were poured into Europe, for instance, by the American industry to make this acceptance come about?" This isn't the whole answer. Unlike their European counterparts, Americans have never lacked in native film fare. They were raised on it and they developed a taste for its subjects, its pace, its moralistic values, etc.

What is so widely misunderstood in Europe, but readily recognized by those who come to the U. S. in search of helpful information, is that the resistance to imported product among the mass audience is not based on either chauvinism or feelings against any particular country. Rather it is a reflection of a spirit in a huge country, with a single language but whose public tends to be regional in its outlook and its attitudes.

### Day Dream Angles

Yet another point is that, whereas American pictures frequently mirror a highly desirable mode of living that may appear like a dream to many foreign audiences, the overseas imports in the U. S. must compete with the Hollywood attractions "strictly on the basis of" (Continued on page 78)

## Unions Re German Producer: Curt Ulrich Himself at Fault, Naively Unprepared for Gotham

### ZIMBALIST EAST FOR TALKS

He and Partner Kay Will Roll Two Indie Films

Al Zimbalist, indie producer who's teamed with David Kay in Kay-Zimbalist Productions, planes in from the Coast this week for Gotham huddles with his partner on a brace of films due to roll within the next 10 days.

Pair includes "The Baby Face Nelson Story" and a venture tentatively tagged "Jungle Massacre." Exteriors on the latter are scheduled to be done in Africa. Cast is yet to be set on both projects.

## 2d Audience Poll In Strong Kickoff

Council of Motion Picture Organizations' upcoming Audience Awards poll was given a major hypno over the past week with the acceptance by Elmer Rhoden and Leonard Goldenson of the roles of co-chairmen. Rhoden, as head of National Theatres, and Goldenson, chief of United Paramount, will influence the participation in the project of a substantial number of theatrement, it's expected. Rhoden did the job solo last year.

Public will be asked to cast ballots in lobbies on best picture, s'ars and promising players during the 10 days starting Dec. 25. To be voted upon are the pictures re-

(Continued on page 20)

European producers who come to do location shooting in New York without adequate advance preparation have only themselves to blame if their hit-and-run plans are upset.

That was the reaction in Manhattan last week in the wake of the VARIETY interview with Curt Ulrich of Germany's Berolina production outfit. Ulrich, locating for "Die Gimpel Story," complained that the foo age could have been shot 50% faster in Germany. He called New York unions "over-organized" and inefficient.

However, Ulrich's own crew—Werner Klingler the director and Russell Arnett, unit manager—last week took issue with him. Arnett particularly placed the blame squarely on Ulrich himself.

"They came over here for two weeks of shooting in New York, but allowed only three days for preparations," he said. "That's just impossible." Also, Ulrich speaks no English, and he doesn't understand union rules and regulations. No one knew just what sort of budget was allotted for the shots, nor was there any attempt to coordinate activities."

He added that, in his opinion, Ulrich got a lot more cooperation (Continued on page 22)

## London Express Rips U.S. Sharing Of Eady Fund

London, Oct. 16.

The London Daily Express devoted a leader last week to a slashing attack to American participation in the Eady Fund and concluded with the comment: "Bring this bad levy to an end."

Noting that the British government was about to impose a compulsory levy, the leader suggested that the payment of a subsidy to American-made British films was incredible. They recalled that the levy was introduced to benefit British production, but "American producers can, and do qualify for a share by making a film in Britain."

"With their proceeds of the levy, Americans are able to subsidize production. They can then sell copies of levy-aided films all over the world as American. And not a penny of the profits need be brought to this country to swell Britain's store of dollars or pay British tax," the argued.

"This they complained is how the levy is deducted from your ticket money is being used to give a competitive advantage to American films in the world market."

### MAN OF MANY POSES

20th Foreign Offices Provide a Silverstone 'Show'

Unique stunt was initiated by 20th-Fox International to hypno the final week of its overseas sales drive, devoted to associate foreign sales topper, Emanuel Silverstone. Week runs from Nov. 11 through the 17th.

Drive captain Leslie Whelan, at the N. Y. homeoffice, asked all foreign branches to send in their impressions of Silverstone to accompany their pledges for the "Champions All Week." He got back a colorful array of local artists' conceptions of Silverstone, showing him in a variety of poses and costumes.

Drawings and paintings were arranged as an exhibit at 20th last week and inspected by the brass. More important: 20th expects to hit the \$2,000,000 billings mark overseas during the Silverstone week.

### Nice Association

Omaha, Oct. 16.

Carl Hoffman, manager of the Omaha Theater, didn't kick one bit last week when admen for the United Community Fund campaign stenciled their slogan on the door of his showplace.

The UCF byword this year is, "Love Costs Money."

The title of Hoffman's current was, "The Best Things in Life Are Free."

## The Silken Affair (BRITISH)

David Niven starred in farcical comedy, with average box office prospects.

**RKO release of Dragon Films' (D**  
**eldkamp) production. Stars David N**  
**eatures Genevieve Page, Ronald Squ**  
**eatrice Straight, Wilfrid Hyde W**  
**irected by Roy Kellino; screenplay,**  
**ct. Lewis Taylor; camera, Gilbert T**  
**ditor, Richard Best; music, Peggy S**  
**ct Plaza, London. Running time**

INGS.		
Grover Tweakham	David N	
sa	Genevieve P	
arberry	Ronald Sq	
neora	Beatrice Str	
r Horace Hogg	Wilfrid Hyde W	
aggott	Howard Marion Craw	
ers' Tweakham	Dorothy Al	
Bueche	Richards Mallin	
orthington	Richard	
dy Barber	Joan S	
ceptionist	Irene H	
dge	Charles Car	
baconist	Harry L	
ective	Martin Bod	
st Operator	Colin Mor	
enry	Leonard Sh	
	John	

As an essay in farcical comedy, "The Silken Affair" is a near masterpiece. Fred Feldkamp's first excursion into British production, although he has fashioned a yarn with many amusing situations, is a long way from hitting the jackpot, with b.o. prospects around average. Robert Lewis Taylor's screenplay never pretends to be more than a lightweight, frothy affair, in which individual flaws never appear to take precedence over story construction. The picture itself makes little sense, and much of the incident falls flat. Ironically, however, there's a somewhat odd passage to give it a shot.

David Niven plays a bow-tied, hide-bound chartered accountant who has an "uncontrollable urge" to inflate the accounts of a firm of silk stocking manufacturers and to deflate the results of a rival firm of nylon manufacturers. There follows a chain of preposterous incidents, including a train wreck, until he finds himself in control of both companies.

The cause of Niven's urge is a chance meeting with Genevieve Page, who encourages him to strike a blow for freedom. As it happens, there's another character meeting a couple of days later, and just happens that she's a model for the nylon firm he's almost ruined. A particularly ridiculous aspect of the story concerns the daughter of the silk stocking business outdoes the most ardent socialite by heading a down-town organization and using her father's headquarters as a shooting gallery.

Although the film is obviously a bit over-the-top, it's a sleek in-story values, it's been even a polished production and smoothly acted by a cast which includes some top local talent. Nicot squirts himself with customary bravado. Genevieve Page, a so-so dancing Parisienne, makes a memorable hit in her British film debut. Ronald Squire, Beatrice Strairose and Wilfrid Hyde White put the necessary gloss into their respective performances. Impressive cameos also are provided by Richard Wattis and Miles Malesso. Myron

**The Flaming Teen-Ag**  
Cheapie and icky stuff about  
alcohol and dope set.

A Truman Enterprises presentation  
by Ervin S. Yeaworth-Charles Edwards  
Production. Directors, Yeaworth, E.  
Yeaworth; screenplay, Jean Yeaworth, E.  
Yeaworth; camera, John Aysing; art  
director, Bill Jersey; set, Noel Reyburn,  
Charles Barratt, Jerry Frank, Shil-  
ing Holmes. Reviewed at State Theatre,  
Longmead, Calif., Oct. 10, '56. Running  
time, 105 mins.

This ineptly-turned-out film  
attempts to base its unfoldment  
on age-indulgence in alcohol  
and hope, but misses on every  
counting must depend on mis-  
exploitation situations, where  
little may attract but returns  
are extremely spotty.

A pitch is made to give fact a documentary flavor by use of onomatopoeic spelling on modality, and responsibility of the author, resulting in so much that is not quite what it seems. The film is a pitch, in other words, the filmmaker dealing with a young child whose dad takes him out on a mission to show him the evils of drink. The second part, claiming to be the true story of a dope addict who finally becomes an evangelist, consumes the greater part of the narrative, throughout. Entire minutes is played with misrepresentation and sound.

Principals include Noel Reyburn, Ethel Barrett, Jerry Frank & Ethel Holmes, Ervin S. York & Charles. Edwards produced and directed, from the story of Jean Seaton and Ethel Barrett. The writing is credited to unknown work.



# Changing Traits of Film Row

[AS PART OF A MODERN DISTRIBUTION SETUP]

By ROBERT J. LANDRY

Film Row, yesteryear style, in the 33 principal exchange centres of the United States is visibly undergoing drastic alteration of its old physical self and operational functionalism, and some voices in the trade are already saying that the Film Row of daddy's day is or must become obsolete. This is the nub of the views manifest by "newcomer" executives identified with United Artists, RKO, Warners, Buena Vista and, it is believed, the Metro dissen- sers.

Changes to date along Film Row have varied with particular cities and tended to be gradual and piecemeal so the significance of the trend has perhaps been insufficiently noted overall. Attitudes toward the exchanges, the authority of their bosses, the proper balance of services they should render have varied with the company involved, with the state of the boxoffice generally and the attendant rise or fall of homeoffice optimism or pessimism. But those who argue that distribution must be streamlined see the old-fashioned film-selling "district" as a relic and regard the term itself, Film Row, as headed for historic rather than contemporary meaning.

"Exhibitors no longer crowd into exchanges as they once did," sums up one trade comment. "More and more the distributor's salesman or branch sales chief seeks out the buyer, whether it's a circuit or an exhibitors' pool. Such offices are generally situated in prime real estate locations far from the old Film Row."

## Down by the Tracks

There is talk nowadays about Film Row being isolated, down by the railroad tracks, hard to get to, lacking parking facilities. Picture corporations with an eye to the more desirable type of employees have to weigh this factor for they compete in the labor market with modern companies quartered in modern airconditioned buildings. A related consideration: girl workers refuse overtime if fearful of dark streets and geographic remoteness.

Several specifically trade developments have been perceptibly influencing the locationing and staffing of exchanges vis-a-vis the Film Row.

(1) Posters and trailers are now vested in National Screen Service. (Posters particularly were once an icky Film Row problem with pilferage angles.)

(2) Inflammable nitrate stock with its insurance, fire department and storage vault necessities has now been replaced by acetate stock, considerably emancipating distributors from the "warehouse" type of exchange.

(3) In a growing number of instances the "backroom services" (i.e., inspecting and repairing prints between playdates) have been given over to National Film Service.

(4) Fourthly, but perhaps most crucial consideration of all, the number of feature films made by the majors has markedly declined so that volume print traffic is not what it used to be on Film Row.

The argument that exchanges need no longer be clustered on a single street for exhibitor visits is echoed by those carriers who organized in 1947 the National Film Service. They say, in effect, "Prints are in the hands of the carriers or the exhibitors 95% of the time anyhow, so why must they be returned to the individual exchange? Why not a central service depot for all?"

One line of present day criticism of film distribution is

that it is too rigid, too bound by old methods and fear of new. This is rebutted by those who point out that the film business has an anything-but-silent partner called the Dept. of Justice and is artificially hampered in a variety of specifics. Nonetheless talk grows that the broad economic picture of American distribution is undergoing a revolution and that films as an industry has tended to lag behind the new thinking and the new strategies in business.

A revolution in the distribution of goods of all kinds has been going on in the United States since the end of World War II. This has expressed itself in the creation of new suburban shopping centres, highway trading villages, more branch stores of downtown emporia. Other evidences of the merchandising change are the discount houses, the boom in mail order clubs, the tendency of "everybody selling everything" (hardware, toys and tools in drug stores, etc.) and various forms of self-service selling and the innumerable schemes and devices of the big trademark operators to increase their share of available shelfspace in stores. The drive-in theatres are very much within the "sell everything" trend.

On every hand, from the boom in home furnishings and do-it-yourself to the fabulous growth of sponsored musical comedies and vaudeville shows at sales and industrial conventions, the American economic system is criss-crossed with new techniques in bringing products to market and stimulating their sale.

Film theatres have felt, and by their closing have aggravated, the diminished glitter of the downtown shopping areas as population shifts outward. This is visible to the naked eye in some parts of the country. Small towns and villages especially deplore the closing of a Main Street cinema, especially if it's the only one. Already there are scores of village movie houses "sponsored" by Chambers of Commerce or other civic bodies to keep them open and operating. If hardtop closings in town darken and deaden Main Street the reverse of that is the new illumination on the highways attributable to drive-ins with their surrounding clusters of eating places, ferris wheels and whatnot.

## Buena Vista Challenge

On the distribution side of the film industry undoubtedly one of the most jolting-to-tradition occurrences of recent times has been the operation of Walt Disney's Buena Vista organization. This is a mere sales skeleton or shell and in that very fact lies the challenge. Buena Vista not only has had no "backroom" service of its own. It has also contracted for the "frontroom" services of booking, cashing, collecting. As one Buena Vista exec has put it, "We've handled two releases which grossed over \$5,000,000 each without physically touching a dollar."

Meanwhile there has been intermittent talk and a few instances of distributors merging two exchange areas and servicing them both from one city for economy. That's part of the "trend" toward modernizing cost control in distribution. Buena Vista again is cited, its sales costs reportedly having been but 12% of gross volume.

To what extent fresh minds from Wall Street, or the tire business, or more orthodox businesses are determining the pattern of the new distribution is a matter of opinion. Banker views will undoubtedly become more insistent unless or until the boxoffice is more steadily satisfactory.

Through the decades various schemes, to lower sales costs have been proposed or experimentally tried, among them selling features by mail. None have removed the importance of personal contact by a knowledgeable sales-

man. Some sales chiefs discount the Buena Vista example as fully valid, reasoning that what is fine for occasional specials won't do for a schedule of 20 to 30 annual releases.

Counterpoints against disturbing status quo in Film Row as traditionally organized have been made by, among others, Alex Harrison, the new sales generalissimo of 20th Fox. He has stated that his company has now reduced selling costs in the field enough to raise doubts of worthwhile further economies by transferring "backroom" operations. Harrison qualified his comment by adding, "of course one does not speak for next year's set of circumstances."

Currently the Motion Picture Assn. of America is moving toward a general management survey involving sales operations in the field and there is new talk of a central shipping centre in Manhattan, which idea comes up periodically.

It's also cited that Paramount closed an exchange (Portland, Ore.) only to decide subsequently that the loss in revenue represented an unwise economy. This fear lurks among the distributors and aggravates the go-slow tendencies as to reform.

## Role of the Carriers

Airconditioning is of importance today in exchanges and film-handling depots. Ditto new types of inspection gear to replace primitive hand-turned spoolings. Where an exchange "backroom" is set up to handle 100,000 feet of film but fewer releases mean that only 50,000 feet need be serviced, a problem in efficiency and economy obviously arises.

The servicing of prints is a seven-days-a-week task. So is the trucking of prints to exhibitors. With today's costs for widescreen and Technicolor prints, lost time in inspection and repair is a luxury which cannot be afforded. Frequently overlooked is the fact that film deliveries established America's only regular scheduled daily truck runs (usually leaving around 5 a.m.) and one shipper has asserted that without this system alternate delivery methods would cost, minimally, \$28,000,000 more annually to the theatres. Nowadays the same trucks also carry other timely or rush items as newspapers, magazines, perishable drugs, etc. (Film truckers have a unique position in distribution since they "work" for the exhibs. Incidentally they tend to be prominent in Variety clubs.)

National Film Service Inc., a brainchild of the Philadelphia industrialist and Democratic political power, James P. Clark, has come to the fore in the "backroom" service. Although now 10 years old and having had something of an up-and-down history since then, it has secured exclusive contract status with United Artists, RKO and Buena Vista and has partial and experimental local contracts with some other national distributors.

As stated, there is by no means complete unanimity among sales chiefs and distribution operating heads as to divestment of the backroom facilities but discussions have been taking up a lot of time during the past year. Print inspection in the exchanges, or in the depots of National Film Service, as the case may be, is by members of the IATSE. This union is apparently neutral in attitude to the changeover due to the fact that Clark and his executive vice president Chester Ross of New York have gone out of their way to absorb all exchange employees where backroom operations have been transferred. Tenure and pension rights have been protected and efforts made to allay discharge fears. That fears do arise and meetings to mollify them become necessary is conceded.

## Alfred Starr, Unusual Exhib, Dies at 58

### A Highbrow and Wit He Ran Family's Chain Of Negro Film Houses

Nashville, Oct. 16.

Alfred Starr, 58, managing partner of the Bijou Amusement Co. and former president of Theatre Owners of America, died here suddenly yesterday (Mon.) of a heart attack. Starr, apparently in good health, arrived at his office as usual. He was stricken at his desk shortly before 11:30 a.m.

TOA is sparking a move for the erection of a permanent motion picture industry memorial honoring Starr at the Nashville (Tenn.) Children's Museum, of which Starr had been treasurer and trustee.

In the exhibition field for 30 years as operator of the family-held 50-theatre circuit of Negro houses in the Southeast and Southwest Starr was an extremely articulate and influential industry leader. The scope of his knowledge and interests extended far beyond the exhibition field.

Soft-spoken, witty, and intellectual, Starr's "egghead" inclinations sometimes seemed out of place in the rough and tumble world of the motion picture industry. His quips and general comments often perked up dull press conferences. He was one of the favorite exhibition leaders among trade paper reporters.

Starr was in New York last month for the annual TOA convention and played a leading role in the deliberations. Although a serious-minded individual with an impressive educational background, he displayed a fun-loving quality that delighted his colleagues.

A music and opera lover, he never failed to visit a Metopera performance during his frequent visits to New York. He was also instrumental in bringing cultural activities to Nashville, being the founder of the Nashville Symphony Orchestra. He was also active in local civic and charity affairs. He was president of the Nashville Community Chest, treasurer and trustee of the Nashville Children's Museum, and incorporator of the Nashville Educational Television Foundation.

Starr was educated at Vanderbilt, Harvard, and the University of Dijon in France. He was a college professor for a period, having taught mathematics at Peabody College in Nashville. He was a member of the board of alumni advisors of Haryard, on the lay advisory committee of Vanderbilt Medical School, and on the board of directors of the Will Rogers Memorial Hospital.

Starr was president of TOA in 1952-53; chairman of the executive committee and board of directors, 1953-54; and chairman of the executive committee, 1954-55, 1955-56.

## LANG VISITS BROOKLYN!

Hey, There Really Are Trees, Reports Musical's Director

Director Walter Lang went back to Brooklyn last week to scout locations for the musical film version of "A Tree Grows in Brooklyn," a picture to be, lensed entirely at the 20th-Fox studios.

Having been in Brooklyn last in 1924, Lang said he was frankly surprised at the number of trees he did find there anno 1956. However, he added, he just wanted to absorb the atmosphere for authenticity's sake. "Shooting on the streets in New York is really quite a chore," he conceded. "We make better time, and get quite as realistic effects, doing the job on the backlot."

"Tree" will roll next summer. No composer has as yet been picked to write the music for it. Lang said that, prior to undertaking the musical, he'd handle the directing chores on 20th's "Desk Set." It's being thoroughly re-written from the stage play and Spencer Tracy and Katherine Hepburn are interested in taking the lead parts. Point of the rewrite is to boost the importance of the efficiency expert in the story. On Broadway, attention was focussed on Shirley Booth.

Lang, who directed the successful "King and I" for 20th, reported that the entire turner had to be post-recorded since the noise emanating from the 55m CinemaScope camera was too great to allow mikes on the set. "Even with a blimp, the noise is too great. It comes out through the thing, last night in front of the big camera lens," he said.

## Pictures Pitched Only at Urban Keys Called Opium Smoke By Myers

Winchendon, Mass., Oct. 16.

"The dream of confining pictures to the big first-run theatres charging stage show prices is an opium eater's dream," Abram F. Myers, general counsel of Allied States Assn., declared here yesterday (Mon.) in an address to the annual convention of the Independent Exhibitors of New England, an Allied affiliate.

All exhibitors, including the large circuits, Myers maintained, must learn that the motion picture industry must remain mass entertainment in order to survive and "must be made available to everyone, everywhere."

Outlining the dangers of conversion from mass to a class entertainment medium, Myers noted that those advocating the change have overlooked many essential factors that will destroy their scheme. He asked, for example, what would happen if a film failed to click in a showcase theatre because the film might be too naive for sophisticated big city audiences. There will be, Myers stressed, no independent sub-run or smalltown houses left to contribute film rentals and cushion the loss.

He also posed the problem of the important grassroots support should the Federal government or state legislatures eye the industry as tax bait. "Despite all claims to the contrary," Myers noted, "all tax-fights have been, and always will be won at the grassroots." Myers said exhibitors were

"dumbfounded" by the Senate Small Business Subcommittee's position that it would be unfair to permit the circuits to make pictures as long as the film companies are prohibited from owning theatres. "It ignores the long history of wrongdoing by the film companies which led to the divorce-ment decrees," he said, "and overlooks the fact that the circuits would get off to a fresh start under adequate safeguards against the abuses which got the film companies into trouble." Myers maintained that if the film companies had operated under such safeguards prior to the recent decrees, there would have been no need for divorce.

The Allied official said he did not know how seriously the Dept. of Justice will regard the "ill-advised passage" in the Senate group's report. "It is not supported by law, logic or a proper sense of fair play," he said. "It is restrictive of trade and if imposed by private interests instead of the Federal government would be violative of the Sherman Act."

He urged exhibitors to protest the Senate group's recommendation and to call on the Dept. of Justice to amend the decrees so that the formerly-affiliated circuits may produce pictures. "Here is the point," Myers said, "at which helpful cooperation between the independent exhibitors and the major circuits, based on a community of interests, may properly begin."

# L.A. Uneven; 'Unknown' Big 120G In 13 Spots; 'Silent' Fancy \$9,000, 'Flaming' Women' 10G, 'Bus' 21G

Los Angeles, Oct. 16.  
Local telecasting of Metro's "30 Seconds Over Tokyo" last Friday (12) had surprisingly little effect of the film boxoffice here. Cinemas with good to strong bills enjoyed nifty biz while those with weak programs weren't doing anything anyway. French-lensed "Silent World" is heading for fairly \$9,000 or near at Fox Beverly in first round.

"Toward the Unknown" looks stout \$30,000 or more in three theatres plus \$90,000 or over in two nabes and eight drive-ins. Surprising \$10,000 is seen for exploitation bill, combo of "Flaming Teen-Age" and "Lost Women" at State. "The Boss" is light \$13,000, and in three houses while "Port Afrique" shapes near \$10,000, adding little to first-run receipts currently. Some holdovers are doing okay this round, "Tea and Sympathy" being neat at Pantages in second week, and "War and Peace" socko in eighth session.

**Estimates for This Week**  
Fox Beverly (FWC) (1,334; 90-\$1.50) "Silent World" (Col). Fancy \$9,000 or near. Last week, sub-run.  
Hillstreet (RKO) (2,752; 80-\$1.25) "First Traveling Saleslady" (RKO) and "Deadly Sin" (UA). Sad \$4,500. Last week, with Vogue.  
"Proud and Profane" (Par) and "Spy Chasers" (AA) (2d wk), \$9,000.  
State (UATC) (2,404; 80-\$1.25) "Flaming Teen-Age" (Indie) and "Lost Women" (Indie). Surprising at okay \$10,000. Last week, with Hawaii.

Downtown Paramount, Vogue, Wiltern (ABPT-FWC-SW) (3,300; (Continued on page 20)

## K. C. Sluggish; 'Gold Cad' Passable \$8,500, 'Things' Fair 9G, 'Peace' 10G, 2d

Kansas City, Oct. 16.  
Pace is sluggish as it has been for the past few weeks, leader among newcomers being "Solid Gold Cadillac" at the Midland. It's only okay. "The Boss" at the Roxey is so-so. "Best Things in Life Are Free" is disappointing at four Fox Midwest houses. "War and Peace" in second week is close to pace of initial stanz. "Fantasia" in south-side Brookside Theatre shapes plenty strong. Weather continues unusually dry and warm for fall season and is no help at boxoffice.

**Estimates for This Week**  
Glen, Shawnee, Leawood (Dickinson) (700; 75-90) cars, 5,000 cars, 75c. "Desperate Women" (Indie) and "Devil Girl from Mars" (Indie). Fair \$6,000, as circuit switches from usual 4-theatre hookup to three for this first-run. Last week, with Dickinson in combo, "Strange Intruder" (AA) and "Cruel Tower" (AA), \$9,000.

Kimo (Dickinson) (504; 75-90) "Private's Progress" (DCA) (2d wk). Pleasant \$1,500. Last week, \$2,000.

Brookside (Fox Midwest) (1,081; 75-90) "Fantasia" (BV) (reissue). Bad family trade, great at \$6,500; holds. Last week, subsequent-run.

Midland (Loew) (3,500; 60-80) "Solid Gold Cadillac" (Col) and "Secret of Treasure Mountain" (Col). Firm \$8,500. Last week, "Tea and Sympathy" (M-G) (2d wk), \$5,500.

Missouri (SW) (1,194; \$1.20-\$2) "This Is Cinerama" (Cinerama) (18th wk). Holds strong at \$16,000. Stays on. Last week, same.

Paramount (United Par) (1,900; 75-\$1.25) "War and Peace" (Par) (2d wk). Staying power good with \$10,000; could get third stanza. Last week, \$12,000.

Roxy (Durwood) (879; 75-90) "The Boss" (UA). So-so \$4,000. Last week, "Reprisal" (Col), \$4,500.

Rookhill (Little Art Theatres) (750; 75-90) "Lust for Life" (M-G) (3d wk). Acceptable \$2,000; holds. Last week, \$3,000.

Uptown, Esquire, Fairway, Granada (Fox Midwest) (2,043; 820; 700; 1,217; 75-90) "Best Things in Life" (20th) and "Massacre" (20th) at Esquire and Granada. Fair \$9,000. Last week, "Pillars of Sky" (U) and "Behind High Wall" (U) at Esquire and Granada, \$10,000.

Vogue (Golden) (550; 75-90) "Crowded Paradise" (Indie) and "To Paris With Love" (Indie). Fair \$1,500. Last week, "Since You Went Away" (SRO) (reissue), same.

## Broadway Grosses

**Estimated Total Gross**  
This Week ..... \$671,900  
(Based on 20 theatres)  
Last Year ..... \$509,100  
(Based on 22 theatres)

## 'Peace' Powerful \$18,000, Prov. Ace

Providence, Oct. 16.  
"War and Peace" is leading the main stem houses currently. At the Strand, it looks socko. All others are on the strong side with "Back From Eternity" at RKO Albee and "The Last Wagon" at Majestic shaping best. "Solid Gold Cadillac" at Loew's State is barely good.

**Estimates for This Week**  
Albee (RKO) (2,200; 60-85) "Back From Eternity" (RKO) and "Female Jungle" (Indie). Peppy \$9,000. Last week, "She-Creature" (AIP) and "It Conquered World" (Indie), \$10,000.  
Majestic (Fay) (2,200; 60-80) "Last Wagon" (20th) and "Barefoot Battalion" (20th). Strong \$9,000. Last week, "Burning Hills" (WB) and "Amazon Trader" (WB), \$10,500.  
State (Loew) (3,200; 60-80) "Solid Gold Cadillac" (Col). Good \$9,000. Last week, "Tea and Sympathy" (M-G) (2d wk), \$10,000.  
Strand (Silverman) (2,200; 80-\$1.25) "War and Peace" (Par). Jamming them in for socko \$18,000 or close. Last week, "Cha, Cha, Cha, Boom" (Col) and "Spin Dark Web" (Col), \$3,000.

## 'Seed' Sockeroo 10G, Seattle; 'Texan' 9G

Seattle, Oct. 16.  
Best bet among newcomers here this session is "Bad Seed" which looms very big at Music Hall. "Toward the Unknown" looks barely good at Orpheum but "Lust for Life" is jolly at bandbox Music Box. "Solid Gold Cadillac" is smash in third Fifth Avenue week. "First Texan" looms swell at Coliseum.

**Estimates for This Week**  
Coliseum (Evergreen) (1,870; 90-\$1.25) "First Texan" (AA), and "Hold Back Night" (AA). Swell \$9,000 or over. Last week, "Best Things" (20th) and "Wetbacks" (Indie), \$9,800.

Fifth Avenue (Evergreen) (2,500; (Continued on page 20)

## Hub Hotsy; 'Gold Cad' Lively \$18,000, 'Unknown' 19G 'Peace' Mighty 25G

Boston, Oct. 16.  
Biz is still on upswing at the boxoffice here despite competitiveness of five legit shows, biggest number ever at one time in Hub. "War and Peace" continues to lead the town in third round at the Metro-politan with a mighty \$35,000. "Solid Gold Cadillac" paces newcomers at the Astor, on a lively session. It says on "Beyond Reasonable Doubt" is okay at Memorial. "Toward the Unknown" is shaping smooth at Paramount and Fenway. "Ambassador's Daughter" is fine at State and Orpheum. "Seven Wonders of World" will break house record in eighth frame at the Cinerama. "La Strada" looms big at the Kenmore in second week.

**Estimates for This Week**  
Astor (B&C) (1,500; 75-\$1.25) "Solid Gold Cadillac" (Col). Second week begins tomorrow (Wed.). First week, lively \$18,000.  
Beacon Hill (Beacon Hill) (678; 90-\$1.25) "Fantasia" (BV) (reissue). Smash \$15,000. Last week, \$18,000.  
Cinerama (Cinerama Productions) (1,354; \$1.25-\$2.65) "Seven Wonders of World" (Cinerama) (8th wk). Torrid \$36,000. Breaking records with three capacity houses during week. Last week, \$34,000.  
Exeter (Indie) (1,200; 60-\$1.25) "Private's Progress" (DCA) (7th wk). Oke \$5,000. Last week, \$7,000.

## 'Gold Cad' Boff \$16,000, Port; 'Unknown' Nice 7G

Portland, Ore., Oct. 16.  
First-run biz continues to perk despite the warm weather here. Nearly all downtown houses have good product backed up with nifty campaigns. "Attack" stays for an okay second round at the Paramount. "Fantasia" hold for a third hefty week at the Guild. "Solid Gold Cadillac" is the smash new entry playing the Fox. "Toward the Unknown" shapes nice at Broadway.

**Estimates for This Week**  
Broadway (Parker) (1,875; 90-\$1.25) "Toward the Unknown" (WB) and "African Manhunt" (Indie). Nice \$7,000 or over. Last week, "Back From Eternity" (RKO) and "River Pirates" (BV), \$3,300.  
Fox (Evergreen) (1,538; \$1-\$1.50) "Solid Gold Cadillac" (Col) and "While City Sleeps" (Col). Whopping \$16,000. Last week, "Moby Dick" (WB) (3d wk), \$7,400.  
Guild (Indie) (400; \$1.25) "Fantasia" (BV) (reissue) (3d wk). Nights and weekends only. Hot \$5,000. Last week, \$6,100.  
Liberty Hamrick (1,890; 90-\$1.25) "Lisbon" (Rep) and "Ta-ta Incident" (Rep). Slim \$5,000 in 6 days. Last week, "Tea and Sympathy" (M-G) and "Behind High Wall" (U) (2d wk), \$7,100.  
Orpheum (Evergreen) (1,600; \$1-\$1.25) "1984" (Col) and "The Gamma People" (Col). Modest \$6,000. Last week, "Best Things in Life" (20th) and "He Laughed Last" (Col) (2d wk), \$6,900.  
Paramount (Port-Par) (3,400; 90-\$1.25) "Attack" (UA) and "Star of India" (UA) (2d wk). Okay \$6,000. Last week, \$3,700.

## 'Cad' Golden 14G, D.C.; 'Tea' 19G, 2d

Washington, Oct. 16.  
Despite the predominance of holdovers, main stem biz is very good currently. Part of this is attributable to entry of two sharp newcomers, "Solid Gold Cadillac," terrific at the Trans-Lux, and "La Strada," sock at the Plaza. Former is paving the way for such hefty holdovers as "War and Peace," in third stanza at Capitol, and "Tea and Sympathy," in 2d week at Loew's Palace, are also helping.

**Estimates for This Week**  
Ambassador (SW) (1,490; 70-90) "Toward the Unknown" (WB) (2d wk). Okay \$4,500. Last week, \$6,500.  
Capitol (Loew) (3,434; 90-\$1.50) "War and Peace" (Par) (3d wk). Weekday schedule cut to three shows daily, but still firm at \$20,000. Last week, \$26,000. Stays.  
Columbia (Loew) (1,174; 70-80) "Attack" (UA) (2d wk). Pleasing \$6,500 after \$11,000, opener. May go another week.  
Dupont Loepert (372; 90-\$1.15) "The Killers" (U) (reissue). Fair (Continued on page 20)

## 'Julie' Sweet \$16,000, Cincy; 'Cad' Crisp 11G, 'Peace' Whopping 16G, 2d

### Key City Grosses

**Estimated Total Gross**  
This Week ..... \$2,725,700  
(Based on 23 cities and 235 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year ..... \$2,646,300  
(Based on 23 cities and 228 theatres.)

## 'Cad' Tidy \$26,000 In Mild Philly

Philadelphia, Oct. 16.  
Indian summer weather and President Eisenhower's Saturday night birthday party plus election campaign are among things blamed for boxoffice drop here currently. "Solid Gold Cadillac" is top newcomer at Mastbaum in point of money but below expectations. "Burning Hills" had to be bolstered with two features but still is milding at Stanton. "Riff" is rated good at Trans-Lux. "Attack" is strong in third round at Viking. "Lust For Life" is stout in second stanza at Studio.

**Estimates for This Week**  
Arcadia (S&S) (526; 99-\$1.80) "High Society" (M-G) (8th wk). Okay \$9,000. Last week, \$11,500.  
Boyd (SW) (1,430; \$1.25-\$2.60) "Wonders of World" (Cinerama) (25th wk). Fancy \$14,000. Last week, \$14,500.

Fox (20th) (2,250; 75-\$1.80) "Bus Stop" (20th) (3d wk). Trim \$11,000. Last week, \$14,000.

Goldman (Goldman) (1,250; 65-\$1.35) "Toward the Unknown" (WB) (2d wk). Fair \$3,000. Last week, \$10,000.

Green Hill (Serena) (750; 75-\$1.25) (closed Sundays) "Private's Progress" (DCA) (2d wk). Brisk \$4,300. Last week, \$5,200.

Mastbaum (SW) (4,370; 90-\$1.49) "Solid Gold Cadillac" (Col). Tidy \$26,000 or over. Last week, "Bad Seed" (WB) (5th wk), \$8,500.

Midtown (Goldman) (1,000; \$1.20-\$2.80) "Oklahoma" (Magna) (7th wk). Benefits helped this to big \$13,500. Last week, \$13,000.

Randolph (Goldman) (2,250; 99-\$1.49) "Tea and Sympathy" (M-G) (3d wk). Good \$14,500. Last week, \$16,000.

Stanley (SW) (2,900; 99-\$1.80) "War and Peace" (Par) (4th wk). Slipping to \$11,000. Last week, \$14,000.

Stanton (SW) (1,433; 99-\$1.49) "Burning Hills" (WB). Dull \$7,500. Last week, "Port Afrique" (Col) and "Cha, Cha, Cha, Boom" (Col), \$7,000.

Trans-Lux (T-L) (500; 99-\$1.80) "Riff" (Indie). Good \$5,500. Last week, "Trapeze" (UA) (15th wk), \$2,700.

Viking (Sley) (1,000; 75-\$1.49) "Attack" (UA) (3d wk). Strong \$8,200. Last week, \$11,000.

World (Pathe) (499; 99-\$1.49) "House of Records" (2d wk). Quiet \$3,500. Last week, \$4,000.

Studio (Goldberg) (400; 99-\$1.49) "Lust for Life" (M-G) (2d wk). Stout \$10,000. Last week, \$11,000.

## 'Peace' Potent \$15,500, Balto; 'Cad' Bright 10G

Baltimore, Oct. 16.  
Two new entries are topping the current state here this week. "Solid Gold Cadillac" is strong at the Hipp. "War and Peace" is pleasing at the Stanley but way below hopes. "Attack" is holding to a fairish pace in second round at the New. "Francis in Haunted House" fared mildly at the Mayfair. "Lust For Life" is a staunch holdover in a second stanza at the Little.

**Estimates for This Week**  
Century (Fruchman) (3,000; 50-\$1.25) "Best Things in Life" (20th) (2d wk). Modest \$6,000 after \$7,500 opener.

Cinema (Schwaber) (460; 50-\$1.25) "Fruits of Summer" (Indie). Okay \$3,500. Last week, "Bullfight" (Indie) (2d wk), \$2,000.

Film Centre (Rappaport) (890; \$1.50-\$2.50) "Oklahoma" (Magna) (3d wk). Nice \$6,500 after \$6,000 last week.

Five West (Schwaber) (460; 50-\$1.25) "Secrets of Reef" (Indie) (2d wk). Fairish \$2,500 after \$3,500 opener.

Harbortown (Rappaport) (2,100; \$1.50-\$2.50) "Attack" (UA) (2d wk). Fairish \$3,500 after \$3,000 last week. (Continued on page 20)

Cincinnati, Oct. 16.  
Prem of "Julie" and homecoming of Doris Day, film star, is topping the city this week with a swell Albee figure. Another new bill, "Solid Gold Cadillac," is smooth Keith's winner. "Beyond Reasonable Doubt" shapes mildly at the Grand. "War and Peace" maintains fast tempo in second week at the Palace. "Seven Wonders" continues strong in 19th week although off from last week. City officials and civic groups joined in three-day carpet rolling celebration for Miss Day's visit to her nativity and send-off of her latest screen work.

**Estimates for This Week**  
Albee (RKO) (3,100; 75-\$1.25) "Julie" (M-G). World preeming in home town of Doris Day, star of pic, at swell \$16,000. Last week, "Power and Prize" (M-G), \$9,500.  
Capital (Ohio Cinema Corp.) (1,376; \$1.20-\$2.65) "Seven Wonders of World" (Cinerama) (19th wk). Hefty \$24,000 or near despite dip from last week's \$26,000.

Grand (RKO) (1,400; 75-\$1.10) "Beyond Reasonable Doubt" (RKO) and "Murder on Approval" (RKO). Mild \$4,500. Last week, "Satellite in Sky" (WB) and "River Changes" (WB), same.

Keith's (Shor) (1,500; 75-\$1.25) "Solid Gold Cadillac" (Col). Fancy \$11,000. Holds. Last week, "Best Things in Life" (20th) (2d wk), \$8,200.

Palace (RKO) (2,600; 90-\$1.50) "War and Peace" (Par) (2d wk). Tall \$16,000 or close after \$18,000 kickoff. Holds a third.

## 'Gold Cad' Pleasing 9G, L'ville; 'Wagon' Oke 8½G, 'Bridey' Smooth \$6,000

Louisville, Oct. 16.  
Current week is shaping about average, with strong product on tap at most situations. Weather still is summerlike. Billy Graham Evangelistic Crusade at State Fair Coliseum now is in its third week to near-capacity crowds. "Solid Gold Cadillac" at Loew's is fairly good in nine days. "Last Wagon" at the Rialto just okay as is "Bridey Murphy" at the Kentucky.

**Estimates for This Week**  
Brown (Fourth Avenue-Loew) (1,000; \$1.50-\$2) "Oklahoma" (Magna) (6th wk). Fine \$10,000 about on par with last week.

Kentucky (Switlow) (500; 50-85) "Bridey Murphy" (Par) and "Fighting Trouble" (Par). Oke \$6,000. Last week, "Killers" (U) and "Sleeping City" (U) (reissues), \$5,000.

Mary Anderson (People's) (1,000; 50-85) "Toward the Unknown" (WB) (2d wk). Trim \$6,000 after first week's \$9,000.

Rialto (Fourth Avenue) (3,000; 50-85) "Last Wagon" (20th) and "Barefoot Battalion" (Indie). Okay \$8,500. Last week, "Best Things in Life" (20th), \$12,000.

State (Loew's) (3,000; 74-99) "Solid Gold Cadillac" (Col). Satisfactory \$9,000 in 9 days. Last week, "Tea and Sympathy" (M-G) (2d wk 5 days), \$3,500.

St. Louis, Oct. 16.  
Biz is only fair here this session at first-runs as holdovers continue to hold spotlight. "Ambassador's Daughter," one of newcomers, looms nice at Orpheum. "War and Peace" continues good after a fine first stanza. Same applies to "Tea and Sympathy." "Seven Wonders of World" continues nicely in 25th round at Ambassador. Fine, outdoor weather over past weekend slowed down activity at the wickets.

**Estimates for This Week**  
Ambassador (Indie) (1,000; \$1.20-\$2.40) "Seven Wonders of World" (Cinerama) (25th wk). Fine \$14,000. Last week, \$14,100.

Esquire (Indie) (1,400; 75-90) "Yagabond King" (Par) (2d wk). Mild \$3,000 after \$5,000 opening frame.

Fox (F&M) (5,000; 51-75) "Last Wagon" (20th) and "Cry in Night" (WB). Opened today (Tues.). Last week, "Solid Gold Cadillac" (Col) and "He Laughed Last" (Col), okay \$16,000.

Loew's (Loew) (3,221; 50-85) "Tea and Sympathy" (M-G) (2d wk) and \$9,000 following \$17,000 initial session.

Missouri (F&M) (3,500; 51-75) "Solid Gold Cadillac" (Col) and "Laughed Last" (Col) (m.o.). Opened today (Tues.). Last week, "Best Things in Life" (20th) and "He Laughed Last" (Col), okay \$16,000.

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Esquire (Indie) (1,400; 75-90) "Yagabond King" (Par) (2d wk). Mild \$3,000 after \$5,000 opening frame.

Fox (F&M) (5,000; 51-75) "Last Wagon" (20th) and "Cry in Night" (WB). Opened today (Tues.). Last week, "Solid Gold Cadillac" (Col) and "He Laughed Last" (Col), okay \$16,000.

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Missouri (F&M) (3,500; 51-75) "Solid Gold Cadillac" (Col) and "Laughed Last" (Col) (m.o.). Opened today (Tues.). Last week, "Best Things in Life" (20th) and "He Laughed Last" (Col), okay \$16,000.

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Ambassador (Indie) (1,000; \$1.20-\$2.40) "Seven Wonders of World" (Cinerama) (25th wk). Fine \$14,000. Last week, \$14,100.

# Chi Biz Modest; 'Things' Fair 28G, 'Cry'-'Satellite' Okay 18G, 'Peace' High \$42,000, 'Cadillac' 31G, Both 2d

Chicago, Oct. 16.  
First-run biz here continues at a medium level, with no standout owners this frame and few such holdovers.

At the Oriental, "Best Things in Life are Free" should do a fair \$28,000 in first week. "Cry in Night" and "Satellite in Sky" combo is okay \$18,000 in same round at Roosevelt.

"Wilderness" looks sock \$8,000 in Monroe opener. "French Touch" shapes nifty \$4,700 at Carnegie in first.

"War and Peace" continues smash in second stanza at the State-Lake and "Solid Gold Cadillac" is good in same week at the Chicago. "Lust for Life" stays lusty in the second week at the Loop.

"The Mountain" is doing nicely in second Esquire frame. Double bill of "Last Wagon" and "Leather Saint" stays solid in second at the Grand.

"Tea and Sympathy" is a weakish brew in fourth United Artists week. "High Society" stays high in the seventh at the Woods. At the Palace, "Cinerama Holiday" is still torrid in 69th week.

**Estimates for This Week**  
Carnegie (Telem.) (480; 95) — "French Touch" (Indie) Hotsy \$4,700. Last week, "Secret of Reef" (Cont) (4th wk), \$2,200.

Chicago (B&K) (3,900; 98-\$1.25) — "Solid Gold Cadillac" (Col) (2d wk). Okay \$31,000. Last week, \$38,000.

Esquire (H&E Balaban) (1,400; \$1.25) — "The Mountain" (Par) (2d wk). Big \$11,000. Last week, \$14,000.

Grand (Indie) (1,200; 98-\$1.25) — "Last Wagon" (20th) and "Leather Saint" (Par) (2d wk). Plump \$7,500. Last week, \$14,000.

Loop (Telem.) (606; 90-\$1.25) — "Lust for Life" (M-G) (2d wk). Big \$16,500. Last week, \$17,000.

McVickers (JL&S) (1,580; \$1.25-\$3) — "Oklahoma" (Magna) (42d wk). Bright \$17,000. Last week, \$16,000.

Monroe (Indie) (1,000; 67-87) — "These Wilder Years" (M-G). Nice \$8,000. Last week, "Untamed" (Continued on page 20)

## Holdovers Hurt Mpls. But 'Gold Cad' Lush \$11,000; 'Peace' Great 20G, 2d

Minneapolis, Oct. 16.  
Holdovers outnumber newcomers currently, but the Loop still is showing plenty of life, what with "Solid Gold Cadillac," one of three new bills, doing a nifty boxoffice job, and "War and Peace" holding up strongly in its second stanza. It's also the second week for "Ambassador's Daughter" while "Seven Wonders of World" is racking up its 11th stanza and "Tea and Sympathy" and "Best Things in Life" are in their third ones. The week-end Minnesota U-Northwestern football game, pulling some 60,000, brought in many transients.

**Estimates for This Week**  
Cen. (S-W) (1,150; \$1.75-\$2.65) — "Seven Wonders of World" (Indie) (11th wk). Holds at \$20,000. Last week, \$20,000.

Gopher (Berger) (1,000; 85-90) — "Power and Prize" (M-G). Well enough liked but going is slow at \$3,500. Last week, "The Boss" (UA), \$2,400.

Lyric (Par) (1,000; 85-90) — "Best Things in Life" (20th) (3d wk). Mild \$3,500. Last week, \$4,500.

Radio City (Par) (4,100; 90-\$1.50) — "War and Peace" (Par) (2d wk). For second successful week will lead the city. Word-of-mouth and hefty campaign are helping. Discount coupons bringing in many from the schools. Smash \$20,000. Last week, \$24,500.

RKO Orpheum (RKO) (2,800; 75-90) — "Solid Gold Cadillac" (Col). Crisp praise and highly favorable word-of-mouth likely to keep turnstiles moving briskly. Healthy \$11,000. Last week, "Satellite in Sky" (WB) and "Seven Men From Now" (WB), \$5,500.

RKO Pan (RKO) (1,650; 75-90) — "Great Day in Morning" (RKO) and "I've Lived Before" (U). Tepid \$3,200. Last week, "Outside the Law" (U) and "Behind High Wall" (U), \$3,000.

State (Par) (2,300; 85-90) — "Tea and Sympathy" (M-G) (3d wk). There's still life in this at good \$6,500. Last week, \$7,500.

### Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

## 'Peace' Wonderful \$21,000 Tops Pitt

Pittsburgh, Oct. 16.

Although the week's big one, "War and Peace," is doing okay judged by normal money standards, picture's still something of a disappointment at Penn considering advanced prices and all-out campaign. "Solid Gold Cadillac" shapes impressive at Harris and will stick around while second stanza of "Best Things in Life Are Free" at Fulton rates a third. "Lust for Life" continues on up-grade at Guild.

**Estimates for This Week**  
Fulton (Shea) (1,700; 90-\$1.25) — "Best Things in Life" (20th) (2d wk). Musical getting break here in midst of some heavy fare; fine \$9,000. Stays again. Last week, \$12,000.

Guild (Green) (500; 85-99) — "Lust for Life" (M-G) (4th wk). Excellent \$3,500, and plenty hefty at this stage of run. Last week, \$4,100.

Harris (Harris) (2,165; 80-\$1.25) — "Solid Gold Cadillac" (Col). Lofly \$12,000, and stays. Last week, "Storm Center" (Col), \$4,000.

Nixon (Rubin) (1,700; \$1.25-\$2.40) — "Oklahoma" (Magna) (20th wk). Continuing to dip some. About \$6,500. Last week the same.

Penn (UA) (3,300; 99-\$1.50) — "War and Peace" (Par). Not up to hopes. Should do \$21,000, good money albeit under that scale and build-up promise. It'll be around a few weeks. Last week, "Tea and Sympathy" (M-G) (2d wk), \$14,500, with help from a sneak preview of "Friendly Persuasion" (AA).

Squirrel Hill (SV) (85-99) — "Richard III" (Loper). Great reviews and strong campaign apparently aren't selling. Not more than \$2,500, rather ordinary here. Previous tv exposure no doubt had something to do with this. Last week, "Mme. Butterfly" (IFE) (2d wk), \$1,200.

Stanley (SW) (3,800; 65-99) — "Cry in Night" (WB). Won't do \$6,000, mighty sad. Last week, "Toward Unknown" (WB), \$9,000.

Warner (SW) (1,365; \$1.25-\$2.40) — "Seven Wonders of World" (Cinerama) (26th wk). Still one of wonders of local box office. Up a bit again with extra matinee on Columbus Day and edging \$17,000. Last week, \$16,000.

### 'Gold Cad' Bright 6G, Omaha; 'Prize' \$4,500

Omaha, Oct. 16.  
"Solid Gold Cadillac" is topping first-run biz here in current week, being the lone opener to show real wicket strength. It is rated fancy at the Brandels. "Power and Prize" is okay at State but "Canyon River" looks light at Canyon. "Best Things in Life Are Free" is fair in second stanza at the Omaha.

**Estimates for This Week**  
Brandels (RKO) (1,000; 75-90) — "Solid Gold Cadillac" (Col) and "He Laughed Last" (Col). Fancy \$6,000. Last week, "Reprisal" (Col) and "Secret Treasure Mountain" (Col), \$2,500.

Omaha (Tristates) (2,000; 75-90) — "Best Things in Life Free" (20th) (2d wk). Experiencing let-down to fair \$4,000 after \$7,500 debut.

Orpheum (Tristates) (2,890; 75-90) — "Canyon River" (AA) and "Naked Hills" (AA). So-so \$6,000. Last week, "Last Wagon" (20th) and "Queen of Babylon" (20th), \$6,500.

State (Goldberg) (360; 75-90) — "Power and Prize" (M-G) and "Canyon River" (AA) and "Sympathy" (M-G) (2d wk), \$3,500.

## 'Bandido' Okay \$13,000, Buff.; 'Hot-Rod' Hep 14G

Buffalo, Oct. 16.  
Local boxoffice take looks only fair this week. "Bandido" looks okay at the Buffalo while "Hot-Rod Girl" shapes dandy at Paramount. Elsewhere things are not so good excepting that both "Seven Wonders of World" and "Oklahoma" continue with fancy takings.

**Estimates for This Week**  
Buffalo (Loew) (3,000; 60-85) — "Bandido" (UA) and "Gun Brothers" (Indie). Okay \$13,000. Last week, "Tea and Sympathy" (M-G) (2d wk), \$11,000.

Paramount (Par) (3,000; 50-80) — "Hot Rod Girl" (Indie) and "Girls in Prison" (Indie). Dandy \$14,900 or over. Last week, "Toward Unknown" (WB) and "Queen of Babylon" (20th) (2d wk), \$11,000.

Center (Par) (2,000; 50-80) — "Lisbon" (Rep) and "Dakota Incident" (Rep). Mild \$8,500. Last week, "Best Things in Life" (20th) (2d wk), \$10,000.

Lafayette (Basil) (3,000; 50-80) — "Odongo" (Col) and "Suicide Mission" (Indie). Slow \$8,000. Last week, "Hold Back Night" (AA) and "Young Guns" (AA), \$10,400.

Century (Buhaw) (1,400; \$1.25-\$2) — "Oklahoma" (Magna) (9th wk). Sturdy \$11,000. Last week, \$10,000.

Teck (Cinema Products) (1,200; \$1.20-\$2.40) — "Seven Wonders of World" (Cinerama) (7th wk). Fancy \$16,000. Last week, \$18,000.

## 'Julie' Wow 20G, Cleve.; 'Cad' 12G

Cleveland, Oct. 16.

"Julie," one of newcomers here this round, shapes standout with a box office session at the State. Also new, "Solid Gold Cadillac" looks torrid at Palace. "Satellite in Sky" is rated average at the Al-len. "War and Peace" is headed for a bright take in third Hipp round.

**Estimates for This Week**  
Allen (Stanley) (3,000; 70-\$1) — "Satellite in Sky" (WB) and "Seven Men From Now" (WB). Average \$10,000. Last week, "Toward Unknown" (WB), \$13,500.

Hipp (Telem.) (3,700; 95-\$1.50) — "War and Peace" (Par) (3d wk). — "Bright \$14,000 or near. Last week, \$16,500.

Ohio (Loew) (1,244; 70-90) — "Third Man" (Indie) (reissue). Routine \$5,000. Last week, "Run For Sun" (UA), \$5,400.

Palace (RKO) (3,285; 70-90) — "Solid Gold Cadillac" (Col). Hep \$12,000. Last week, "1984" (Col) and "Gamma People" (Col), \$9,500.

State (Loew) (3,500; 70-90) — "Julie" (M-G). Socko \$20,000. Last week, "Tea and Sympathy" (M-G) (2d wk), \$9,000.

Sillman (Loew) (2,700; 70-90) — "Boss" (UA). Drab \$5,000. Last week, "Vagabond King" (Par), ditto.

## Indpls. Okay; 'Gold Cad' Fast \$10,500, 'Okla' Fat 15G, 7th, Moment' 8G

Indianapolis, Oct. 16.  
Biz is generally profitable at first-run situations here this stanza although the ceiling is just moderately high. "Oklahoma" is still clicking along at Lyric in seventh week to lead town again and Greater Indianapolis talks of holding it through the holidays. It originally hoped for 10 or 12 stanzas. "Solid Gold Cadillac" is rated dandy at Loew's, with "Toward Unknown" at the Indiana and "Un-guarded Moment" at Circle also okay.

**Estimates for This Week**  
Circle (Cagall) (Dollie) (2,800; 50-85) — "Un-guarded Moment" (U) and "Rock and Roll Revue" (Indie). Neat \$8,000. Last week, "Hold Back Night" (AA) and "Three For Jamie Dawn" (AA), \$7,000.

Indiana (C-D) (3,200; 50-85) — "Toward Unknown" (WB). Satisfactory \$9,000. Last week, "Best Things in Life" (20th), \$10,000.

Keith's (C-D) (1,300; 60-90) — "Bad Seed" (WB) (3d wk). Good \$4,500 in closing stanza, making it about \$22,500 for run.

Loew's (Loew) (2,427; 50-80) — "Solid Gold Cadillac" (Col) and "He Laughed Last" (Col). Dandy \$10,500. Last week, "Autumn Leaves" (Col) and "Secret Treasure Mountain" (Col), \$5,000 in 6 days.

Lyric (C-D) (850; \$1.25-\$2.20) — "Oklahoma" (Magna) (7th wk). Stout \$13,000, and few signs of running down.

# Holiday Bolsters B'way; 'Giant' Huge \$165,000, 'Sky' Tall 11G, 'Hell' 22G; 'Tea' 140G, 'Things' Fast 20G, 3d

Long Columbus Day holiday weekend, with upped prices Friday (12), is bolstering the over-all gross total at Broadway first-run theatres this session. Launching of new, strong product also is helping to overcome what might well have been a sluggish stanza since Indian Summer temperatures prevailed starting Sunday afternoon. Competition from the Presidential Election also is starting to have some impact.

"Giant" with stageshow is the new champion of Broadway opus, soaring to a terrific \$165,000 or near opening week at the Roky. This is the best at this house since "The Robe" for an initial round. "Pillars of Sky" is heading for lofty \$11,000 opening session at the Globe. Third newcomer, "Between Heaven and Hell," looks to land a stout \$22,000 at the State. "Wee Georgie" is fancy \$14,000 in first Little Carnegie week.

Several firstruns are currently holding close to previous week's figures. "Tea and Sympathy" with stageshow is outstanding among these, with a fancy \$140,000 in current (3d) week at the Music Hall. This compares with \$142,500 in second stanza. Pic stays a fourth, and maybe longer. "Bad Seed" also is running close to last week's total, with a great \$24,000 in fifth round at Astor.

"War and Peace," too, is neck-n-neck with a week ago at big \$38,000 for eighth frame at Capitol. "Best Things in Life Are Free" is in a like category with a rousing \$20,000 in prospect for third stanza at the Victoria.

"Seven Wonders of World" actually soared above the preceding week's figure to land a wow \$55,800 in 26th session at the Warner. "Toward the Unknown" looks to be okay \$30,000 in third round at the Paramount, and stays on.

"Attack" likely will edge ahead of the previous session to get an okay \$14,000 in fourth week at the Mayfair. "Silent World" held even with the second round to get \$16,200, socko in third week at the Paris. "La Strada" climbed to a great \$11,000 in 13th session at the Trans-Lux 53d Street, as against \$10,200 in 12th week.

"Lust For Life" wound up its fourth week at the Plaza with wham \$22,300 not far from third round's total. Judy Garland and alvaude show held to capacity in third session at the Palace. Stageshow now is in its fourth week.

**Estimates for This Week**  
Astor (City Inv.) (1,300; 75-\$2) — "Bad Seed" (WB) (6th wk). Fifth round edged last night (Tues.) held at great \$24,000. The fourth was \$26,500.

Baronet (Reade) (430; \$1.25-\$1.80) — "Snow Was Black" (Cont). Opened Monday (15). Last week, "Secrets of Reef" (Indie) (12th wk 6 days), okay \$3,300 after \$3,700 for 11th full week.

Capitol (Loew) (4,820; \$1-\$2.50) — "War and Peace" (Par) (9th wk). Eighth session ended last night (Tues.) held at sock \$38,000 or close. Seventh was \$39,000.

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80) — "Wee Georgie" (Arthur) (2d wk). Initial week ended Sunday (14) night hit rousing \$14,400, one of better first-week figures at this house.

Fine Arts (Davis) (468; 90-\$1.80) — "Riff" (UMPO) (20th wk). The 19th frame completed last night (Tues.) was good \$7,000. The 18th weeks was \$7,200. "Marcelino" (UMPO) opens Oct. 22.

Globe (Brandt) (1,500; 70-\$1.50) — "Pillars of Sky" (U). Week winding tomorrow (Thurs.) looks like \$14,000. Hold in ahead. "Last Wagon" (20th) (3d wk), \$7,500.

Guild (Guild) (450; \$1-\$1.75) — "Private's Progress" (DCA) (13th wk). The 12th week completed Monday (15) was robust \$7,500. The 11th was \$8,500.

Mayfair (Brandt) (1,736; 79-\$1.80) — "Attack" (UA) (5th wk). Fourth frame ended last night (Tues.) was okay \$14,000 as against third week's \$13,500. "Seagene Rebel" (20th) (2d wk). Nov. 2.

Normandie (Trans-Lux) (592; 95-\$1.80) — "1984" (Col) (3d wk). This stanza finishing up Friday (19) likely will reach only passable \$3,000. Second was \$7,000. "Storm Center" (Col) comes in Oct. 20.

Palace (RKO) (1,700; 50-\$1.60) — Judy Garland and alvaude bill on upped-scale engagement (4th wk). Third round ended last night (8 shows) held at capacity \$65,500. Second was \$56,000. Only varia-

tion is number of standees at the eight shows.

Paramount (ABC-Par) (3,665; \$1-\$2) — "Toward Unknown" (WB) (3d wk). This session finishing up today (Wed.) look like okay \$30,000. Second was \$38,000. Stays on.

Paris (Pathe Cinema) (568; 90-\$1.80) — "Silent World" (Col) (4th wk). Third week completed Sunday (14) was socko \$16,200 same as second session.

Radio City Music Hall (Rockefeller) (2,200; \$2-\$2.85) — "Tea and Sympathy" (M-G) and stageshow (3d wk). This stanza ending today (Wed.) looks like smooth \$140,000, being helped by Columbus Day holiday a bit. Second week was \$142,500. Holds a fourth round.

Plaza (Brecher) (525; \$1.50-\$2) — "Lust For Life" (M-G) (5th wk). Fourth round ended Monday (15) night was nice \$22,300 after \$24,500 in third week. Stays on indefinably long lines continuing nightly.

Rox (Nat'l. Tr.) (5,717; \$1.25-\$2.50) — "Giant" (WB) and stageshow. Soaring to huge \$165,000 in first round concluding tonight (Wed.). Best here since "The Robe" (20th). Running time is proving a headache and obviously cutting into turnover. However, slightly upped scale is overcoming this partially. Total for initial week does not include preview coin Wednesday (10) night since this was a benefit. Stays on, watch!

State (Loew) (3,450; 78-\$1.75) — "Between Heaven and Hell" (20th). First stanza ending today (Wed.) looks to hit fast \$22,000. Holding in ahead. "Power and Prize" (M-G) (2d wk 8 days), \$11,000.

Sutton (B&B) (561; 95-\$1.75) — "Grand Maneuver" (UMPO) (3d wk). First holdover round concluded Sunday (14) was fancy \$10,400. First week was \$14,500.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50) — "La Strada" (T-L) (14th wk). The 13th round ended Sunday (14) was great \$11,000 to top 12th week's \$10,200.

Victoria (City Inv.) (1,060; 50-\$2) — "Best Things in Life" (20th) (3d wk). Current stanza finishing tomorrow (Thurs.) is holding at smash \$20,000. Second week was \$21,000.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.50) — "Seven Wonders of World" (Cinerama) (27th wk). The 26th week completed Saturday (13) soared to wow \$55,800, extra shows and Columbus Day crowds naturally helping. The 25th week was \$47,300.

## Det. Solid; 'Tea' Torrid \$20,000, 'Wonders' Socko 32G, 10th, 'Attack' 15G

Detroit, Oct. 16.  
Another good session is in prospect for downtown deluxers this week. One new entry, "Tea and Sympathy" shapes torrid at the Adams. Holdovers of "Bad Seed" at the Madison, "Seven Wonders" at Music Hall, and "War and Peace" at the Michigan still are very strong. "Best Things in Life Are Free" looks only fair at Fox in first round. "Odongo" at Broadway-Capitol likewise is only fairish.

**Estimates for This Week**  
Fox (Fox-Detroit) (5,000; \$1-\$1.25) — "Best Things in Life" (20th) and "Crowded Paradise" (20th). Fair \$17,500. Last week, "Rebecca" (20th) (reissue) and "Shadow of Fear" (UA), \$11,500.

Michigan (United Detroit) (4,000; \$1-\$1.25) — "War and Peace" (Par) (3d wk). Swell \$17,000. Last week, \$24,000.

Palms (UD) (2,961; \$1-\$1.25) — "Attack" (UA) and "Gunslinger" (Indie) (2d wk). Big \$15,000. Last week, \$22,000.

Madison (UD) (1,900; \$1-\$1.25) — "Bad Seed" (WB) (2d wk). Smash \$18,000. Last week, \$26,000.

Broadway-Capitol (UD) (3,500; \$1-\$1.25) — "Odongo" (Col) and "White Squaw" (Col). Fair \$10,000. Last week, "Godzilla" (Indie) and "Man Beast" (Indie), \$12,000.

United Artists (UA) (1,667; \$1.25-\$2.20) — "Oklahoma" (Magna) (35th wk). Shaky \$11,000. Last week, \$10,200.

Adams (Balaban) (1,700; \$1-\$1.25) — "Tea and Sympathy" (M-G). Hot \$20,000. Last week, "High Society" (M-G) (8th wk), \$9,000.

Music Hall (Cinerama Productions) (1,208; \$1-\$1.25) — "Seven Wonders" (10th wk). Solid \$32,000. Last week, same.

Krim (Krim) (1,000; \$1.25) — "Lust for Life" (M-G) (4th wk). Good \$10,000. Last week, \$10,500.



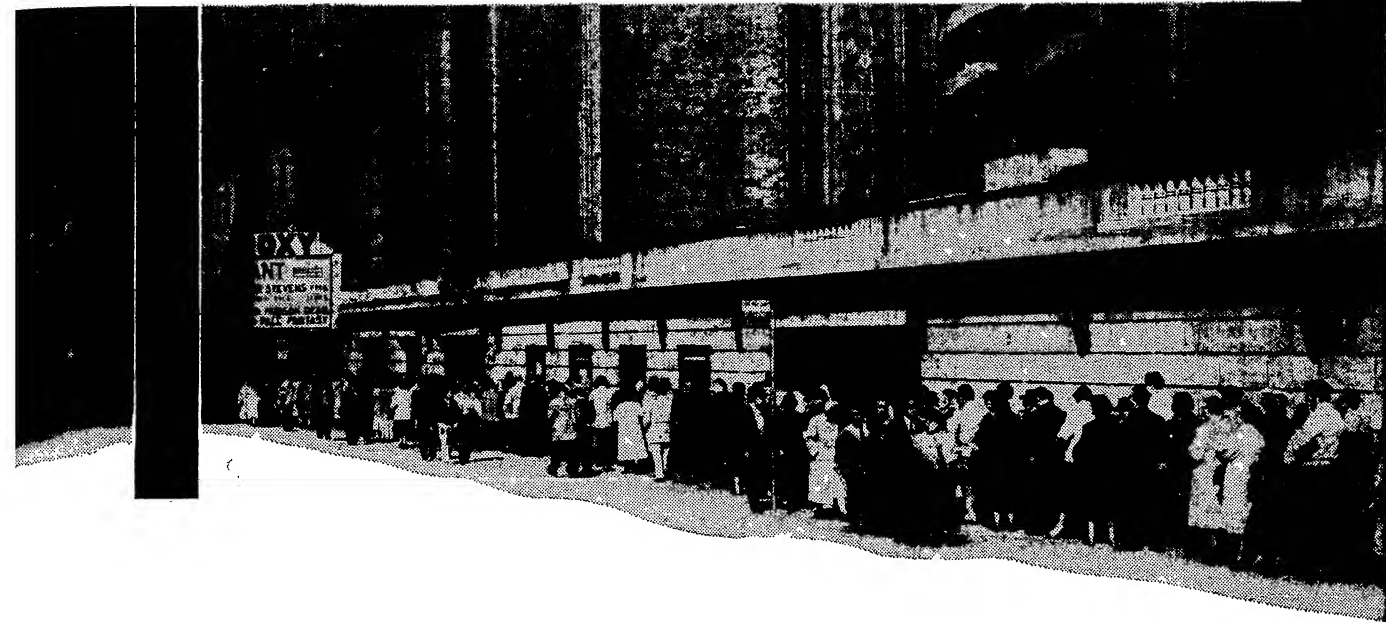
At practically every performance since it opened to the public Thursday, Oct. 11, lines start in the lobby and continue up



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 DIRECTED BY GEORGE STEVENS PRESENTED BY WARNER BROS. MUSIC COMPOSED AND CONDUCTED BY DINIETH THOMKIN



## Novak May Assume Pery's Duties In Part as Latter Quits Col Cont. Post

With the resignation last week of Nicholas P. Pery after 22 years in the global distribution department of Columbia Pictures, his post as Continental chief for Col will probably be split up into two jobs. Harry Novak, longtime Universal Pictures' chief on the Continent, also based in Paris, and for the past year with Col under Nick Pery, will probably be upped to general sales manager for the Continent.

Pery's other chore was supervising the prolific coproduction schedule maintained by Columbia in England, France, Germany and Italy; some 12 pictures per annum had been turned out bilaterally abroad. This post will probably see a 100% production man coming into the Col picture. Mike Frankovich, of course, as British boss for Col, supervises the United Kingdom sales and coproduction ventures.

Pery resigned, with over three years of a new pact yet to go, to go into independent film production on his own. He plans making what he calls "Hollywood-European coproductions," chiefly in Rome as a production base, the accent being on internationally known marquee names in a plausible foreign locale. "Summertime" and "Roman Holiday" are samples of what Pery thinks are "plausible foreign locales" with Yank stars, and strong locally flavored supporting players.

Pery returns to Paris the end of this month to close up his affairs there before making his base in Rome.

He has been in American for two months huddling with Lacy W. Kastner, president of Columbia International and before that head of Continental operations for Col. It is likely that Kastner will commute more and more between New York and Paris until the production phase of it is set.

Meantime he had to fly out suddenly to London last Thursday, a day after Pery made his announcement to exit Col with which company he had been in the U. S., later supervisor for the Far East and for the past five years in Europe. Pery was to have chairmanned the Continental sales managers powwow which ended last night (Tues.) in London but, in light of the news of his resignation to go into business for himself, he felt it was unrealistic to pep-talk the Col personnel, whereupon Kastner made the hop.

Pery is meeting the latter in Paris and it is likely that his coproduction activities may be released through Columbia although each deal may be independently set up, especially where the U. S. star may have ties or partiality to some other distributor.

### BLACKPOOL BOOKINGS

**Vic Oliver, Lotsa New Talent For British Resort**

Blackpool, Eng., Oct. 16.

Vic Oliver, musical comedian, has been packed to star for local impresario James Brennan in his longrunning summer show at the Queen's Theatre here in May. Another act booked is Bob Hammond and his trained cockatoos.

Changes in the Blackpool show biz scene will reflect an influx of some fresh talent.

Bernard Delfont is likely to star some of his top acts at the North Pier Pavilion, where he will take over in May in place of vet showman Lawrence Wright. The South Pier Pavilion show, opening in June, will be presented by James Brennan in conjunction with Pete Davis-Johnnie McGregor Ltd., and will feature Denny Willis, Scot comedian. A fair sprinkling of Scot talent is likely, with Davis producing.

Jimmy Jewel & Ben Warriss are mentioned as likely bill toppers at another Blackpool summer revue house. Central Pier show will include the Canadian rhythm singing trio, the Three Deuces, Joan Turner, and Morecambe & Wise, comedy duo.

### Austria's R-Bust

Vienna, Oct. 9.

Invited to costume a new production at the Duesseldorf of Johann Strauss' "The Bat," Austria's top fashionist F. W. Admuller, introduced what he calls the "R-line" (for rhapsody, not revolution).

Upper part of R represents the Sophie Loren bust and the lower part of R represents lower anatomy of the femmes.

This has caused much chatter in the coffee houses, which are devoted to chatter, to the effect that at last Austria has rejected French fashion dictatorship.

### CEA Official Cites Two

#### Yank Exhib Assns. As

#### Examples of Disunity

London, Oct. 16.

A warning on the dangers of having two separate exhibiting associations was made by Edward J. Hinge, CEA general treasurer who attended, as official British delegate, the recent TOA convention in New York. In an aside to Councillor H. P. E. Mears who is a leading force in the recently formed Assn. of Independent Cinemas, Hinge said American theatre owners experienced a great deal of difficulty because "there were two associations trying to do the same job, but more often their different line of thought cancelled one another out."

One of his main impressions was the general agreement among U.S. exhibitors on the failure of divorcee market of the worst possible kind. British theatre men were warned not to let divorcee happen in this country.

Hinge felt that the existence of the two theatre groups was one of the main reasons for the lack of cooperation between all sections of the industry along the British pattern. Because of the absence of joint committees with producers and distributors, U.S. exhibs had no opportunity of discussing grievances or putting forward suggestions for the betterment of the trade.

During his informal talks with TOA members he did not detect any antagonism towards British films. On the contrary, practically every exhib with whom he discussed the matter had a good word to say for them.

### Rosenberg's Vidpix

#### Operations in Canada

Toronto, Oct. 16.

New Canadian vidpix production firm which claims to be the first all-Canadian telefilm production outfit has been formed by Richard Rosenberg, general manager of the Telefilm of Canada distribution outfit, and is already under way on production of two pilot films.

One of the pilots is already completed, "Rhythm Roundup," which stars RCA Victor western singer Earl Heywood; the Travellers, featured Canadian Broadcasting Co. vocal unit and Slim Boucher and his orch. Other pilot is a French-language series, "Autour du Feu," and stars Willie Lamothe, with Rita Germain and the Boucher unit. Both shows will be ready for presentation about the second week in November.

### Mex Union Would Force

#### Vaude on Film Houses

Mexico City, Oct. 9.

President Adolfo Ruiz Cortines is mulling the request of the National Actors Union (ANDA) to revive vaude in the form of making it mandatory for cinemas throughout Mexico, having stages or adequate space for shows, to include entertainment (vaudeville) regularly.

ANDA asked that this vaude would employ many of its members. It told the president that no name performers are intended for this program—it's to help the little fellows.

## 20th-Fox Booking Plan On 'King' Hit by CEA

London, Oct. 16.

The 20th-Fox booking policy for "King and I" in which it stipulates a minimum two-week run at upped prices for dates this year, has come under fire from the Cinematograph Exhibitors Assn. Its general council last week again decided to refer the matter to the joint committee with the Kinematograph Renters Society. Main CEA beef is centered on the fact the arrangement is not in conformity with the established trade agreement arrived at in 1943 when the existing London release pattern came into operation.

During the council debate one indie theatre operator described the 20th-Fox policy as a retrograde step, while E. J. Hinge, the CEA's national treasurer, said it was obliged to take a strong stand against anything which upset the existing booking pattern unless for the betterment of exhibitors generally.

In a report of an earlier meeting of the joint CEA-KRS committee, distributors argued that it was open to any company to exploit his product to the best advantage. They did not consider the 1943 agreement, which was negotiated because of war-time shortage of stock, was binding on the industry's booking policy after a lapse of so many years.

### Mex Prods., Directors

#### End Fight, Production

#### Resumes on Two Pix

Mexico City, Oct. 16.

A temporary truce between the warring local producers and the Mexico Directors Union was signed here during the past week, with the latter group backing down on its demands that foreign megger members be restricted to two pix per year. As it stands now, the producers have agreed to go ahead with all planned productions which were shuttered after the directors made their demands. In return, the union has withdrawn its regulations, on a temporary basis at least, and has agreed to proceed with further discussions.

It is now obvious that the meggers never expected the squeeze play on the part of the producers, which called an abrupt halt to all production here. The new agreement, however, has only a short time to run as the present directors' contract with the producers comes up for resigning in three months. Whether the new contract will contain the "discriminatory" clauses is still to be seen.

Industry toppers here believe that, rather than force the issue, the directors will attempt to reinforce an already-existing clause in their contract which calls for a three-month preparatory period for all directors before directing. Should this time period be enlarged, the effect will be much the same as the offending new clauses and all top meggers, with longer scheduled films, will be unable to make more than three films per year, thus opening the field for other members of this craft group.

Immediate production on Francisco de P. Cabrera's "Middle Tone," starring Dolores del Rio and "Mexico Songs," an International Cinema-ografica production starring Rosita Quintana, was announced by producers' association prexy, Mario Zacarias, at the close of the talks between the two groups.

### This Week's UAF Bill

Toronto, Oct. 16.

With all performers contributing their services, Midge Arthur, producer of the four weekly noontime shows here for the United Appeal Fund on a huge stage erected over City Hall steps, has lined up for Thursday (18) Shirley Harmer and George Murray, husband-and-wife singing duo; Alan & Blanche Lund, ditto dance team; Jerry Leader, comedian-emcee; Leslie Bell Quartet, girl singers, and a line of 16. Joel Aldred is doing the UAF spelling, with Don Gordon, maestro of the King Edward Hotel orchestra, handling the musical direction.

## Scot Com'l TV Will Be More Than Heather & Bagpipes, Sez Thomson

Edinburgh, Oct. 16.

### Canine as Critic

Glasgow, Oct. 16.

An unusual insurance policy has been taken out by comedian Lex McLean to cover his dog Glen while working onstage at the Pavilion vaudeville.

It will give compensation to Jimmy Carr, comedy stooge, in the event of his being bitten by McLean's dog "on the stage."

This follows incidents on tour when the pooch was taken on in sketches and proved ferocious against Carr after breaking its lead in rage.

## The Trouble With R 'n' R Is That's It's Wrong Pew: Free Church of Scotland

Edinburgh, Oct. 16.

Even the Church can learn a few lessons from the rock 'n' roll craze, according to the Free Church of Scotland, a group which normally criticizes show biz and condemns films and theatre.

Recent riots in London and elsewhere show youth has "the capacity to respond given the correct medium," says the Free Church's official journal.

"Here in a cinema," it says, "there is a collection of youth swayed by music and drama to a pitch of excitement that finds outlet in acts of hooliganism that brings them into conflict with the law. No apparent pain, or motive, or incentive, is behind it!"

The Free Church attributes this energetic response to the skillful designing of the film by people who know how to "present an irresistible appeal."

"How much could the Gospel accomplish if faithfully and affectionately presented to these idle youths," the article concludes.

### British Singer Ordered

#### To Pay Ex-Agent \$725

London, Oct. 16.

Billie Anthony has been ordered to pay her former agent, Stanley Dale, \$725 damages for breach of contract. Dale alleged that the vocalist broke a contract guaranteeing her 30 weeks of work between 1955 and 1956 with a salary of either 10% of the takings of a minimum of \$112 a week.

The singer counter-claimed for alleged loss of earnings and "loss of prestige." She charged that she had been given only 26 weeks' work instead of 30. This claim was dismissed. The judge said he accepted the claim that Dale had provided the 30 weeks of work.

### 2 Mex Film Unions

#### Patch Up Differences

Mexico City, Oct. 9.

One of the major hurdles facing the local industry was surmounted here in recent weeks when local unions, STPC (feature pix production workers) and the STIC (projectionists, newsreel, video and documentary) finally signed a pact of friendship, solidarity and mutual assistance.

STPC chief, Roberto Cavaldon, in applauding the new agreement stated: "Never before has there been such an absolute peace between our two unions. Instead of breaking further apart, we are more firmly solidified. With these discussions, we have smoothed out our problems and can now work together in a common accord."

### REGENT FILMS CHIEF TO U. S.

London, Oct. 16.

James Wilson, managing director of Regent Films, leaves for N. Y. on a two-week business trip Friday (19), to negotiate distribution deals for telefilms featuring Sid Phillips and his band. He also hopes to negotiate theatrical distribution for Regent product.

From New York, Wilson will go on to Toronto and Montreal where there is a possibility that Regent may set up its own distribution organization.

Scot commercial tv will not be all "heather and bagpipes" when it tees off next August, according to Roy Thomson, program contractor for Scotland.

But viewers will demand and appreciate more local flavor in their programs than was required by English audiences, he said in a speech here.

Thomson, Canadian-born newspaper boss, said he will place great reliance on the "nationalism" of the Scot people. He plans to introduce local flavoring via Scot discussions, Scot events and the best of Scot artists.

They must present many serious programs in a manner appealing to popular taste. They must properly gauge public opinion, be smart in productions, and keep costs in line.

Thomson believes the Scot people are, in general, more interested in serious matters than are the people in many English districts.

"It is the job of the BBC, which lives on public license fees, to be more concerned with the minorities than it is of commercial tv. The latter has to attract the majority audience if it is not to suffer severe financial loss."

"It can, and should be, expected that commercial tv must in a general way cater more for the majority than for the minorities."

John Gordon, editor-in-chief of the Sunday Express, London, said here that tv must have an enormous impact on the newspaper of the future.

At the moment, he said, tv provided entertainment, but so far as spot news was concerned, evening newspaper sales were already being rapidly diminished by radio and tv. It was no good, frinstance, reporting a Royal procession the morning after, complete with still pictures, when the event had already been seen by the public on their tv screens.

The newspapers of the future might well have to think less of the value of spot news, and more of the background of events, telling in interesting detail of all the little things radio and tv did not pick up.

## Bally for 'Life' Blows Up in 20th-Fox Face

London, Oct. 9.

20th-Fox promotion campaign for "Bigger Than Life" appears to have had something of a boomerang effect. Company screened the cortisone film to an audience of medics selected by the British Medical Assn., and now the association has attacked the picture for the "inaccurate and dangerous presentation" of the drug's action.

On behalf of its members, who viewed the picture before opening in the West End, the BMA stated: "It is not difficult, these doctors say, to foresee the anxiety and distress which may be caused to patients who have been prescribed cortisone. They are not surprised that the film led to a great deal of adverse comment along medical men in America."

20th-Fox has countered by pointing out that the pic gives a circumstance under which cortisone should not be administered. It adds that "at no point is cortisone presented as a drug of addiction," and that the story was based on case history.

### BUSY LADS (4)

Vaude, Records, Mex, TV, Vegas-L.A. Cases

Toronto, Oct. 16.

After a fortnight's visit with their parents in hometown, Toronto, the Four Lads, who've just finished a week's engagement at the Odeon Theatre, will leave for New York to record for five days and will later play for three weeks in Acapulco, Mexico. Then they'll return to New York to rehearse for the Alcoa (NBC) spectacular (Dec. 23) in which they will play parts and narrations in "The Stingiest Man in Town," musical version of Dickens' "Christmas Carol."

Four Lads then go into the Thunderbird, Las Vegas, for three weeks, starting Dec. 26, with Copanito, Grove, Los Angeles, to follow.



# Arg. Film Industry Faces Crisis; Few Prods. Able to Make Profit

Buenos Aires, Oct. 9.

For years a crisis has loomed for the Argentine picture industry. It actually was held off only through an all-out artificial protection, which merely accentuated the problem. Today the crisis is actual, not looming. Only four out of 12 existent studios are active and many of these precariously.

The survivors are Sono Film, Sudamfilm (Dave Caboulli), Artistas Argentinos Asociados and Atala. Guaranteed (James Caboulli) suspended its staff for a month early in August. EFA and Interamericana are holding creditors' meetings. There is a move to hand over Lumiton's studios to the company's former staff, in lieu of wage arrears, allowing them to form a cooperative along the San Miguel lines. Producers prefer working with these co-ops, as they avoid exorbitant, featherbedding by unions since the staff participates in the film's profits. The most successful recent productions, "Marlana," "Ayer Fue Primavera" and "Los Tallos Amargos" were all cooperative-made.

Producers aren't too happy about the Draft Film Law but want the financial aid it will afford, either through a 10% tax on all grosses or a tax on imported pictures. Such taxes should yield them around 10 to 18 million pesos (\$300,000 to \$540,000) a year. As always they are prepared to risk the patrons or the taxpayers coin, but not their own.

It's felt here that if the industry revives, it will be under new directors and with many new faces. Those identified too much with the deposed dictatorship are seeking work abroad, mostly in Peruvian, Venezuelan or Colombian television. In fact, practically all film people here would like any kind of foreign contracts to help keep the wolves from their door.

Hugo del Carril, who is so bereft of coin because of his production ventures that he had to warble in a small club to earn his fare to Czechoslovakia, said in Chile that he could easily earn enough to start again if he could sing tangos in seven or eight pictures.

Comedian Luis Sandrini has sold his new house to pay off production losses. Agent A. Lacombe is just taking off to Spain to line up contracts for Angel Magana, Diana Maggi and Gloria Ferrandiz, who have not worked here all year. The first post-revolution picture, "Despues del Silencio" (After the Silence) has opened at the Gran Rex. Guaranteed has received prints of its first Superscope picture, "Of Missing Persons," directed by Pierre Chenal, with French players Nicole Maurey and Maurice Ronet.

Practically all pictures now rolling are tinted in Ferranacolor, the raw stock now being distributed normally, instead of through a "black market" as under Peron. Sudamfilm is making a Ferranacolor musical ("Es Pecado Mentir" (Lying Is Sin) with warbler Lolita Torres starred. D'An Fran is apparently certain of being active in 1957.

## British Unions Snubbed On Rome Meet to Set Up A Rival Performer Org

London, Oct. 9.

British unions are wondering why they were not invited to a meeting in Rome which aimed to set up a new international organization for performers. Not only were the local unions not invited but, according to reports reaching here from Italy, the meet was boycotted by most of the European Unions.

The American Federation of Musicians, it is understood, played a major role in the proceedings with the support of the American Federation of Labor. The meeting also had the backing of the Confederation Generale des Travailleurs de France and an Italian trade union federation. There were also reps present from some of the performing unions in France, Italy and Mexico.

The object, it is reported, was to set up a new organization which would compete with the existing International Federation which is backed by the majority of the European unions.

## Korea Okays Batch Of Yank Films For '57

Seoul, Oct. 9.

The ROK Ministry of Education has narrowed down to 39 the 69 film productions submitted by importers for possible exhibition during 1957. Titles approved so far must still pass censorship when the actual print is screened.

Pix expected to get final okays include Paramount's "Sunset Boulevard," "Something to Live For," "Sabrina," "Shane" and "The Country Girl"; Universal's "Magnificent Obsession" and "Never Say Goodbye"; 20th-Fox' "Seven Year Itch," "Untamed" and "Love Is Many Splendored Thing."

The government is holding in reserve 10 other titles in case 34 out of the 39 do not pass censorship.

## CEA to Study Cinema Habits

London, Oct. 9.

A full-scale survey into cinema-going habits of the public, with a view to combating the steady decline in admissions, is to be launched next week by the London branch of the Cinematograph Exhibitors Assn.

It has called a meeting for next week to which reps from all circuits, both major and minor, are invited as well as all members of its executive committee. The survey would embrace examination of the existing release system, the advisability of double bills, presentation times, publicity and public transportation costs.

Announcement followed a decision taken earlier in the week by Associated British Cinemas, which is introducing two innovations at key nabe situations for an experimental period. It intends to offer advance booking facilities and to delay the start of the final program of the day in order that patrons can comfortably take their evening meal before going out.

## BOB HOPE'S SCOT STINT FOR FDR POLIO FUND

Edinburgh, Oct. 9.

Bob Hope will plane from the U.S. to appear in a cabaret stint for East Scotland branch of Roosevelt Memorial (Polio) Fund here Oct. 31. Date is Halloween, local winter festival. Show will be televised over national network on BBC. Proceeds will assist in after-care and rehabilitation of polio sufferers in East Scotland.

Petula Clark, English thrush, and Joe (Piano) Henderson are British stars taking part. Jimmy Logan, Scot comedian, may enceed.

Event will be Edinburgh's biggest effort for the Roosevelt Memorial Fund, formed in 1951 by a group of Americans anxious to pay in tangible form hospitality extended to them in Britain. A hall has been held in Glasgow for the past six years. Last year, when Bob Hope interrupted a filming engagement to attend, a sum approximately \$6,750 was raised. Tickets are \$6 each.

## Ray Films, Metro In Aussie Releasing Deal

Sydney, Oct. 9.

Ray Films, independent unit headed by Ray Rushmer, has made a deal with the Metro circuit to release two Associated-British pix, "Will Any Gentleman" and "House of the Arrow." Films will be given initial key release in Melbourne prior to general loop dating.

Understood that the deal eventuated because Metro, under local regulations, is compelled to screen a certain number of British or local pix to fulfill quota regulations. There has been a move afoot in this territory for some time to also bring British pix under a 25% right of rejection as applicable to U.S. product. Metro, mainly carrying the U.S. rank, operates its own chain of first-class comprising eight houses.

## Wettest Aug. Ups Brit. B.O.

London, Oct. 16.

The wettest August of the century gave the Treasury its best admission tax returns for several years. Payments by picture theatres to the Exchequer for the month totalled \$10,175,000, approximately \$2,284,000 better than in the same month last year.

The August yield was the best since 1951, but the higher income that year was achieved on a higher rate of taxation. Other entertainment, including legitimate theatres, netted the Treasury a further \$1,980,000.

## Italo Production Near '55 Total

Rome, Oct. 9.

There were 98 Italian features begun during the first nine months this year, a recent survey discloses. This places this year's total close to that of previous years despite the current serious crisis which stopped production for a while.

Of this total, 42 were shot in color, and 35 were lensed in one of the widescreen systems. July, with 16, and September, with 18, were the busiest production months. June, which saw only five pix in production, was the slowest.

Last year's nine-month total was 102 features while the final count for 1955 lists 140 items, 33 in color and 24 widescreen.

## 13 Yank Films Toppers Among 34 Pix Shown In Milan Last Month

Milan, Oct. 9.

Twenty Hollywood films were presented in Milan during September, thirteen of them, for one reason or another, are the toppers among the 34 pix exhibited here in that month.

Crix thought that De Sica's "Il Tetto" (The Roof) at the Cinema Missori was the best pic of the month. However, "Man in Gray Flannel Suit" (20th) was the top grosser at the Corso Cinema on an 18-day run. "Wild Paths" (WB) is credited with about \$206,000 in 15 days at the Capitol or second biggest at the wickets. "Solid Gold Cadillac" (Col) made about \$135,000 in 13 days at the Ariston. "The Conqueror" (RKO) at Odeon Cinema in the final five days of September hung up about \$186,000, and hinting to be one the b.o. hits of October.

Most crix' kudos went to "Solid Gold Cadillac" as the best comedy with Gregory Peck and Marisa Pavan lauded for their work in "Gray Flannel Suit." Mention went to choreographer Jerome Robbins for his work in "King and I" (20th).

## MEX PELICULAS NET \$2,880,000 IN 1955

Mexico City, Oct. 16.

Blas Lopez Pando, general manager of the semi-government controlled distribution outfit, Peliculas Nacionales, has announced his outfit's earnings for 1955.

Peliculas Nacionales, which handles the placement of product in Mexico only, distributed 80 films here during the past fiscal year, and showed a gross income of 280,000,000 pesos (\$22,400,000). A total of 244,000,000 pesos (\$19,520,000) was used for prints, advertising, and other distribution costs. The distributor quotes his total net as \$2,880,000 (36,000,000 pesos) or \$19,600 profit per film distributed in the Mexican Republic.

## 20th-Fox Planning 2d Pic for Japan in Feb.

Tokyo, Oct. 9.

Writer-director Richard L. Breen arrived here this week and announced that 20th-Fox will make a picture in Japan next February. Titled "Stopover Japan," pic is based on a J. P. Marquand short story, and will star Richard Widmark, Robert Mitchum and Dana Wynter.

"Stopover" will be 20th-Fox's second on-location picture in Japan. The first was the controversial "House of Bamboo," which kicked up quite a storm with Japanese.

# CEA Seen Badly Dividing British Pix Biz By Opposing Statutory Eady

London, Oct. 16.

## China Theatre Unit On 'Sun. Night Palladium'

London, Oct. 16.

The Variety Theatre of China, now playing a season under Jack Hylton's management at the Princes Theatre, will comprise the entire program for next week's "Sunday Night at the London Palladium" (21). The regular "Beat the Clock" feature will be dropped for that week.

Last Sunday (14) Liberace was topper for the second time in three weeks. The Beverly Sisters, who appeared on the same bill, are due to leave for the U. S. next month for promotional campaigns on their latest Decca recordings.

## Paris Auto Salon Boosts Show Biz

Paris, Oct. 16.

The 43d Auto Salon, which winds this week, besides being an industrial affair is also a show biz adjunct. The fact it charges admission, puts showmanship and appeal into displays and curvaceous models into many cars and, above all, draws over 2,000,000 visitors who are also hungry for nightlife and entertainment, makes this just as important as Christmas for show biz coffers here.

Right now 35 new plays, three music halls, 100 niteries, plus film houses, opera, ballet and musicals are set to get the folding green that's thrown around. Salon which is at the Grand Palais, also is a boon to hotels and eateries.

Main emphasis of the Salon is on stock car production for the price-conscious Continentals. Over 1,300 exhibitors displayed their wares, 305 of them foreign, with 15 "ferent countries were repped. A breakdown had 34 models for France, 26 for England, 22 for the U. S. and Germany with 20.

France had only one new regular model to unveil, a cheaper version of last year's new Citroen DS19 called the ID19. French production has soared this year with over 800,000 cars as compared to last season's 700,000.

U. S. display went in for larger, stronger cars.

## RKO WON'T DISTRIBUTE WILCOX' 'YANGTSE' FILM

London, Oct. 9.

RKO-Radio has withdrawn from its deal to distribute Herbert Wilcox' "Yangtze Incident" in the United Kingdom. Understood the picture will now be released in Britain through British Lion.

Robert S. Wolff, RKO's British topper, last week explained that the company relinquished its claim to enable Wilcox to complete long-term worldwide distribution plans. A local distribution deal with RKO might have seriously affected these commitments.

At the same time Wolff announced RKO had secured world rights to "Tarzan and the Lost Safari," which was the first in this series to be made in color and widescreen. Latter pic was filmed in Britain by Peter Rathvon and qualifies as British quota.

## European Pix Union To Fight Yanks Up Again

Rome, Oct. 9.

Development of a European co-production net leading to a European Film Union with which to fight Yank dominance of the European market is the topic of a front-paged article in *L'Espresso* dello spettacolo, semi-official *l'Espresso* film story organ to ANICA. Story calls for speeding up contacts between industry leaders in order to enable a quick okay of the European Film Union (long an Italian dream, despite major and minor opposition from other continental nations).

First step towards this union, says the article, is the multiplication of current co-production pacts, such as those now enjoyed with France, Spain, Germany, Austria and Argentina.

By opposing the government's proposed statutory Eady scheme, the General Council of the Cinematograph Exhibitors Assn. has virtually split the industry into two camps. So far, no protests have been lodged by any other trade organization. The CEA protest, registered in "the strongest possible" terms, was linked with a Finance and Management Committee recommendation for the government to accept the alternative of the fund being financed direct from admissions duty which is already having a disastrous effect on the boxoffice.

These views will be presented to the Board of Trade. Meanwhile, officers of the CEA have been instructed to go ahead with any ideas they have to protect the interests of exhibitors.

The Finance and Management Committee claims the advantage of a fund financed from admissions tax would be that producers would be able to look to a stabilized fund. Because without tax relief before October of 1957, a production levy, either enforced or voluntary, could have little hope of achieving the result required if its aim is to be achieved.

If the CEA's effort fails and a statutory levy is introduced, but only on the basis of substantial tax relief, it will advise the BOT that the CEA would prefer the levy to be on the basis of seats sold. But this also carries a proviso to make clear that the amount of levy should be calculated on net admission price ultimately left with the exhibitor.

In the advent of a statutory levy being imposed, the CEA adds that the present system of collection should be left in the hands of the present firm of accountants as it "understands the interests of exhibitors."

## Mex Tourist Biz Runs 7% Ahead of Last Yr. But Execs Seek More

Mexico City, Oct. 9.

Tourism is doing better, being over 7% ahead of last year, according to the government's tourist department, but it must do still better, says President Adolfo Ruiz Cortines in the bill he has presented to the federal legislature. This provides establishment of a fund to promote tourism, to be sparked by a federal administration contribution of \$4,000,000, and maintained by a regular yearly national budget appropriation, as well as the help of private interests.

The fund would be managed by the Nacional Financiera, the government's fiscal agency. Its aims are to develop new tourist centers and stimulate existing ones; hypo visiting by Mexicans and foreigners; foment and develop tourist enterprises and associated businesses.

"Tourism is of growing importance to Mexico," the president said. "From the economic viewpoint, it gives tangible results. Besides, it is an efficient vehicle for widening the market on a variety of national services and products. Foreign tourism contributes more and more to establishing the importance that our country requires in the development of her economic activity. The government is continuing its program to expand facilities for tourism: better highways, railroads and air services, as well as hotels."

The department announced that up to Aug. 30 this year, the number of visitors to Mexico totalled 346,295, which compared to the 323,017 during the same period of 1955. The department forecasts an important hike in tourist volume and spending during that balance of 1956. It reported that during July, the latest month for which it has exact figures, tourists spent \$37,076,000. The department sees as certain that 400,000,000 would be spent by tourists this year. Visitors last year left behind \$364,788,000. However, the "private" Mexico Tourist Assn. finds that fewer Americans visited down here during the summer.

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**CINEMASCOPE**  
starring RICHARD EGAN • DEBRA PAGET  
and introducing ELVIS PRESLEY

David O. Selznick and Alexander Korda present

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An Encore Triumph • Released by 20th Century-Fox

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ARE IN TOWN**

A REGALSCOPE Picture  
starring ROBERT ARTHUR • KATHY NOLAN  
A Regal Films, Inc. Production • Released by 20th Century-Fox

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to register and vote!

# FEAR 'ANTITRUST' IN GERMANY

## \$2-A-Day Spanish Extras a Boon

Stanley Kramer Estimates \$3,000,000 Saving (Over Hollywood Costs) on UA 'The Pride and The Passion'

Hollywood, Oct. 16. Back from a year in Spain shooting "The Pride and The Passion," producer Stanley Kramer declares that the cooperation of Spain's government and people saved \$3,000,000, maybe more. He doubts that this film could have been brought in under Hollywood operations at any imaginable figure hinting at even a nominal return on the investment.

Standing at \$3,500,000 his United Artists entry represents an unparalleled task of motion picture logistics, involving thousands of persons, hundreds of tons of equipment and an extraordinary investment of time and patience. To make the film, the Kramer production company virtually became an army, traveling from one end of Spain to another, in a caravan of 78 vehicles that choked the narrow Spanish roads, crossed impossible terrain and symbolized the vast difference between the ways of life of the American and the Spaniard.

"The picture couldn't have been made," Kramer declared, "if it wasn't for the Spanish people and the way they worked with us. And it certainly couldn't have been made without the cooperation of the Spanish government which authorized disruptions in the day-to-day life of the country to permit us to make the picture."

In one scene, some 7,000 extras were used. Their roles called for them to race across open countryside, dodging simulated land mines, a chore that would call for \$100,000 in Hollywood. The Spanish extras received jubilantly approximately \$2 per day each, a saving of well over \$150,000 on that scene alone. The figure, incidentally, did not include lunch since the Spaniards supplied their own meagre noon day meal—but the company provided wine accompaniment.

Similarly, Kramer made good use of thousands of Spanish army personnel—at the same \$2 per head rate—and the army brought in its own kitchens and supplies to feed the troops while they were working in the picture.

Logistics problems on the film seemed at times to be staggering, Kramer admitted. Mere transportation of the gun, the key prop in the story, itself originally posed a problem. A special cannon, weighing some 10 tons, was constructed for the production—and then five exact copies were made after a careful study of the script established that no one gun could withstand the abuse to which it would be subjected. Because of their size, they could not be transported by normal means from one location site to another, so the Spanish government supplied tank carriers, extra-long flatbed trucks normally used to ship tanks from one area to another.

Despite the 108-day shooting schedule, the number of persons involved and the language and geographic handicaps, Kramer brought "The Pride and The Passion" in two days and \$100,000 under the original budget.

## ATLANTA LICENSES

### COLORED DRIVE-IN

Atlanta, Oct. 16. Drive-in theatre for Negroes, Atlanta's first despite its large population of members of this race, got green light last week from zoning committee of Atlanta Aldermanic Board. Permission to build outdoor theatre was granted following testimony from large delegations representing both side of issue.

Application to build drive-in on Simpson Road, N. W., near intersection of New Jersey Avenue, was filed by Bailey Theatres, owners and operators of six hard-top houses here, including famed 81 Theatre on Decatur Street in downtown Atlanta.

Harold Spears is president of Bailey Theatres.

## Hartlieb

Continued from page 3

tion extended to him by everyone, from company presidents to small exhibitors.

"After talking to just about everyone concerned, directly or indirectly, with the foreign film in the U.S., I came to the absolute conclusion that there are no deliberate restrictions whatever against us—the foreign producers—in the American market. No one wants to stop us," he commented. "There is a resistance against foreign pictures, but it isn't directed against any one nation. I found a lot of interest in our German pictures and was told many times that, if they are good, they can find a place here."

Hartlieb exploded an overseas myth, i.e. that the major American companies fear that any success of imported product would deprive them of playing time on the circuits. "I don't think they seriously consider that at all," he said. "As a matter of fact, I get the impression that the Motion Picture Export Assn. is vitally interested in having some German films succeed in the U.S." Hartlieb and his wife are guests of the MPEA on their current trek.

The German, exec said one of the key problems for his industry was to find the product that would rouse an interest among the American public. "I am convinced that it's useless for us to try and compete with the big Hollywood musicals and comedies," he opined. "We must succeed here with typical German productions that are neither of the type that would appeal only to German audiences, nor carbon copies of what Hollywood does so much better."

He added that, during the past two years, Germany had produced six to eight pix that would fit into such a category. And he felt that more such product would be forthcoming as the German industry continues to concentrate, with UFA starting production, etc. Idea of a German Film Week in New York, which was discussed with him by Munio Podhorzer of United German Film Enterprises, was "excellent" as a starter in introducing the German pix outside the German language houses, he felt.

Hartlieb, who's also on the board of the German Export-Union, which promotes the German films outside Germany, noted the product shortage in the U. S. and said this was one reason why a German industry agency should be established as soon as possible in New York. He said that, in this connection, he was gratefully aware of Podhorzer's efforts in promoting the German film generally in this country.

"But one man can't do the job alone," he commented. "We need an office here that will give effective assistance to German pictures given to the independents for distribution. And, in the interest of Germany, I feel that the Government in Bonn must help us do the job. Films develop sympathy and understanding for a country. Look what their films have done for the Italians. I don't mean we should have propaganda features. But it is important to let our culture speak for ourselves on the screen."

Very few German pictures have played outside of their own language houses in N.Y. and elsewhere since the war. One of the reasons has been the quality of the German product, which has been pitched quite deliberately to the unique screen tastes of the German public. Hartlieb acknowledged the validity of the argument, that, with only a small export market, the German distributors were eager for films that could recoup primarily in the domestic German market. However, he said, an increasing number of films of acceptable technical quality and international appeal are being turned out in the West German

## CATHOLIC ANGLE TIED TO CENSOR

Introduction of American-style antitrust laws in Germany, with a consequent elimination of the current blind and block booking system in that country, would be "deadly" for the German industry, in the opinion of Horst von Hartlieb, head of the German Distributors Assn.

Hartlieb, in the U.S. as a guest of the Motion Picture Export Assn. to engage in a general study of the market, declared in Gotham last week he had been given the impression that the U.S. Government had gone too far in its strict application of the antitrust laws.

"I've been told over and over again that, through divorcement and the new rental policy, the American industry has been weakened seriously at a moment when it should be strong to fight the competition of television," Hartlieb noted. "Exhibitors particularly told me they have been hurt. They are faced with fewer pictures, higher rentals and no product security."

Conditions created via the Paramount decree are of more than passing interest to the Germans, Hartlieb explained, since discussions are now going on in Bonn, looking to the introduction of antitrust laws in Western Germany.

"If such laws are introduced in our country, and are applied similarly to the German industry, the entire financial base of our business would be destroyed. There would be no capital to back production since no bank would finance a distributor under such conditions," Hartlieb observed. "I am frankly happy to have found that the new rental system in the U.S. doesn't work in favor of the theatres."

In Germany, blind and block booking (outlawed in the U.S.) is the rule. Since distributors to a very large extent control and finance production, the programs sold to theatres on an annual basis serve as a guarantee for the banks. German theatres have no cancellation rights under their contracts. Were the U.S. pattern to be instituted in Western Germany, a picture-by-picture sales policy would have to prevail. Divorcement isn't a factor in the German picture inasmuch as the vast majority of the theatres are independently owned.

Smaller exhibitors and the Catholic Church are pressuring for a change in Bonn. Hartlieb (now on the Coast), said the church reasons this way: As in the U.S., the Catholics frown on certain German productions. However, under the present setup, a "Condemned" rating has little meaning since the exhibitor is obliged to play off the picture under his year 'round contract. On a per-picture sales policy, a Church nix could be more effectively enforced.

Hartlieb said many American theatre men with whom he had spoken had stressed to him their wish that a normal renting of programs would be reinstituted. "I've been told over and over again that the Government went too far in imposing a theoretical solution," Hartlieb stated. "I feel that my report to Bonn and to the German industry will have a definite bearing on the current thinking regarding institution of antitrust laws and the extent and severity of their application."

He stressed that his stay in the U.S. was strictly of an exploratory nature and marvelled at the wide cooperation that had been extended him by all factions of the U.S. trade.

Also, American directors and other talent are active in German production. He felt a N.Y. office could serve to further advise producers on certain story and script aspects.

"An immediate and bigscale investment in an American agency is necessary," Hartlieb declared, adding he would stress the point on his return home.

## Arthur Bros. Succeed Fanchon-Marco

Corporate Exchange of Assets in Works; Marco Wolff and Sister Regain Sole Use of Their Name

## Corman Goes Cryptic

Hollywood, Oct. 16. Trade press screenings of Hollywood product have been held in some fancy places, all in the name of exploitation, but producer-director Roger Corman hits the depths with his Halloween screening of "The Undead," saga of a femme who lived 1,000 years.

Corman hopes to find a crypt in which to hold the rites.

Presumably, the usual refreshment for the scribes will be limited to a short bier.

## N.Y. Cameramen, Producers Apart On New Scale

Major film companies and New York Cameramen's Local of the International Alliance of Theatrical Stage Employees are in protracted negotiation of a new contract. Close to a dozen meetings have been held and reps of the IA parent union were brought in to help to resolve the issues. So far no agreement.

Pact with the lensmen expired last June and the new accord, when it's reached, will be retroactive to that time. Affected is all picture-making in Gotham by the principal companies, ranging from simple background shots to full feature production.

Collapse of the talks could mean, of course, a cessation of the Gotham lensing. Such an extreme hasn't been threatened as yet but because of the drawn-out nature of the negotiations the companies have been faced with some uncertainty about their schedules. Columbia, for example, had its doubts about the time-tableing of "Garment Center" but this production was green-lighted and it began rolling in N. Y. Saturday (13).

Differences mainly concern wages. Hollywood companies working in Gotham are called upon to employ a full crew from 644 with the top cameraman, under the old deal, paid a minimum of \$100 daily. Tilt in the scale all down the line is asked by the union.

## When Girls Leave Home

(Polly Adler Emphasis)

### Theme of Amato Import

Italian-made feature turned out three years ago by producer-director Giuseppe Amato has been acquired for U.S. distribution by Excelsior Pictures. Originally titled "Donne Proibite" (Forbidden Women), it will be released as "Angels of Darkness." Columbia Pictures partially financed the venture but passed up American distribution rights since it was felt that the subject was too risqué.

Yarn, incidentally, concerns four girls who worked in a bordello. The madam was forced to close the establishment temporarily after the attempted suicide of one of the inmates. Her three colleagues thus had to look elsewhere for lodgings. Actually, there's very little about the house itself and the script goes on to relate what happened to the vacationing girls.

Film was passed by the N. Y. State censor without cuts according to Walter Bibb who heads Excelsior. Picture stars Linda Darnell and features Anthony Quinn, Valentina Cortese and Lea Padovani. Bibb planned to use "Forbidden Women" as the import's title, but discovered that this was already used by a Hawaiian-made film.

St. Louis, Oct. 16.

Legal papers are being drafted to reorganize the local Fanchon & Marco Inc. whereby the Arthur brothers, Harry C., Edward B., James H. and David G. Arthur and members of their families, will be the stockholders in the new setup to be known as the Arthur Enterprises Inc. In the reorganization Marco Wolff and his sister, Fanchon Simon, will sell their holdings in Fanchon & Marco Inc. including the Cabaret Theatres Corp. of Long Beach to the new organization.

In turn it is expected that the new corporation will transfer to Wolff and his sister the Baldwin and Paramount theatres of Los Angeles and relinquish the name of Fanchon & Marco.

The local P&M Inc., is the parent corporation for the St. Louis Amusement Co., and other subsidiary corporations that hold leases on the Fox, Missouri, St. Louis and Ambassador theatres and 26 other houses that are part of the St. Louis Amusement Circuit in St. Louis and St. Louis County. No important changes in personnel in the present set up here is anticipated.

## Fine Broadening Cameo, N.Y. Pix; Not All Soviets

Long a showcase for Soviet films almost exclusively, the Cameo, N.Y., has adopted an international policy "to get away from the stamp of a one type house" as managing director David Fine puts it. Cameo, a block west of Times Sq., is the successor to the Stanley Theatre which Fine had to vacate early this year when the site was acquired for an office building.

In the past the Cameo and Stanley seldom screened anything but pictures from Russia and her satellites. Responsible in part for the change, Fine indicated last week, is his favorable position due to the 500-seat Cameo's low overhead along with an abundance of imports to choose from.

Number of other N.Y. art houses—the Paris and Fine Arts in particular—are booked well ahead thus foreign film distributors are faced with a dilemma of where to set their product. "So," says Fine, "I'm rationing all pictures, including Iron Curtain films . . . picking the best instead of playing every import that comes along. It's solved my problem of what to do with the occasionally inferior Russian picture."

Accent on the international, Fine said, is already paying off in better audience and distributive ion. Following the house's current Greek import, "Windfall in Athens," he plans to bring in the Italian-made "Margaret of Crotona—Saint or Sinner." It's described as a three-hour spectacle in the historical vein.

Also due are "Ballet Tales," Soviet film featuring members of the Bolshoi Opera; "Tel Aviv Taxi," English language musical from Israel booked for the Christmas holidays, and "Armenian Grand Concert." In the negotiation stage is the prize-winning Finnish film, "The Unknown Soldier." Still another possible entry is the Greek-made "The False Coin."

"Coin," incidentally, is the first Greek film to be dubbed into Russian for release in the Soviet market. Its distribution there stems from a mutual film exchange agreement concluded about a year ago between the Soviets and Greece. Picture reportedly has no political overtones and merely deals with what happened to four individuals who used some counterfeit money.





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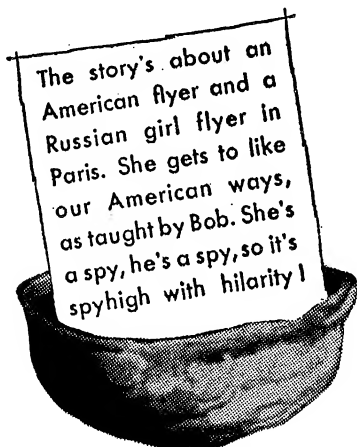
Produced by BETTY E. BOX

Directed by RALPH THOMAS

A REMUS FILM

Produced in association with HARRY SALTZMAN

An M-G-M Release



The story's about an American flyer and a Russian girl flyer in Paris. She gets to like our American ways, as taught by Bob. She's a spy, he's a spy, so it's spyhigh with hilarity!

THE STORY IN A NUTSHELL!

★

## Inside Stuff—Pictures

The long arm of coincidence (and free space ?) tapped Columbia publicist Joel Preston while working on releases for "Garment Center." Checking the schedule, he noted that director Robert Aldrich is in N.Y., shooting a funeral scene, patterned after the funeral eight years ago of a slain union organizer. Preston's family operates a funeral chapel in N.Y. and handled the actual services in 1948. The afternoon mail brought a letter from his family informing him that they had been approached by Columbia reps for details of the actual funeral and car and hearse, for the film version. All, he says, pure coincidence and not the result of nepotism or the occupational disease of praisers, space-grabbing.

American Civil Liberties Union has indicated that it will seek permission to file a brief amicus curiae (friend of the court) in the appeal by Kingsley International Pictures Corp. to the Appellate Division, Third Department, at Albany, from an adverse decision of the Board of Regents. The latter on Sept. 7, upheld the State Education Dept.'s Motion Picture Division in refusing to license "Lady Chatterley's Lover" on the ground the French-made feature was "immoral" under provisions of the Education Law. Ephraim London is attorney for Kingsley. He defeated the Regents, in the U.S. Supreme Court, on "The Miracle" and "La Ronde"; in the Appellate Division, Albany, last spring, on "Mom and Dad."

Some Allied units around the country are in trouble—the financial variety. According to reports received in New York, small-theatre members of Allied in several regions have stopped paying dues, making it difficult for the exhib organization to continue maintaining offices and a paid staff, such as it is. Situation is seen giving an added incentive to current discussions looking to a merger between Allied and Theatre Owners of America. That issue is expected to come to a head at the Allied board meet in Dallas next month.

New Hampshire's largest daily newspaper has threatened to ban movie theatre advertising unless it is prepared in more pleasing form for the publications. An editorial in the Manchester Union-Leader, signed with the initials of William Loeb, the publisher, said: "This writer is becoming fed up with the filthy type of motion picture advertising, and if it isn't cleaned up within a very short time, we are going to throw the whole kit and kaboodle of motion picture advertising out of this newspaper."

Loew's Inc.'s public relations was very snafu last week. Publicity department, kept in the dark on the top echelon maneuvering, was unable to answer press queries intelligently. Homeoffice publicists originally denied the report relating to Sol C. Siegel assuming the presidential post and then, a few hours later, issued Siegel's statement that he had been approached to take the job. In addition, several Loew's executives, usually available to the press, suddenly refused to answer or return telephone calls.

Herman M. Levy and Walter Reade Jr., named by Theatre Owners of America to consult a management relations firm to aid in the quest for an executive director, expect to receive their first report in about a week. The task of the firm, whose identity is being kept under wraps, is not only to advise TOA on the man best qualified for the job but also to guide the exhibitor association in analyzing what it should do to find out the exact duties of the post.

Walt Disney may produce a Vermont-made film depicting Ethen Allen's historic capture of Fort Ticonderoga, according to Clifton R. Miskelly, director of the Vermont Development Commission. He envisioned a world premiere of the film, which might be "shot" in 1958, to coincide with the Champlain Basin area's 350th anniversary celebration.

Chicago's Police Censor Board reviewed 71 films in the month of September, 1956. Of these, 22 were foreign imports. Seven cuts were made in the pix viewed and two were tabbed for adults only. The latter two were "Fruit of Summer," a Gallic entry, and "Bloody Hands," a Mexican pic.

Pathe Pictures' upcoming "News Magazine of the Screen" will contain scenes of the Italian liner, Andrea Doria, which was rammed and sunk last July in the Atlantic off Nantucket. Footage, lensed by skin-divers, is said to be the first motion picture film of the marine tragedy.

## Allied Artists' \$16,977,355 Gross

Annual wrapup on Allied Artists shows the company made progress in terms of gross business for its fiscal year but a substantial rise in expenses, mainly the participation of outside producers, held down the net profit.

Gross amounted to \$16,977,355 for the year ended June 30, compared with \$12,669,998 in 1955. Included in the new year's gross are \$13,854,102 derived from domestic film rentals, and \$2,946,083 from foreign rentals.

Participation of outside producers for 1956 was listed at \$5,674,749, compared with \$2,365,938 the previous year.

AA's net profit for 1956 reached \$371,875, against \$598,494, but the latter 1955 figure includes \$461,557 yielded from television sales. Thus, the operational profit in the new year was an improvement but the non-recurring income from tv made 1955 a bigger year on an overall basis.

AA hopes to make the jump to the bigtime with four pictures set for the coming months, starting with William Wyler's production of "Friendly Persuasion," which has Gary Cooper and Dorothy McGuire in the leads. Others are "Hunchback of Paris," with Gina Lollobrigida and Anthony Quinn; "Jeanie," Tony Martin and Vera Ellen, and Billy Wilder's "Love in the Afternoon," Cooper, Audrey Hepburn and Maurice Chevalier.

## BERGER BLAST UNDAAMAGING

Eph Rosen Says Metro Pair Grabbing Full Playdates

Minneapolis, Oct. 16.

This territory's exhibitors are disregarding the suggestion of Benjie Berger, North Central Allied president, that, because of the high percentage terms with no review, they pass up "High Society" and "I'll Cry Tomorrow" according to Eph Rosen, M-G-M assistant branch manager.

Berger made the suggestion in a special "message" to all the territory's exhibitors in a recent NCA bulletin. He assailed Metro for this new sales policy and warned exhibitors it may set a precedent for other companies.

"Practically everybody is buying the pictures," declares Rosen. "All the only opposition we've encountered since Berger's outburst has been from a few circuits and buying combines and this now has been overcome."

## George Nelson's New Slot

George Nelson, former United Artists publicist, has been named v.p. in charge of eastern operations of Cleary, Strauss & Irwin, Coast public relations firm specializing in amusement accounts.

Establishment of New York office by CS&I is in keeping with a recent trend of the Coast praiseries which are launching Gotham operations to serve as liaison with the major distributors handling independent productions.

## Cheered By Prospects

Minneapolis, Oct. 16. Product discussion at the Rye, N. Y. (Westchester County Club) annual United Paramount Theatres' meeting convinces Charlie Winchell, president-general manager of the subsidiary Minnesota Amusement Co. circuit here, that the impending fall-winter season will bring healthy boxoffice results for MAC's 50 Northwest theatres.

Upon his return to Minneapolis, Winchell said that he's greatly encouraged by the product outlook as it was revealed at the meeting.

"It seems certain that the quality of pictures to be released over the next 12 months will hit a new all-time high on the average," declared Winchell. "With the attractions coming up I'm confident there are good times ahead for us."

## BOB O'DONNELL NOT DUCKING 'GIANT'

Dallas.

Editor, VARIETY:

Reference page 4, October 10, issue entitled Discreet Interstate Ducks Texas Premiere on 'Giants' Account Racial Angle, for your information director-producer George Stevens promised faithfully we would write the premiere and submitted script after script for our counsel and advice. Also every important Texas city amusement editor was entertained on location at Marfa, Texas.

At last moment Stevens changed his mind and Ben Kalmanson (WB sales manager) was unable to persuade him to carry out his original promise.

In my opinion "Giant" will be as big for us as "Gone With the Wind." But in my 35 years in Texas, have never seen anything like the prejudice as depicted against Mexicans and believe it was unnecessary and tremendously exaggerated, but we expect to open six situations Nov. 8 and 15.

We transplanted Texans duck nothing and are confident of great results.

Bob O'Donnell.

## Tanco-Carrillo Venture: Western Towns, Studios, Acting School & Legiter

Dallas, Oct. 16.

Temporary offices have been opened here by the new Film Corp. of America which was formed to produce theatrical and television films and headed by Felix C. Tanco, formerly of Hollywood. It's proposed to erect studio facilities for 16m and 35m black and white and color processing. The group will also have two complete Western shooting towns. One of which is the Mayan Dude Ranch at Bandera, Tex.

E. A. Hicks, owner of the Mayan Ranch, was in Dallas to discuss with Tanco the expansion of facilities and the building of a second western location site.

In addition to the studio facilities the new company plans space of telecasting live video shows. A commercially-motivated dramatic school to coach actors will also be a part of the operation. A legit theatre for local productions is also envisioned.

Leo Carrillo, the actor, is chairman of the company's board of directors. Tanco and his associates include Ed Tanco, his brother; writer Harry Preston; E. A. Hicks; attorney, Tom Sample, and securities head Tony Halachoullis.

## Tom Dunn Done It

Thomas E. Dunn Jr., a salesman with Universal in New Orleans since 1945, has been promoted to the post of branch manager in St. Louis effective Oct. 22. He replaces Harry Hynes, who is retiring after 29 years with the company.

Dunn's appointment, according to Charles J. Feldman, sales v.p., is in line with the company's policy of the past few years of selecting its sales executives from within the ranks.

## Screen Writers Seek Copyright To Set Up 'Lease' Principle

### Barton Kreuzer Views

### Society as Increasingly Vital in Technology

Los Angeles, Oct. 16.

Services of the Society of Motion Picture and Television Engineers of a meeting ground for the interchange of information on new industry development among engineers will become more important than ever during the next two years, Barton Kreuzer, newly-elected prexy, predicted yesterday.

Society winds its week-long 80th semi-annual convention tonight at the Ambassador Hotel, where 15 sessions were held in the consideration and study of new technical developments in both motion pictures and tv.

"As in all industry, there is a continuing revolution in the motion picture and television fields due to the introduction of new materials as the result of research in solid state physics," Kreuzer stated. The trend toward automation equivalent to an automatic brain—for use in film labs will open up a new field in the functions of the SMPTE, according to new prexy.

Consistently heavy attendance at all sessions of local meet was attributed last night by retiring prexy Dr. John G. Frayne to the wide field covered by SMPTE. Chief among these, he pointed out, were latest developments in motion pictures and tv color films, lab automation techniques, high-speed photography in guide missile testing, underwater investigations and transistors.

A demonstration of a screen developed by RCA which allows the viewing of television and motion pictures in well-lighted rooms and theatres was one of the highlights of yesterday's conclave. According to Dr. George L. Beers, RCA engineer who developed screen, it increases the contrast up to 20-to-1, and prevents ambient—surrounding—light from reaching and washing out images on the screen.

Screen, known as a directional viewing device, resembles a honeycomb and consists of a network of tiny, interconnecting cells. Made from aluminum foil, it is 1/1,000th of an inch thin, and is mounted over both the theatre and home screen. At yesterday's demonstration, with house lights on, its potential was evident. A slide projected through the new screen was clearly seen, while the overlap on regular screen could scarcely be distinguished.

## HOW 'EXTRAPOLATIVE' IS U'S EXPLOITATION?

Universal wants it understood that "The Land Unknown," CinemaScope film currently in production, is not a science-fiction film but a science-FACT picture. It is urging the press to please "cooperate with us in correctly identifying" the film.

U insists that the film is an "extrapolative," which means (with the help of the American College Dictionary) "to estimate a quantity which depends on one or more variables by extending the variables beyond their established ranges." That, according to U, makes "The Land Unknown" science-fact and not science-fiction.

At any rate, the picture apparently is based on scientific speculation. Here's the way U explains it: "One of the highlights of Admiral Byrd's 1947 expedition to Antarctica and the South Pole was the discovery of a mysterious warm-water area, free of ice and snow, where it is scientifically conceivable that life might exist in a suspected realm of sub-tropical vegetation and temperate climatic conditions."

What the picture aims to do is recreate the monster-animals that might have lived in the warm-water area. The film company bases its claim on scientific fact on the knowledge that the warm-water area exists.

The question before the house now is: Is science-fiction or claimed science-fact better boxoffice? Or who cares?

Long battle to update and liberalize U. S. copyright for the writer's greater protection has been waged by the Authors League of America (dramatists and novelists). Now the newer body, the Writers Guild of America (screen, tv, radio) is making plans to lobby in Washington for a change in this law so writers may copyright feature film scripts, as playwrights can their legit productions and novelists their books.

As it stands, copyright on motion picture stories is allowed only after production is completed. "A change in the law," guild contends, "would affect automatic separation of rights, with a writer simply leasing rights to his story to a motion picture company." Feeling is the present law gives the producer the complete rewards of the writer's labors. If a writer wants to share in profits or in resale of the story he must negotiate the demands. The way guilders see it, a change in copyright law would give him immediate and undisputed ownership, thereby allowing him to "lease" the story as he sees fit.

On-to-Washington mission was laid out at the WGA national council meeting in N.Y. over the weekend.

Writers' council also approved a membership plan "aimed at clarifying the relationship between agents and writers in the motion picture, tv and radio fields." Under terms of the proposal, the over 2,000 WGA members will deal hereafter only with agents who receive WGA franchises. Franchises would be given preferentially after they agree to code of fair practices relating to commissions, terms of representation and services.

Writers will formulate the new code at talks between themselves and agents at a date in the near distant future. It'll serve both coasts.

## Writer Credit Aftermath: Todd Sues Poe, Reis On Unusual Charges

Hollywood, Oct. 16.

Michael Todd's running fight with the Writers Guild of America, West, continued last week as the producer filed a \$250,000 Superior Court damage suit against Guild member James Poe. Producer charges that Poe made a "false and fraudulent" claim to authorship of the final script of "80 Days Around the World." As a result, Todd contends, the Guild arrived at its decision to credit the "80 Days" script to Poe, John Farrow and S. J. Perelman.

Todd balked at this, is insisting that the only credit will go to Perelman, and the Guild in turn has placed the film-maker on its unfair list.

A second action instituted by Todd names Poe and Bernard J. Reis, former Todd treasurer who is Poe's father-in-law. Producer claims that by fraudulent means Poe collected \$2,166 above the \$5,000 he was to have received for 10 weeks' work on the "80 Days" script. Plaintiff wants repayment of the alleged overage plus \$2,500 in damages.

### Poe Ponders Injunction

Screenwriter James Poe, claiming to have been deprived of proper credits in Mike Todd's "Around the World in 80 Days," this week brought suit against the producer in N. Y. Federal Court for \$250,000 in damages and an injunction.

Todd has been placed on the "unfair" list by the Writers Guild of America, west, whose arbitration committee ruled in favor of Poe. Todd, refusing to abide by the decision, said he'd stick to his stand, i.e., give screen credit only, to S. J. Perelman.

### NEW WESTERN PENNSY SLATE

New officer slate of Allied Motion Picture Theatre Owners of Western Pa. will be headed by Harry B. Hendel as prexy. Named v.p. was P. Elmer Hasley while Ray Woodard is treasurer.

Recent election also saw Morris M. Finkel voted board chairman. Some 10 directors were named,

# Hollywood Production Pulse

## ALLIED ARTISTS

Starts, This Year.....18  
This Date, Last Year.....21

**"JEANNIE"**  
(Shooting in London)  
Prod.—Marcel Hellman  
Dir.—Henry Levin  
Viv. Ellen, Tom Martin, Robert Flem-  
ing, Zena Marshall  
(Started June 25)  
**"LOVE IN THE AFTERNOON"**  
(Shooting in France)  
Prod.—Billy Wilder  
Gary Cooper, Audrey Hepburn, Maurice Chevalier  
(Started Aug. 27)

## COLUMBIA

Starts, This Year.....26  
This Date, Last Year.....28

**"THE STORY OF ESTHER COSTELLO"**  
(Shooting in London)  
Prod.—John & James Woolf  
Dir.—David Miller  
Joan Crawford, Rosanno Brazzi, Heath-  
er Sears, Ron Randall, Lee Patterson,  
Gessie Love, Sidney James  
(Started Aug. 20)  
**"INTERPOL"**  
(Warwick Productions)  
(Shooting in Rome)  
Prod.—Irving Allen & A. R. Broccoli  
Dir.—John Gilling  
Victor Mature, Anita Ekberg, Trevor  
Howard, Fella Aina, Bonar Colleano  
(Started Aug. 20)  
**"FORTUNE IS A WOMAN"**  
(Shooting in London)  
Prod.—Frank S. J. Anderson, Sidney Gilliat  
Dir.—Sidney Gilliat  
Jack Hawkins, Arlene Dahl, Dennis  
Price, Ian Hunter, Patrick Holt  
(Started Sept. 10)  
**"THE BRIDGE ON THE RIVER KWAI"**  
(Horizon-American Productions)  
(Shooting in Ceylon)  
Prod.—Sam Spiegel  
Dir.—David Lean  
James Hawkins, Alec Guinness  
(Started Oct. 1)  
**"THE CUNNING AND THE HAUNTED"**  
(Shooting in Georgia)  
Prod.—Philip Weisman  
Dir.—Alfred Werker  
Sal Mineo, James Whitmore, J. Carroll  
Nash, Leigh Whipper, John Carr,  
Ruth Atkaway, Dick Wigginton, Tom  
Carlin, Gene Lyons  
(Started Oct. 8)  
**"GARMEN CENTER"**  
Prod.—Harry Kleiner  
Dir.—Robert Aldrich  
Lee J. Cobb, Kerwin Mathews, Richard  
Roane, Gloria Grahame, John French,  
Robert Loggia, Joseph Wiseman, Har-  
old J. Stone, Adam Williams, Jon  
Sheppard, Judson Taylor, Celia Lov-  
sky  
(Started Oct. 13)

## METRO

Starts, This Year.....19  
This Date, Last Year.....17

**"RAINTREE COUNTY"**  
Prod.—David Lewis  
Dir.—Edward Dmytryk  
Montgomery Clift, Elizabeth Taylor,  
John H. Hays, Marie Saint, Tom Drake, Nigel  
Patrick, Lee Marvin, Rod Taylor,  
Agnes Moorehead, Walter Abel,  
James Lewis, Myrna Hansen  
(Started April 3)  
**"SOMETHING OF VALUE"**  
Prod.—Pandro S. Berman  
Dir.—Richard Boon  
Rock Hudson, Dana Wynter, Wendy  
Hiller, Sidney Poitier, Juano Hernan-  
dez  
(Started July 18)  
**"HARVEST THUNDER"**  
(Shooting in France)  
Prod.—Edwin H. Knopf  
Dir.—Jeffrey Hayden  
Mel Ferrer, Pier Angeli, John Kerr,  
Cezar Erickson, Theodore Bickel, Jack  
Mullaney  
(Started Aug. 20)  
**"TEN THOUSAND BEDROOMS"**  
Prod.—Joey Pasternak  
Dir.—Richard Thorpe  
Dean Martin, Eva Bartok, Lisa Gaye,  
Lana Marini, George Zucco, Mary Mar-  
tin, Joyce Taylor, Walter Slezak, Paul  
Henreid, Joyce Munshin  
(Started Sept. 10)  
**"DESIGNING WOMAN"**  
Prod.—Dore Schary  
Dir.—Vincent Minnelli  
Gregory Peck, Lauren Bacall, Dolores  
Gray, Jack Cole  
(Started Sept. 10)

## PARAMOUNT

Starts, This Year.....16  
This Date, Last Year..... 8

**"FLAMENCA"**  
Prod.—Bruce Odum  
Dir.—Donald Crisp  
Garmen Sevilla, Richard Kiley  
(Started July 23)  
**"THE DELICATE DELINQUENT"**  
Prod.—Jerry Robbins  
Dir.—Don McGuire  
Jerry Lewis, Darren McGavin, Martha  
Hyer, Horace McMahon, Robert Ivers,  
Mary Webster, Jefferson Clarke, Joe  
Corney, Richard Bakalyan  
(Started Sept. 4)  
**"THE JOKER WILD"**  
Prod.—Samuel J. Briskin  
Dir.—Charles Vidor  
Frank Sinatra, Milti Gaynor, Jeanne  
Crawford, Edna Albert, Beverly Gar-  
land, Ted de Corsia, Valerie Allen  
(Started Oct. 12)  
**"THE MAN WHO TURNED TO STONE"**  
Prod.—Sam Katzman  
Dir.—Leslie Kardos  
Victor Jory, Ann Doran, Charlotte Aus-  
ton, Jean Willes  
(Started Oct. 12)

## REPUBLIC

Starts, This Year..... 8  
This Date, last Year.....15

**"SPOILERS OF THE FOREST"**  
Prod.—Dir.—Joe Kane  
(Started Oct. 15)

## RKO

Starts, This Year.....13  
This Date, Last Year.....11

**"THE GIRL MOST LIKELY"**  
Prod.—Stanley Rubin  
Dir.—Mitchell Leisen  
Jane Powell, Kaye Ballard, Cliff Rob-  
ertson, Keith Andes, Tommy Noonan,  
Una Merkel, Frank Cady, Kelly  
Brown, Judy Nugent, Venetia Ste-  
phenson, Valerie Anderson  
(Started Sept. 8)  
**"THE LADY AND THE PROWLER"**  
Prod.—Dir.—John Farrow  
Diana Dors, Rod Steiger, Tom Tryon,  
Arthur Franz, Marie Windsor, Beulah  
Bondi, John Dennis, Gary Huxley,  
Tol Avery, James Burke, Luis Van  
Rooten  
(Started Sept. 10)  
**"ESCAPADE IN JAPAN"**  
Prod.—Dir.—Arthur Lubin  
Teresa Wright, Cameron Mitchell, Jon  
Provost, Roger Nakagawa, Philip  
Ober  
(Started Oct. 2)  
**20th CENTURY-FOX**  
Starts, This Year.....17  
This Date, Last Year.....13

**"HEAVEN KNOWS MR. ALLISON"**  
(Shooting at Tobago, B.W.I.)  
Prod.—Buddy Adler, Eugene Frenke  
Dir.—John Huston  
Deborah Kerr, Robert Mitchum  
(Started Aug. 1)  
**"THE TRUE STORY OF JESSE JAMES"**  
Prod.—Herbert B. Swope Jr.  
Dir.—Nicholas Ray  
Robert Wagner, Jeffrey Hunter, Ken  
Lang, Alan Hale, Bob Adler, Hope  
Clayton, Clark Stephens, Biff Elliott,  
Aaron Saxon  
(Started Sept. 6)  
**"THREE BRAVE MEN"**  
Prod.—Herbert B. Swope Jr.  
Dir.—Philip Dunne  
Ray Milland, Ernest Borgnine, Diane  
Jergens, Warren Berlinger, Frank  
Lovejoy, Sandy Descher, Virginia  
Christine  
(Started Sept. 10)  
**"THE GIRL CAN'T HEAR IT"**  
Prod.—Dir.—Frank Tashlin  
Tom Ewell, Jane Mansfield, Edmond  
O'Brien  
(Started Sept. 14)  
**"BOY ON A DOLPHIN"**  
(Shooting in Greece)  
Prod.—Samuel G. Engel  
Dir.—Jean Negulesco  
Clifton Webb, Alan Ladd, Sophia Loren  
(Started Sept. 24)  
**"ISLAND IN THE SUN"**  
(Shooting in B.W.I.)  
Prod.—Darryl F. Zanuck  
Director—Robert Rosen  
James Mason, Joan Fontaine, Dorothy  
Dandridge, Joan Collins, Michael  
Rennie, Diana Wynyard, John Wil-  
liams, Basil Sydney, John Justin,  
Stephen Boyd, Ronald Squire, Pa-  
tricia Owens, and Harry Belafonte  
(Started Oct. 15)

## UNIVERSAL

Starts, This Year.....27  
This Date, Last Year.....23

**"NIGHT PASSAGE"**  
Prod.—Aaron Rosenberg  
Dir.—Charles F. Mullen  
James Stewart, Audie Murphy, Dan  
Duryea, Elaine Stewart, Brandon de  
Wilde, Dianne Foster, Ray C. Filpen,  
Olivia Flavin, John Day, Robert  
Wilke, Herbert Anderson, Ellen  
Corby, Hugh Beaumont  
(Started Sept. 14)  
**"THE LAND UNKNOWN"**  
Prod.—William Alland  
Dir.—Virgil Vogel  
Jackie Mahone, Shawn Smith, William  
Reynolds, Henry Brandon, Douglas  
Kennedy  
(Started Sept. 27)  
**"PAY THE DEVIL"**  
Prod.—Albert Zugsmith  
Dir.—Jack Arnold  
Dir.—Chandler Olson Welles  
(Started Oct. 15)

## WARNER BROS.

Starts, This Year..... 9  
This Date, Last Year.....20

**"THE SLEEPING PRINCE"**  
(L.O.P. Productions)  
(Shooting in London)  
Prod.—Dir.—Charles Olivier  
Marilyn Monroe, Laurence Olivier,  
Dame Sybil Thorneycroft  
(Started Aug. 4)  
**"A FACE IN THE CROWD"**  
(Newtown Productions)  
(Shooting in New York)  
Prod.—Dir.—Lita Kozan  
Andy Griffith, Patricia Neal  
(Started Aug. 13)  
**"MELVILLE GOODWIN, U.S.A."**  
Exec. Prod.—Milton Sperling  
Prod.—Martin Rackin  
Dir.—H. C. Potter  
Susan Hayward, Kirk Douglas, Paul  
Stewart, Jim Backus, John Cromwell,  
Frank Gerstle, Michael Fox, A. E.  
Gould-Porter  
(Started Sept. 12)

## INDEPENDENT

**"TROOPER HOOK"**  
(Fidelity Productions)  
(For UA Release)  
Prod.—Sol Baer Fielding  
Dir.—Charles Marquis Warren  
Joel McCrea, Barbara Stanwyck, Edward  
Andrews, Susan Kohner, Earl Hol-  
man, John Conte  
(Started Sept. 10)  
**"THE RIDE BACK"**  
(Associates & Aldrich Co.)  
(UA Release)  
Prod.—William Conrad  
Dir.—Allan Miner  
Anthony Quinn, William Conrad, Lita  
Liz, Victor Millan, George Trevi-  
ono, Hope & Ellen Schwartz  
(Started Sept. 24)  
**"BAILOUT AT 42nd ST."**  
(Pine-Thomas Productions)  
(For UA Release)

(Shooting at Goldwyn)  
Prod.—Howard Pine, Bill Thomas  
Dir.—Francis D. Lyon  
John Payne, Karen Steele, Paul Kelly  
(Started Oct. 1)  
**"KILL ME TOMORROW"**  
(Amalgamated Productions)  
(Shooting in London)  
Exec. Prods.—Richard Gordon, Charles  
F. Vetter Jr.  
Prod.—Francis Searle  
Dir.—Terence Fisher  
Pat O'Brien, Lois Maxwell, George  
C. Scott, Eddie Mills  
(Started Oct. 2)  
**"THE LONESOME GUN"**  
Prod.—Daniel B. Ullman  
Dir.—Frank Woods  
Reg. Reagon, Marcia Dean, Beverly Gar-  
land, Keith Larson, John Pickard,  
William Phipps  
(Started Oct. 2)  
**"ONE MAN'S SECRET"**  
(Amalgamated Productions)  
(Shooting in London)  
Exec. Prods.—Richard Gordon, Charles  
F. Vetter Jr.  
Prod.—Alec C. Snowden  
Dir.—Montgomery Tully  
Zachary Scott, Faith Domergue  
(Started Oct. 8)  
**"GUN FOR A TOWN"**  
(Universal Pictures)  
(For Allied Artists)  
(Shooting at American-International)  
Prod.—Dir.—Max Gluckman  
Dale Robertson, Brian Keith, Rosano  
Rory, Dick Kallman, Buddy Baer,  
Mike Lane, Don Megowan, Charles  
Fredericks, Alex Lockwood  
(Started Oct. 8)  
**"THE MAN FROM ARIZONA"**  
Dir.—Scott Brady, Bernard Glasser  
Dir.—Edward Bernds  
Scott Brady, Mala Powers, Bill Wil-  
liams  
(Started Oct. 15)  
**"CRIME BENEATH THE SEA"**  
Prod.—Norman Herman  
Dir.—John Ford  
Mara Corday, Pat Conway  
(Started Oct. 15)

## Int'l Strip Tease

Continued from page 2

where nudity has been an accepted show item for 50 years, has finally forced it into a position of prominence. And police now have a special work classification for the peepers and the girls themselves are forming a syndicate to safeguard their interests.

### Now a Strip Tease Club

The police have now gotten around to issuing an edict forbidding all amateur stripping. It is also forbidden for minors. Both may soon deplete the ranks somewhat, doing away with the gimmicks of strippo competitions inaugurated by many boites. The double strip is also out. From now on all professionals will have a special card, and no newcomers will be allowed to practice without first getting this card, which means job backing and syndicate approval. The Syndicate is dubbed the Strip Tease Club of Paris.

STCP will be a serious organization safeguarding the work of the members, incorporating a school for neophytes and studying the phenomenon and history of this segment of show biz. Girls now make tidy sums every week in doubling, and it is estimated they pull in a neat weekly take of about \$150 to the average \$30 for showgirls. They also make much more than actors of the Comedie-Francaise.

The strip has proved it could draw both local and tourist money during a three-year period. The Crazy Horse Saloon is still packed every night as are most of the other spots using peepers. A recent looksee denotes that more care is being given to the production side of the numbers. Erotic intonations and gloss have replaced the rather naive effects which marked the stripteuse at the beginning.

The strip is here to stay and looks like the most permanent aspect of show biz the U. S. has handed France since the war.

## MGM Stock

Continued from page 3

Myers declared. "Included among the interested spectators of the dramatic, possibly tragic, scene are many whom we too often overlook in visualizing the industry. I refer to the investors, the creditors, the landlords and the suppliers—a formidable body possessing great power and influence. A way must be found to get through to them with a message concerning the needs of the business and enlisting their aid in a well-conceived, well-managed proposals for improving it. There may be so-called banker interests who are interested only in liquidating the film companies and making a fast dollar on the sale of their assets; if so, those bankers are out of character. Bankers heretofore have been interested in performance and stability, not in destruction; and, dubious reports to the contrary notwithstanding, it is not unreasonable to believe that they would rally to the support of a united industry seeking to save itself."

# Checking Film Row

## CHICAGO

Tradepaper reporter Frances Clow off to two-week European jaunt this week.

Balaban & Katz topper John Balaban and exec veepee Dave Wallerstein to the Coast this week in conjunction with production plans for feature film to be produced by B&K.

"Friendly Persuasion" set to follow "Tea and Sympathy" at United Artists Theatre here.

Frank Nardi, long with the Republic exchange here, joined Teitel Films and will assist in the mid-west art distributing firm's expansion plans.

Buena Vista exchange here, managed by Harris Dunsford, moved from S. Wabash quarters to new space in Stanley-Warner Bldg.

Chi Universal exchange head booker Walter Hyman, retired after 43 years with the company; goes to the Coast with his wife where they'll reside.

## SAN FRANCISCO

Paramount exchange here moved off Film Row into the Golden Gate Theatre Building, and given up servicing of prints. Print distribution was turned over to Gilbo, part of National Film Service. Par is second major to adopt new system locally—United Artists was the first. Reason, of course, is to reduce overhead.

"Cinerama Holiday," now in its 64th week at Orpheum, will be replaced by "Seven Wonders of the World" Nov. 20 with a benefit preem, sponsored by Frisco's Press and Union League Club.

Irving M. Levin, director of San Francisco Theatres, snagged "Gold of Naples," Vittorio de Sica trilogy, while in Italy late last month. Film is booked into the Vogue next month.

United Artists general sales manager, James R. Velde, presided over three-day regional session held in Frisco last week.

The Fox booked Elvis Presley's "Love Me Tender" starting Nov. 21.

Frisco's RKO Exchange, following lead of United Artists and Paramount, cut out shipping and hired National Film Service to handle physical distribution of films, but is retaining film row office.

## PHILADELPHIA

Dave Weinstein, now with the Sablosky Circuit, handled recent opening of Valley Forge Drive-In.

Two anti-trust actions were filed in U. S. district court against Columbia, Loew's Inc., Paramount, RKO, United Artists, Universal and Warners, by Atlantic Theatres on behalf of the Laurel, Bridgeton and the Grove, Penns Grove, N. J. A run on national release date and treble damages to be specified by the court are asked.

## ST. LOUIS

Six day per week policy resumed at the Main, Okawville, Ill., owned and operated by Grover Brinkman.

W. J. Rodell relighted his Alvin, Athens, Ill. New sound equipment installed at house while shuttered for several weeks.

Massac Amus Co., near Joppa, Ill., headed by Edward Clark, will operate its ozoner near Metropolis, Ill., while one near Joppa will close for season.

Full-week operations resumed at the Capitol, Litchfield, Ill., and Lincoln, Ill., by the Frisina Amus Co.

Shuttered Midtown, Wood River, Ill., owned by George Evanoff and Clyde Metcalfe, was sold; new purchaser will convert building into warehouse.

Chick Scheuffer, Warner Bros. office manager, convalescing at his home after undergoing an appendectomy operation.

Stanley Smith replaced the late James Bradford as Missouri sales head for Columbia Pictures. Smith previously was with RKO and Republic.

Sidney Rosen took 90-day lease, with option for extension, on the Ivanhouse, indie nabe owned by Spero Karides. Latter will continue to operate the Roxy, another nabe, in conjunction with Nick Karakes.

Ozoners in the St. Louis area which have shuttered for season include those near Cape Girardeau and Jackson, owned and operated by Goward Bates and Carl Milne; near Willow Spring, Mo., owned by R. D. Fisher and one near Kokoka,

Mo., owned by William Shearer. Shearer will dismantle his drive-in.

The Toledo in Toledo, Ill., shuttered by Edward Lashmet with no relieving date set.

Henry Absher relighted his Nox, New Haven, Ill.

Reopening of Canina Ambassador, formerly known as the Lyric, Gillespie, Ill., set for Oct. 18; house owned by Louis Odorizzi has been dark since May 23, 1935.

Joseph A. Feld, city sales, for the St. Louis 20th-Fox exchange, has retired.

Mrs. Alpha Hisey, owner of the State, Nashville, Ill., recently celebrated her 83d birthday and continues to sell duets every night.

## MINNEAPOLIS

Metro exploiter Bob Stone busy lining up campaign for "Power and the Prize" opening at local Gopher and St. Paul Riviera.

A number of Allied Artists and Republic pictures getting their local first-runs at drive-ins which ordinarily have subsequent run policies.

In theatreless Herreid, S. D., businessmen are trying to raise \$40,000 to finance construction of a film house.

Bennie Berger, North Central Allied topper, elected to board of Minneapolis Aquatennial, annual civic summer mardi gras.

Foreign pix having first-runs here at neighborhood "fine arts" houses included "Lovers and Lollipops," "Proud and Beautiful" and "Last 10 Days."

Fourteen out-in-territory bookings already set for "War and Peace," now current day and date at Minneapolis Radio City and St. Paul Paramount.

Local Paramount branch in first place nationally at end of first 13-week "Salute to George Weltner" sales drive, all employees will share in substantial cash award.

United Paramount Theatres donated its St. Paul Riviera Theatre for the St. Paul Pioneer Press-Dispatch carriers' party and show.

Circuit owner and North Central Allied topper Bennie Berger and Mrs. Berger attended the wedding of their son, Bob, Standard Television exec, in Chicago to airline stewardess Jackie McGuinness.

Allied Artists' "Friendly Persuasion" set for United Paramount's Minneapolis Radio City, St. Paul Riviera and Duluth Norshore.

## PITTSBURGH

Harold MacCartney, a publicity aide for Stanley-Warner Theatres before going into the service three years ago, back with company as a field auditor.

May Gabris, who just resigned as a booking department secretary at SW, replaced by Mary Kozlowski, a Russellton, Pa., girl recently back from New York.

Paul A. Bronder, operator of three indoor theatres, asked the City Planning Commission to rezone a Northside property so he can build an ozoner on the site. Bronder's present houses are the Grandview, Shiloh and McKee.

Frank Blamonte, manager of the Dattola Theatre in New Kensington, and his wife and children back from three-month vacation in Italy. Blamonte's son-in-law of Mr. and Mrs. Bart Dattola, local exhibitors.

A cinema for 40 years, the Penn Playhouse; will present stage presentations by little theatre groups all over tri-state area. It's being operated by Mrs. Melva Shalenko.

Treasurer and Ticket Sellers Union granted a charter here, as Local 862. Percy L. Roberts, Pittsburgh Symphony and Pittsburgh Pirates' boxoffice man, elected president and Leo A. Carlin, Nixon treasurer, business agent.

Ruth Gormczynski, chief of service at Stanley Theatre since 1942, upped to assistant shorts film booker in SW circuit office.

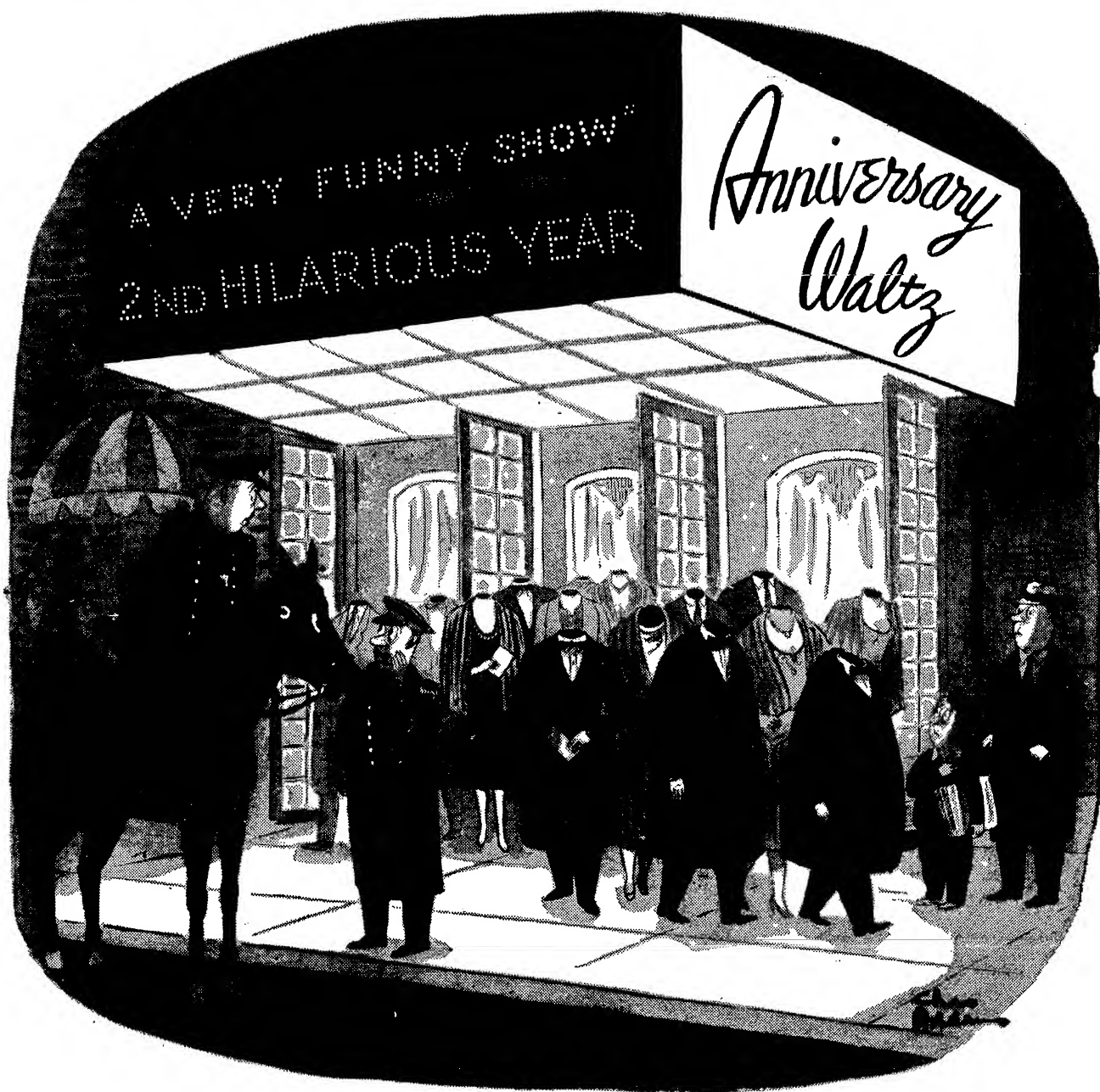
Allied MPTO of Western Pennsylvania elected following officers for 1937 at closing session of annual convention last week: Harry Hendel, president; Elmer Hasley, veepee; Ray Woodward, treasurer; and Morris Finkel, Norman Mervis, Emanuel Papas, Steve Rodnok Jr., Mrs. M. A. Rosenberg and George Wasko, directors.

## LOS ANGELES

RKO acquired U. S. releasing rights to two horror films, "X—the Unknown" and "The Cyclops," to be screened as a double feature.

Favorite Films of California will distribute "Man Beast," a tale of the Himalayas, on the West Coast.





*"They laughed their heads off!"*

**in** theatres in New York City; Philadelphia; San Francisco; Boston; New Haven; Baltimore; Cleveland; St. Louis  
**in** Dayton; Columbus; Manitowoc, Wis.; Duluth; Green Bay; Hibbing, Minn.; Virginia, Minn.; Warsaw, Wis.; Milwaukee  
**in** St. Paul; Minneapolis; Ironwood, Mich.; Waterloo, Iowa; Cedar Rapids; Davenport; Des Moines; Louisville; Erie  
**in** Indianapolis; East Lansing, Mich.; Buffalo; Eau Claire, Wis.; South Bend; Springfield, Ill.; Miami; Irwin, Pa.  
**in** Atlantic City; Bloomfield Hills, Mich.; Corning, N. Y.; Saratoga Springs; Newport, R. I.; Virginia Beach; Hyde Park  
**in** Long Beach, N. Y.; Guthsville, Pa.; Clinton, Conn.; Binghamton, N. Y.; Sea Cliff, N. Y.; Mountainhome, Pa.  
**in** Kennebunk, Me.; Denver; Paulding, N. Y.; Falmouth, Mass.; Northport, N. Y.; Camden, Me.; Jennerstown, Pa.  
**in** Matunuck, R.I.; Southbury, Conn.; Fitchburg, Mass.; Mohnton, Pa.; Skowhegan, Me.; Darby, N.Y.; Ivoryton, Conn.  
**in** Fishkill, N. Y.; Nuangola, Pa.; Florenceville, Pa.; Hampton, N. H.; Atlantic Beach, N. Y.; Ogünquit, Me.  
**in** Windham, N. H.; Westboro, Mass.; Mt. Gretna, Pa.; Clarence, N.Y.; Woodstock, N. Y.; Boiling Springs, Pa.  
**in** New Hope, Pa.... And abroad in England, Buenos Aires, South Africa, Mexico City... with productions coming  
**in** up in Australia, Italy, France, Austria, Germany.

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 Joseph Fields George Schaefer



## Picture Grosses

### CHICAGO

(Continued from page 9)

Mistress (Indie) and "King of Coral Sea" (AA) (2d wk, \$5,000).  
 Oriental (Indie) (3,400; 98-\$1.25) — "Best Things in Life" (20th). Fair \$28,000. Last week, "Bigger than Life" (20th), \$17,000.  
 Palace (Indie) (1,484; \$1.25-\$3.40) — "Cinemas Holiday" (Cinerama) (69th wk). Hot \$24,500. Last week, \$21,000.  
 Roosevelt (B&K) (1,400; 65-90) — "Cry in Night" (WB) and "Satellite in Sky" (WB). Okay \$18,000. Last week, "Crime in Streets" (AA) and "Young Guns" (AA) (2d wk), \$18,000.  
 State-Lake (B&K) (2,400; 98-\$1.25) — "War and Peace" (Par) (2d wk). Socko \$42,000. Last week, \$45,000.  
 Surf (H&E Balaban) (685; \$1.25) — "1984" (Col) (2d wk). Great \$7,000. Last week, \$9,000.  
 United Artists (B&K) (1,700; 98-\$1.25) — "Tea and Sympathy" (M-G) (4th wk). Weak \$18,000. Last week, \$21,000.  
 Woods (Essanay) (1,206; 98-\$1.50) — "High Society" (M-G) (7th wk). Good \$19,000. Last week, \$22,000.  
 World (Indie) (430; 98) — "Proud and Beautiful" (Indie) (2d wk). So-so \$3,200. Last week, \$3,800.  
 Ziegfeld (Davis) (430; 98) — "Riff" (UMPO) (11th wk). Slow \$3,000. Last week, \$3,200.

### 'THINGS' HEP \$13,000, TORONTO; 'LISBON' 14G

Toronto, Oct. 16.

Of the newcomers, "Best Things in Life Are Free" and "Lisbon" are off to good starts. However, "War and Peace" and "Tea and Sympathy," both in second stanzas, are topping the city for draw returns. Also help on arty draw is reissue of "Citizen Kane."

Estimates for This Week

Circle, Towne (Taylor) (750; 695; 60-\$1) — "Private's Progress" (IFD) (2d wk). Big \$8,000. Last week, \$9,000.  
 Colony, Danforth, Fairlane, Humber (Rank) (839; 1,351; 1,163; 1,294; 60-\$1) — "Reach for Sky" (Rank) (4th wk). Good \$14,000. Last week, \$18,000.  
 Downtown, Glendale, Scarborough State, Westwood (Taylor) (1,054; 995; 694; 698; 994; 50-75) — "Canyon River" (AA) and "Bowery Boys in Fighting Trouble" (AA). Fine \$14,000. Last week, \$16,000.  
 Eglington, University (Rank) (980; 1,556; 60-\$1) — "Lisbon" (Rank) (2d wk). Okay \$14,000. Last week, \$13,000.  
 Hyland (Rank) (1,357; 75-\$1) — "Jacqueline" (Rank) (2d wk). Fine \$5,000. Last week, \$6,000.  
 Imperial (FP) (3,344; 75-\$1.50) — "War and Peace" (Par) (2d wk). Swell \$25,000. Last week, \$30,000, helped by holiday weekend.  
 International (Taylor) (537; \$1) — "Citizen Kane" (RKO) (reissue) (2d wk). Fine \$8,000. Last week, "Richard III" (IFD) (3d wk), \$3,000.  
 Loew's, Uptown (Loew) (2,098; 2,745; 75-\$1.25) — "Tea and Sympathy" (M-G) (2d wk). Terrific \$24,000. Last week, \$32,000.  
 Odeon (Rank) (2,518; \$1-\$1.25) — "Who Done It" (Rank), with stage show starring The Four Lads and Dorothy Lamour. Fair \$15,000. Last week, "Reach for Sky" (Rank), \$10,000.  
 Shea's (FP) (2,375; 60-\$1) — "Best Things in Life" (20th). Fine \$13,000. Last week, "King and I" (20th) (10th wk), \$7,000.  
 Tivoli (FP) (995; \$1.50-\$2) — "Okla-homa" (Magna) (25th wk). Okay \$8,000. Last week, \$9,000.

### SEATTLE

(Continued from page 8)

\$1-\$1.25) — "Solid Gold Cadillac" (Col) and "Storm Over Nile" (Col) (3d wk). Sockeroo \$9,500 or close. Last week, \$10,400.  
 Music Box (Hamrick) (850; 90-\$1.25) — "Lust for Life" (M-G). Big \$6,000. Last week, "Cry in Night" (WB) and "Hidden Guns" (Rep), \$4,600.  
 Music Hall (Hamrick) (2,200; 90-\$1.25) — "Bad Seed" (WB). Big \$10,000. Last week, "Tea and Sympathy" (M-G) (2d wk), \$7,800.  
 Orpheum (Hamrick) (2,700; 75-95) — "Toward Unknown" (WB) and "Amazon Trader" (WB). Good \$8,000. Last week, "She Creature" (Indie) and "It Conquered World" (Indie), \$7,300.  
 Paramount (SW) (1,382; \$1.20-\$2.65) — "This Is Cinerama" (Cine-rama) (9th wk). Sturdy \$15,000. Last week, \$15,650.

### 'Unknown' Great \$16,000, Denver; 'Things' 11G, 2d

Denver, Oct. 16.

"Toward the Unknown" shapes smash at Paramount, with crowds packing the theatre and enabling it to hold over. "Lust For Life" loom strong at Aladdin and is staying over. "Best Things in Life Are Free" looks fast in second at the Centre, and holds a third. "Search For Bridey Murphy" is rated mild at Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 70-90) — "Lust For Life" (M-G). Big \$7,000. Last week, on reissues.  
 Centre (Fox) (1,247; 70-\$1.25) — "Best Things in Life" (20th) (2d wk). Fast \$11,000. Last week, \$15,000.  
 Denham (Cockrill) (1,750; 60-90) — "Search for Bridey Murphy" (Par). Mild \$6,000. Last week, on reissues.  
 Denver (Fox) (2,525; 70-90) — "Reprisal" (Col) and "Suicide Mission" (Rep). Fair \$11,000. Last week, "Lisbon" (Rep) and "Rio Grande" (Rep) (reissue), \$10,000.  
 Esquire (Fox) (742; 70-90) — "Richard III" (Lopert) (2d wk). Okay \$2,000. Last week, \$3,900.  
 Orpheum (RKO) (2,600; 90-90) — "It Conquered World" (AIP) and "She-Creature" (AIP). Sluggish \$7,000. Last week, "Power and Prize" (M-G) and "Frontier Gambler" (AFR), \$7,500.  
 Paramount (Wolberg) (2,200; 60-90) — "Toward Unknown" (WB) and "Outside Law" (U). Fancy \$16,000. Last week, "Attack" (UA) and "Gun Brothers" (UA) (2d wk), \$11,500.

### WASHINGTON

(Continued from page 8)

\$3,000 for mild. Last week, "Papa, Mama, Maudie" (Indie), same.  
 Keith's (RKO) (1,939; 70-90) — "Bandido" (UA) (2d wk). Slight \$5,000 after \$7,000 in first. Moves. Scratched one night for press preview of "Ten Commandments" (Par).  
 Metropolitan (SW) (1,200; 70-90) — "Toward Unknown" (WB) (2d wk). Okay \$7,000. Last week, \$10,500.  
 Palace (Loew) (2,360; 85-\$1.25) — "Tea and Sympathy" (M-G) (2d wk). Fine \$19,000 after \$27,000 opener. Stays.  
 Playhouse (Lopert) (456; 75-\$1.15) — "Lust for Life" (M-G) (4th wk). Steady \$5,000 after \$6,000 last week. Holds on.  
 Plaza (T-L) (290; 90-\$1.35) — "La Strada" (T-L). Sock \$6,000, ex-cricknids helping. Last week, "Naked Night" (Indie) (7th wk), \$2,000.  
 Warner (SW) (1,300; \$1.20-\$2.40) — "Cinemas Holiday" (Indie) (55th wk). Up slightly to \$10,500 with end-of-run notices. Last week, \$10,000.  
 Trans-Lux (T-L) (600; 90-\$1.35) — "Solid Gold Cadillac" (Col). Tops the town with terrific \$14,000, scale upped slightly. Holds over. Last week, "Duchin Story" (Col) (12th wk), \$5,000.

### ST. LOUIS

(Continued from page 8)

"Brave and Bold" (RKO), fair \$5,000.  
 Orpheum (Loew) (1,914; 50-85) — "Ambassador's Daughter" (UA) and "Emergency Hospital" (UA). Nice \$9,000. Last week, "Moon Is Blue" (UA) and "High Noon" (UA), \$7,000.  
 Pageant (St. L. Amus) (1,000; 90) — "Queen of Babylon" (20th). Okay \$2,500. Last week, "Private's Progress" (Indie) (2d wk), \$2,000.  
 Richmond (St. L. Amus) (400; \$1.10) — "Queen of Babylon" (20th). Good \$2,500. Last week, "Private's Progress" (Indie) (2d wk), \$1,500.  
 St. Louis (St. L. Amus) (4,000; 90-\$1.25) — "War and Peace" (Par) (2d wk). Fancy \$15,000 following \$17,000 first stanza.  
 Shady Oak (St. L. Amus) (800; \$1.10) — "Ladykillers" (Cont). Nice \$2,000. Last week, "Bigger Than Life" (20th), \$1,500.

### J. J. O'Leary on Own

J. J. O'Leary, long prominent in exhibition, has retired from his post as v.p.-director of Qomerford Theatres to become a consultant. He has been with the circuit 30 years, headquartering in Scranton. O'Leary has been a director of Theatre Owners of America and its predecessor organizations for years.

### BALTIMORE

(Continued from page 8)

\$50-\$1.25) — "Solid Gold Cadillac" (Col). Rosy \$10,000. Last week, "Beyond Reasonable Doubt" (RKO), \$5,000.  
 Little (Rappaport) (310; 50-\$1.25) — "Lust For Life" (M-G) (2d wk). Sturdy \$4,500 following \$6,500 opener.  
 Mayfair (Hicks) (980; 30-90) — "Pillars of Sky" (U). Starts tomorrow (Wed). "Francis in Haunted House" (U), mild \$3,500.  
 New (Fruchtman) (1,500; 50-\$1) — "Attack" (UA) (2d wk). Holding very steady at \$7,000 after \$7,000 opener.  
 Playhouse (Schwaber) (418; 50-\$1) — "La Strada" (T-L) (4th wk). Staunch \$3,500. Last week, ditto.  
 Stanley (WB) (3,200; 50-\$1.50) — "War and Peace" (Par). So-so \$15,500 attributed to resistance over length of film. Cutting from 4 to 3 shows daily. Last week, "Toward Unknown" (WB) (2d wk), \$5,500.  
 Town (Rappaport) (1,400; 50-\$1.25) — "Tea and Sympathy" (M-G) (3d wk). Still potent at \$8,000 following \$8,000 for second.

### LOS ANGELES

(Continued from page 8)

885; 2,344; 85-\$1.25) — "Toward Unknown" (WB) and "A Cry in Night" (WB). Stout \$30,000. Last week, D'town Par with Iris, Uptown, "Cha-Cha-Cha Boom" (Col) and "Miami Expose" (Col), \$12,500.  
 Orpheum, Iris, Uptown (Metropolitan-FWC) (2,213; 816; 1,715; 80-\$1.25) — "The Boss" (UA) and "Calling Homicide" (AA). Light \$13,000 or close. Last week, Orpheum, "Beast Hollow Mountain" (UA) and "Huk" (UA) (2d wk), \$3,400.  
 Warner Downtown, Hollywood (SW-FWC) (1,757; 756; 80-\$1.25) — "Port Afrique" (Col) and "To Ends of Earth" (Col) (reissue). Lean \$10,000. Last week, with Wiltern, "Un-guarded Moment" (U) and "Showdown At Abilene" (U), \$19,300 plus \$52,000 in one nabe, eight drive-ins.  
 Pantages (RKO) (2,812; \$1-\$1.75) — "Tea and Sympathy" (M-G) (2d wk). Neat \$14,000 or near. Last week, \$19,200.  
 Los Angeles, New Fox, Ritz, Loyola (FWC) (2,097; 965; 1,363; 1,248; 90-\$1.50) — "Bus Stop" (20th) and "Blonde Bait" (Indie) (2d wk). Okay \$21,000. Last week, \$31,900.  
 Hawaii (G&S) (1,106; 80-\$1.25) — "Power and Prize" (M-G) and "No Place To Hide" (AA) (2d wk). Small 1,500. Last week, with State, \$9,100, plus \$19,800 in seven naves.  
 Chinese (FWC) (1,908; \$1.25-\$2) — "Best Things in Life" (20th) (3d wk). Slow \$9,500. Last week, \$11,800.  
 Four Star (UTAC) (868; 90-\$1.50) — "Storm Center" (Col) (3d wk). Slight \$2,000 or thereabouts. Last week, \$2,500.  
 Fine Arts (FWC) (631; \$1.25-\$1.75) — "Lust for Life" (M-G) (4th wk). Hefty \$8,500. Last week, \$9,300.  
 Fox Wilshire (FWC) (2,296; \$1-\$1.75) — "Bad Seed" (WB) (7th wk). Mild \$5,000. Last week, \$6,300.  
 Hollywood Paramount (F&M) (1,468; \$1.25-\$2.40) — "War and Peace" (Par) (8th wk). Sharp \$13,000. Last week, \$13,400.  
 Warner Beverly (SW) (1,612; 90-\$1.75) — "Gold Cadillac" (Col) (8th wk). Okay \$7,000. Last week, \$8,600.  
 Egyptian, United Artists (UATC) (1,411; 1,242; \$1.10-\$2.75) — "Okla-homa" (Magna) (48th wk Egyptian, 43d wk U.A.). Steady \$13,000. Last week, same.  
 Warner Hollywood (SW) (1,364; \$1.20-\$2.65) — "Cine Holiday" (Indie) (49th wk). Started current week Sunday (14) after big \$19,200 last week.

### Audience Poll

(Continued from page 5)

leased during the year ended Sept. 30, so that subsequent-run theatres will have had a chance to play them.  
 With COMPO handling the mechanics of the operation, the distributors will be asked to submit those pictures and players figured to have a chance to win. Exhibitor participants thereupon will decide on the nominees from the distributor lists, numbering 10 candidates in each category. The public then decides the winners.  
 Last year's accolades: "Mr. Roberts," best film; James Dean in "East of Eden," best male performance; Jennifer Jones in "Love Is a Many Splendored Thing," best female performance; "Tahiti Hunk," most promising new male; Peggy Lee, most promising new femme.

### TV Film Scribes

(Continued from page 1)

which is behind the Production Code.

Censorship is in a state of flux, according to the guild. On the one hand, the courts are liberalizing censorship laws. Legal steps to deny state and private organizations the right to call the shots on tv and motion pictures are being counterbalanced, in WGA's view, by growing industry and private censorship.

Resolution was passed by WGA at a weekend N. Y. meeting of its eastern and western branch chiefs. It reads: "Regarding ourselves and our employers as individuals capable of exercising good judgment, the Writers Guild of America will instruct its committee to study existing codes of censorship with a view to removing unjustified restraints wherever possible." In short, WGA is looking for every loophole imaginable to escape "outside" censorship.

"A writer is simply a contractor writing entirely to the specification of other people," objected a union authority. He said that "everybody with the remotest interest in the making of a tv show or motion picture gets in on the act." He said that it should not be up to sponsors or "sponsors' wives."

WGA is concerned about recent occurrences in television and pictures that make the writer's "creative position" untenable. Dale Wasserman scripted "The Fog" which was accepted by CBS-TV's "Climax" before so much of it was changed in the author's opinion that he withdrew his name from the credit. NBC-TV last week cancelled an Alcoa Hour drama, "The Man Who Loved Children," on the grounds the teleplay violates network policy by "placing a child in jeopardy." It was bought by producer Herbert Brodwin from writers Bill Kozlenko and Boris Ingster before the web stepped in.

The issue, as posed by WGA in writing the resolution against all forms of censorship, was that "the public is not seeing the professional skill of the writer, but the erratic beliefs, the arbitrariness of other people. Writers don't need help exercising good taste and judgment." It was proposed by a WGA spokesman that producers and writers iron out differences of taste before the script is finished. Among the worst things plaguing writers, in addition to the loss of integrity, are the "nuisance restrictions" that create a frenzy of last-minute changes after the writer thought the story was completed.

### Wall St.

(Continued from page 3)

the \$26 area, from \$32.50. Columbia sold under \$19 last week, compared with a high of \$26.75. Perhaps looking best of all is Warners, where the change of management control and a \$28 stock tender had the obvious bolstering effect. It's now trading at \$26.27.  
 Loew's has dipped to under \$20 from a 12-month high of \$25.12 1/2. 20th-Fox is hitting an average of \$25, down from \$29.25. Glaring evidence of lack of investor interest is the total of only 300 shares of Col which were traded in the entire week ended last Wednesday (10).

While wary of television competition as ever, several stock merchants are now placing particular stress on the picture business uncertainties as reason for their aloofness. They're keeping a close watch on the industry with the hope of spotting deals—mergers, liquidations, capital gains transactions, etc.—which could jack up the per-share prices.

But apart from this, they're showing less inclination to encourage investments in the picture companies for long-term appreciation.

In addition to the overall transitional state of business currently, the brokers in some cases have been discouraged by the changing state of affairs at Loew's. The Wall Streeters over the years have been in close contact with Loew's and this film outfit's fluctuations have been construed as the tipoff on the ups and downs of the entire industry. With earnings off, a new president being sought and the withdrawal of two well-known bankers from the board, Loew's looks too unsteady for broker comfort at the moment.

### TOA'S 'NOTHING NEW' ON ALLIED OR LEADER

Although expressing himself in favor of one exhibitor organization, Ernest G. Stellings, president of Theatre Owners of America, told the trade press yesterday (Tues.) that so far no official discussions had been held with Allied States Assn. relating to a merger of both organizations. However, Stellings said: "I'll meet with anybody, anytime, anywhere in the interest of the industry."

General counsel Herman M. Levy, who flanked Stellings, revealed that Walter Reade Jr. and himself, named as a two-man committee to find an executive director, had interviewed several candidates both from within and outside the industry but that TOA is not satisfied as yet that it has the best available man.

### Paris Nightlife

(Continued from page 2)

ing and company. However, there apparently is a need for something new.

In the wake of the Rose Rouge, other clubs are trying to revamp and go back to the old values. They cannot compete with big revues or stripperies, and need to give something more substantial. Drap D'Or, long a constantly folding boite, goes cabaret this season employing many of the names from the old Left Bank Existentialist circuits. However, new names are apparently in order.

Those still trying for bigger patronage are Chez Gilles with its trotting of new young comic and song talents, underlined by proven oldies; L'Amiral, with its open door policy to all new budding comic talents, The Fontaine Des Quatres Saisons, housing its reduced theatrical segments and off-beat-path youngsters, and such newcomers in the field as L'Ecluse, College Inn and L'Echelle Jacob.

### Lido Still Gets Play

Lido still gets the play for those wanting the lush and tasteful with La Nouvelle Eve next. The Pigalle fleshpots supply exactly that and the stripperies thrive on the still unslaked thirst for bare facts. Fiddle boites and belly dance joints give the exotic while the Moulin Rouge, on its name and reasonable tabs, gets them in spite of the lacy of top names in its vague line-ups.

This season, all will be looking for that added filip in personalities or philosophies or just a plain chance at starting a new fad or popularity. It is sorely needed because the 100 odd niteries call for that new touch which could be the touchstone to a bigger following.

### Co-Tenancy

(Continued from page 3)

reports circulating in Wall Street, to the effect that an insurance company would buy the Burbank lot and then lease its stages to 20th and Warner. It's also not in line with Serge Semenenko's known desire to liquidate some of the WB assets and convert them into cash.

Skouras said the 20th board had authorized the hiring of an architect, Samuel Beckett, to survey 20th's studio facilities. This, it's understood, is for the purpose of establishing what best use the lot might be put to if 20th decides to move over to the WB studios. Skouras had no comment on the report that 20th intended to sell its oil interests on the lot.

At Warner Bros., a top exec said the company wasn't talking to 20th alone, but also to others, specifically Metro. Whenever a deal is made, it'll be between two companies only, since the Burbank facilities aren't extensive enough to take care of more than that.

Idea of joint overseas operation between 20th and Warners has cropped up before. Reasons are the same as those that triggered the negotiations between 20th and Republic, which are still going on, but seem to have hit at least a temporary snag. Idea is for 20th to take on the Rep pix in Britain and possibly elsewhere. Rep has found overseas selling costs out of ratio with the business it is doing.

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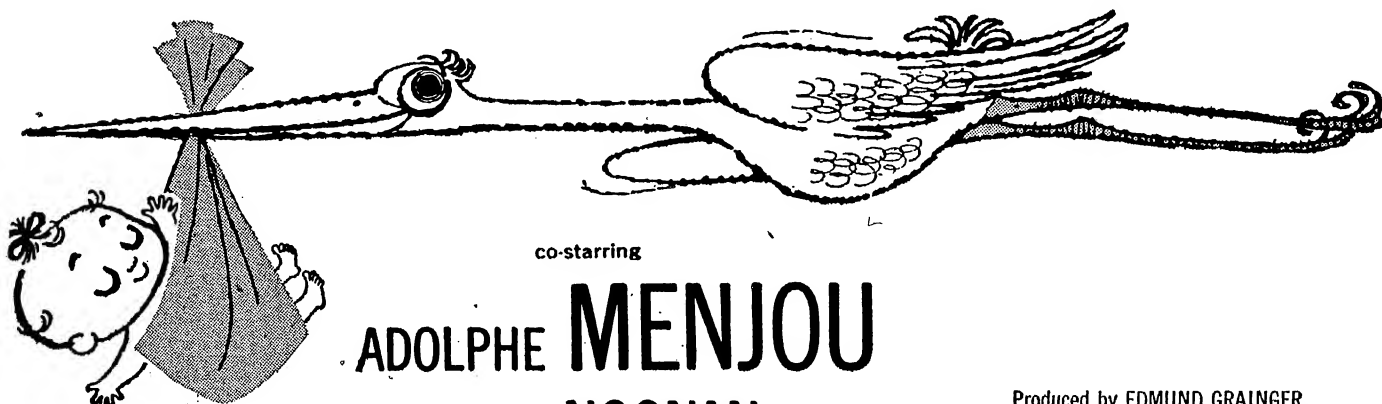
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# Loew's Search For A Chief

Continued from page 2

important as it is, should not be disturbed.

Should Vogel move up as Loew's Inc.'s chief executive officer, it is held likely that Eugene Picker, vice president of Loew's theatre offshoot, would succeed to the presidency of the circuit.

Vogel, who started his career in the film industry as an usher, is highly regarded as an executive in the picture industry. He became head of the Loew's circuit in 1945 and was named president of Loew's Theatres when it was separated, via the consent decree, from the production-distribution company.

Whether the naming of Vogel, if he is confirmed by the board, will be permanent is still a matter of speculation. There are a number of factions, including Wall Street banking sources, who are unhappy with the policy and operation of Loew's Inc. There's a possibility that they may regard Vogel's appointment as a move of the present management.

Under a setup which would find Vogel as head of the company, it's understood that the studio operation would continue under control of Dore Schary, at least until his contract expires next year.

Loew's Inc. renewed its scramble for a new president when Siegel, approached to accept the post last week, notified chairman of the board Nicholas M. Schenck that he would not accept the job and preferred to continue his indie setup at Metro. Siegel asserted that his decision to remain an independent producer was motivated "by the advice of friends" and no other consideration.

Meanwhile, reports arose again that the Loew's management team was pressing Eric Johnston, president of the Motion Picture Assn. of America, to take the post. Johnston, however, had previously indicated emphatically that he is not interested in the job.

As MPAA president, Johnston has acquired an intimate knowledge of the operation of each member-company of the production-distribution association. Johnston is currently abroad, en route to the Soviet Union to discuss the sale of American films to Russia.

Loew's board of directors' meeting, originally scheduled for today (Wed.) has been postponed to tomorrow (Thurs.) afternoon. Delay is attributed to the absence from New York of several of the directors. Prexy Arthur M. Loew, who relinquishes his post on Nov. 15, and sales chief Charles M. Reagan are both in Chicago to attend a meeting of the division sales managers. However, Schenck and v.p. and treasurer Charles C. Moskowitz held talks with directors George A. Brownell and William A. Parker. Latter, a longtime Loew's director, is president of Incorporated Investors Inc. of Boston, holder of 57,000 shares of common stock, one of the largest individual holdings in the company.

Wall Streeters never took seriously the plan to place Siegel in the top position. While considering him an outstanding production executive, they did not feel he had the administrative ability to handle the complicated job of president of the company. Additionally, they were of the opinion that Siegel, since he was the choice of the present management group, would not have the freedom of movement that would be necessary for the job. Furthermore, any stock option plan for Siegel requires stockholder approval.

The Wall Street and banking contingent insist that the job requires a practical business man who would not be confined to the traditions of the past. A new positive program and course of action is required for Loew's to regain its former blue chip status, the Wall Streeters emphasize. They point out, for example, that the public has changed in its film-going habits but perhaps veteran film exec habits haven't.

As Loew's Inc. goes into still another presidential change, the second within the same 1956 year, after the decades when Nicholas M. Schenck helmed what was long considered the blue chip of the picture business, it is still faced

with the divorce problem and its \$30,000,000 debt to the insurance company. Funds were borrowed when money was free, at the attractive rate of 2 1/4%, when today it would be at a 4% interest and over. It is no secret that, as and when the production-distribution company and the theatre company split, any renegotiated loan would be at a higher rate.

Loew's Theatres is haggling that the \$30,000,000 was borrowed chiefly for production, not theatre underwriting which was a cash boxoffice business. The bankers take the position that when the loans were realized Loew's Inc. was one entity.

There is a feeling that if Theatres and Production hadn't set up their separate entities before divorcement this wrangling might have been avoided. All the other majors set up their separate officers and boards after divorcement even though, in principle, it was known intra-trade who would inherit which segment of the separated companies.

Real estate and finance remain the big problems of Loew's future horizons.

The bankers, who were for broader sales of Metro film, residuals to television, feel that perhaps Arthur M. Loew, the resigning president, was wise in temporizing the sweeping sellouts and, instead, going in for leasing, buy-ins on television stations in exchange for Metro film merchandise, and the like.

But they are also adamant that the new board should not be an extension of any self-perpetuating management team. There are too many sizable stockholder groups who will insist on board representation, and in turn having a say on the election of the officers.

The stepdown of Arthur M. Loew from the presidential chair, the resignation of Wall Street bankers Paul Manheim and Charles Stewart from the board; and the general confusion relating to Loew's Inc.'s future apparently has not soured Wall St. brokerage houses from pitching the company's stock.

Investment report, issued periodically by Arthur Wiesenberger & Co., advises owners of the company's stock "to stay put" and counsels investors to consider additional purchases if the shares "should weaken in any general market decline."

Wiesenberger outfit bases its optimism on the substantial value of the company's assets which it regards in excess of the book figures. It also "guesses" that if additional "constructive" changes in Loew's operation are not forthcoming before the annual stockholder meeting early in 1957, another determined effort will be made by the shareholders to speed up the realization of the asset values.

Report indicates that stockholders have Manheim and Stewart to thank since it was their efforts that were responsible for initiating the move to convert Loew's old film library "into what may become its most valuable income-producing asset." The Wall Streeters, according to the Wiesenberger appraisal, should also be regarded as responsible "for making an apparently self-satisfied management conscious of the vast economies possible in a business that has been steadily going down in earnings for the past eight years."

## Uphold Grengs Ruling

Washington, Oct. 16.

The U.S. Supreme Court yesterday (15) refused to hear an appeal in the treble damage suit by Sheldon M. Grengs against the majors and Fox Theatres in Wisconsin. Grengs operates a house in Wausau, Wis., and claims it was discriminated against in obtaining product.

The lower courts ruled that the suit was outlawed under a two-year statute of limitations in the state. Counsel for Grengs, however, contended that the suit was subject to another Wisconsin law which has a six-year statute of limitations. Supreme Court refused to overrule the lower courts.

## Small Gigue

Atlanta, Oct. 16. Add to the marquee signs that tickle the risibilities, this one on theatre at nearby Austell: "Somebody Up There Likes Me" and Cartoons.

## U's Dave Lipton Favors Trial Runs on Layout

Hollywood, Oct. 16.

David A. Lipton, Universal's pub-and-veepee, advocated the continued use of marketing research which he said U is now employing to pre-test specific advertising layouts and copy upon various potential film-goers in an effort to gauge their appeal and benefits. He outlined his ideas at the concluding session of the company's week-long palaver here of bally staffers.

He stressed, too, the importance of pre-selling of pictures via the use of pre-tested material and media and the emphasis that should be placed on reaching the femme audience. "There appears to be ample evidence," Lipton stated, "that of those people interested in a given picture, the number likely to attend first-run showings, is in direct relationship with the number of people who actually know about the picture prior to the appearance of local advertising." He said a large measure of the pre-selling effort must be aimed at women who "are the major influence today in selecting movies for family theatre-going."

## 20th's British Product

Hollywood, Oct. 16.

Stepping up its production tempo in England, 20th-Fox has acquired two more properties to be lensed there, with Robert Goldstein as exec producer.

Vehicles to be filmed are "Harry Black," a novel about tiger hunting, and A. J. Cronin's "Beyond This Place." Deals were set up by 20th in NY.

## 'B' Ratings

Continued from page 1

—drew a Legion "B." Records for the same year last year show a PCA total of 284 features, of which 99—or 35%—got the "B" tag.

The totals do not, of course, reflect the more strictly moralistic attitude the Catholic rating group takes vis-a-vis foreign imports, which continue to displease the Legion in fair numbers. It's notable, though, that the Hollywood ratio of "B" ratings has dropped despite the fact that a goodly percentage of the U. S. pix was made wholly or partly abroad.

The Catholic Bishops' annual report on pix is due in another two weeks. There is speculation in the industry that the Legion blast vs. Hollywood, confidently expected a couple of months ago, didn't materialize because the Legion went over its own figures and realized the weakness of its case.

A ratio of 21% "B"'s for the domestic U. S. product is pretty much in line with the ratio of prior years. The actual Legion year runs from October to October. In that time span, in 1954, the percentage of "B"'s was 20.07%. In 1953 it was 21.13% and in 1952 it was 17.29%, according to the Legion's own figures.

There is a possibility that, going by the Legion year, the favorable percentage of "B"'s may change slightly. For the week of Oct. 4, the Legion reported out a bumper crop of six "B"'s, including one for a French pic and another—well publicized one—for "Tea and Sympathy."

It's noted that the drop in "B" tags coincides with a period when Hollywood is definitely embarked on an attempt at "offbeat" themes. Also, the Legion seems to be objecting more these days to costuming and suggestive sequences and dialog than to excessive brutality, which would be an indication that the PCA's drive to keep screen violence to a visual minimum has had results.

While the Legion statistics re "B" ratings are of interest, the actual impact of these ratings at the b.o. has always been questioned and, in many regions, appears to be nil. What does have meaning, at least with the American films, is a "Condemned" rap, which is rarely given, at least to the domestic pix.

## Briefs from Lots

Hollywood, Oct. 16.

Darrell Hickman will co-star with Sterling Hayden in "Trial of Benjie Galt," to be made by Grand Productions for UA release. . . . Herman Webber, signed to a producer pact six months ago, checked off the U lot. . . . Sidney Harmon signed George Montgomery to star in "Small Man, Big World." . . . Nathan Juran set to direct "Twenty Million Miles to Earth" for Columbia release. . . . Universal handed Jack Arnold a new directorial ticket, starting with "Pay the Devil." . . . "C'est La Guerre" will be released by Warners as "Lafayette Escadrille." . . . New title for Columbia's "The Captives" is "Tall T." . . . Dean Jagger joins Ray Milland, Ernest Borgnine and Nina Foch in "Three Brave Men" at 20th-Fox. . . . Warners assigned Dennis Hopper to a top role in "The Trap." . . . Milner Brothers closed a deal with Allied Artists for the production of "Branded Lady."

Andy Griffith will repeat his stage role in the film version of "No Time For Sergeants" at Warners. . . . Anna Kashfi set to star in Metro's "Don't Go Near the Water." . . . Ben Alexander returning to the screen for a role in U's "Pay the Devil." . . . Abe Steinberg renewed for a year as assistant production manager at 20th-Fox. . . . Peter Miller drew a featured part in Grand Productions' "Trial of Benjie Galt." . . . Thomas east Cheryl Clarke in "Bail Out at 43,000." . . . Armand Deutsch drew production reins on Metro's "Return of Johnny Burro." . . . Debra Page's player pact renewed by 20th-Fox. . . . Columbia signed Roxanne for "The Cunnning and the Haunted." . . . U bought screen rights to "Bon Voyage," novel by Marjane and Joseph Hayes. . . . Mike Ripps signed Douglas Fowley for his indie, Bayou.

Jackie Coogan will play Frank Sinatra's pal in "The Joker Is Wild" at Paramount. . . . Stan Howard snagged a role in Harlow Productions' "The Rockers." . . . Michael Pate organized Triad Films, with "Forbidden Territory" as his first production. . . . Showboat captain Billy Bryant cast by C. V. Whitney Pictures for "The Missouri Traveler." . . . Nelle Adams makes her film debut in Metro's "This Could Be the Night." . . . Richard Shane cast in "The Tin Star" by Paramount. . . . Screen rights to "These Thousand Hills" bought by 20th-Fox. . . . Regal Films signed James Dobson for a part in "The Man From Ahlens." . . . producer Harry Tatelman acquired film rights to "The 446," story of U.S. Navy's first LST boat by Roger Aston and Cooper Adams.

## 'Wonders' Into Chi Dec. 12

Chicago, Oct. 16.

Third Cinerama feature, "Seven Wonders of the World," opens at the Palace Theatre here Dec. 12. Current feature, "Cinerama Holiday" will then have played 77 weeks on a roadshow basis.

Other two-dayer here, the McVickers theatre, opens with Cecil B. DeMille's "Ten Commandments" Nov. 20.

## Allied Diversity

Continued from page 3

able position to take advantage of opportunities which may arise in the expansion of its business. This expansion may include acquisition of other businesses or interests therein."

AA has been considering the issuance of additional stock to raise capital for some time. Company has more cash tied up in inventories than ever in its history, amounting to \$9,219,000. This consists of \$3,319,592 in released productions less amortization, \$4,339,165 in completed productions which have yet to be released, \$1,015,161 in pictures in production and charges to future product, \$311,314 in story material and \$234,124 in ad accessories and prints.

To finance the new lineup AA increased its bank indebtedness to \$14,500,000 and borrowed \$1,000,000 from De Luxe Laboratories via an eight-year 5% secured loan. There's one sour note for holders of AA common stock. Tightened bank credit, higher interest rates and the expansion program have resulted in a directorate decision to hold back on dividends, for the present time at least. All earnings after preferred dividends will be retained by the company, with this to be subject to frequent reviews in the light of changes in conditions in the future. AA paid a cash dividend of 10¢ per common share last January.

## BLOCKS OF TICKETS IN DE MILLE ADVANCE

Advance sale for "The Ten Commandments" at the Criterion Theatre, New York, has opened plenty strong. Theatre received 2,600 pieces of mail in the first four days of sale, averaging over three tickets each, and accounting for a gross of \$18,000.

Boxoffice ticket-buying was begun Monday (16) with the day's take estimated at \$5,000, making for a total advance as of Monday night of \$23,000. Cecil B. DeMille production opens at the Criterion Nov. 9.

Group purchases, of 10 to 20 tickets, have been much in evidence. Heavy pre-opening play given "Commandments" has impressed legit theatre boxoffice men who pointed to the fact that a play rarely receives nearly as much attention before the reviews break.

## 'LET'S PUSH THIS'

Skouras Pops Up Attendance at MPAA Promotion Meet

At the urging of Spyros P. Skouras, the meeting tomorrow (Thurs.) of the Motion Picture Assn. of America will be attended by more persons than any MPAA session in recent years. Conclave has been called to consider industry promotion proposals drafted by the MPAA's ad-pub committee.

Skouras has been unusually enthusiastic about the ideas advanced and wants them brought to the attention of the full MPAA board, all foreign managers, all ad-pub department heads at the distribution companies and all foreign publicity men. The meeting, which will be at New York's Columbia Club, will have nearly 70 attendees, it's expected.

The promotion gimmicks, including a Hollywood press junket, giveaway contest, etc., were to have been taken up at an MPAA meeting two weeks ago but an overcrowded agenda prevented this. At that time Skouras was disappointed with the fact that only the board and members of the ad-pub committee were present.

## Grafts Rap Ulrich

Continued from page 5

from police, etc., than he would have on his own homegrounds. "He came here somehow under the impression he was doing this country a favor by making shots here. If the union crew wasn't as fast as he expected them to be, I think it was largely his own fault." "Gimpel Story" concerns the German spy Gimpel who was landed on the Maine coast during the war, assigned to spy on U. S. atom bomb developments. He was soon nabbed by the FBI, tried and sentenced to death. Roosevelt died and President Truman commuted the sentence to 30 years. Gimpel after that was freed and returned to Germany.

Arnett charged that Oscar Martay, Ulrich's N. Y. rep, didn't have the foggiest notion of a budget, and the union men were frequently kept working overtime, automatically raising the cost of maintaining the 12-men crew. Actually, the first week's shooting cost Ulrich between \$12,000 and \$15,000, which, thought Arnett, "was very little for the kind of work he wanted done." The Berolina unit also recruited passersby as extras and otherwise saved on expenses.

There was a definite lack of coordination, however. For instance, Ulrich refused to spend the money necessary to set up a central telephone service in a hotel room. As a result, part of the crew at one point moved on to a different location and was "lost." Hours were wasted in reestablishing contact.

To reestablish the 1944 atmosphere, certain changes were necessary. Ulrich and Martay never indicated how far they wished to go budget-wise in populating the streets with uniforms, etc., again creating confusion. Cameraman on the pic has never done a feature pic before, which again created delays, according to those on the spot.

Since New York is eager to attract location crews, the city has set up an effective plan to coordinate all agencies involved. Ulrich's complaint was the first one from a foreign producer. Several weeks ago, German director Rolf Thiele, shot in Manhattan and encountered no difficulties.

## Films-On-TV Devalue B.O.?

Introduction of feature pictures on television is a danger to the film industry mostly because it "devalues" films as an entertainment medium, opines Horst von Hartlieb, German industry executive currently visiting the U.S.

"How can you get excited about a movie in the theatre when you have eight of 'em thrown at you on the air right from breakfast time on," he said in very dangerous competition.

Hartlieb has been studying TV effects in the States in the light of the rapid development of video service in the West German Republic.

## 24 Properties On Metro's Schedule

Hollywood, Oct. 16.

Metro now has a total of 24 major films scheduled for production in the 1956-57 year and stretching into 1958, studio head Dore Schary reported over the weekend in a summary of pending activity on the lot. Figure is exclusive of the 15 films currently in first run release or final stages of production or the 14 being made for MGM release by independent producers, latter tally including three new productions by Sol C. Siegel.

Schary pointed to "The Brothers Karamazov" and "Stay Away Joe," the Norman Krasna comedy which will mark the film production debut of legit producers Cy Feuer and Ernest H. Martin, as indicating the wide scope and scale of the upcoming schedule.

Studio currently has six films before the cameras, Raintree County, "Something of Value," "Wings of Eagles," "Harvest Thunder," all of which will be completed in October, and "Designing Woman" and "Ten Thousand Bedrooms," which will be completed in November.

Between now and the first of the year, the studio will launch "This Could Be the Night," "Gun Glory" and "The Painted Veil." Remainder of the schedule includes "Don't Go Near the Water," "Tip on a Dead Jockey," "Until They Sail," "The Flood," "The Reluctant Debutante," "The Year of Love," "Raquel," "The House of Numbers," "Cat On a Hot Tin Roof," "The Company of Cowards," "The Mystery of Misty Creek," "52 Miles to Terror," "Moment of Truth," "Sheep Man," "Chain of Command," "My Most Intimate Friend," "The Wreck of the Mary Deare," "Spectacular" and "Ben Hur."

Independent productions slated to be made for MGM release include "Les Girls," "Merry Andrew" and "Man on Fire" from Sol C. Siegel; and "Silk Stockings" and "Gigi" from Arthur Freed.

### Four Out In November

Metro has set a release schedule of four pictures for November, only one of which is a new studio property. This is "The Rack."

Others on the lineup are "Tale of Two Cities" and "Marie Antoinette," both reissues, and "Julie," indie entry produced by Martin Melcher.

## Chi Tax Take Slumps

Chicago, Oct. 16.

Admission taxes collected by the City of Chicago from motion picture theatres in September of 1956 totalled \$91,118, a sharp drop of 25% from the \$121,595 garnered in the same month of 1955. Total amusement taxes also showed a drop, in September of 1956, from \$190,403 in September 1955 to \$152,062 this year, a drop of over 20%.

Nine-month totals showed a less severe drop in both categories. Filmery admish taxes for the first nine months of 1956 amounted to \$835,825, compared to the \$893,720 levied in the corresponding period of 1955. Total amusement taxes dropped from \$1,450,723 during the first nine months of 1955 to \$1,405,137 for the same period in 1956.

### READYING FOR 'OKLAHOMA'

San Antonio, Oct. 16.

Broadway Theatre closed its doors on Sunday (14) to permit workmen to complete the installation of facilities for the opening of the Todd-AO production of "Oklahoma" on Oct. 25.

This marks the fourth installation of its kind in the state.

## B&K's Straw Vote

Chicago, Oct. 16.

Tying in with the Chi Daily News, the Balaban & Katz chain will conduct a presidential straw poll in its 31 theatres in Chicago and suburbs. Ballot boxes will be placed in the lobbies of all B&K theatres and results will be published exclusively in the Daily News.

Poll was brainchild of B&K topper John Balaban and capitalizes on election news interest to attract attention to B&K theatres.

## Hakims Financed 'Paris'

### Via Distribution Monies

Financing of feature product took a new twist with the production of "Hunchback of Paris" by Raymond and Andre Hakim. The two brothers sold distribution rights in various global territories before the cameras rolled and thus come up with sufficient financing to meet the budget, which reportedly was \$1,800,000.

Allied Artists, for example, advanced \$400,000 for the picture and in turn received releasing rights in the United States. The 400G is to be applied against a percentage, this being the formula being applied in all areas with local distribns.

## 'Holiday' for Atlanta

Atlanta, Oct. 16.

Atlanta Junior Chamber of Commerce is sponsoring Southern Premiere of "Cinerama Holiday" at Roxy Theatre here Oct. 30. Proceeds from event will go to support many programs backed by Jaycees, such as "get out the vote," "fluoridation of Atlanta water supply," "Big Brother," "mental health," "youth welfare," "public safety" and so on.

Roxy opened April 2 following extensive renovation with "This Is Cinerama" since seen by 255,932 customers.

Theatre conducted a survey recently and discovered that 51% of Cinerama patronage was from out-of-town and of that 19% out-of-state.

Ray Conner is manager of Roxy and Sam George exploiter.

## 50 Roadshows of 'Pacific' in 1957;

## 20th to Ante \$2,000,000 for Tuner

Total of 50 or more roadshow engagements in the U. S. are planned for "South Pacific" in the Todd-AO film version, George P. Skouras, prexy of Magna Theatre Corp., said in New York Monday (15). Rodgers & Hammerstein musical will be filmed by R & H and Magna, with 20th-Fox putting up \$2,000,000 in financing and also releasing the CinemaScope version internationally.

"South Pacific" due to roll in March, 1957, is the second R & H tuner to be Todd-AOed by Magna under R & H supervision. The first was "Oklahoma," which so far has grossed \$6,500,000 domestically in the roadshow engagements and is expected to gross \$12,000,000 abroad where it's handled by RKO. In the U. S., the "Oklahoma" C'Scope version is to be released by 20th.

At a press confab Monday, Oscar Hammerstein II explained that the "South Pacific" budget might run to \$5,000,000. Skouras said he hoped it'd be closer to \$3,500,000. Profits are shared with R & H getting 47% and Magna 53%. However, out of Magna's share, 20th

collects 10% of the net. 20th will release the film on a 20% distribution charge.

Hammerstein said that all of his and Richard Rodgers' stage musicals eventually would be filmed. "King and I" already has been done by 20th. "South Pacific" is to be lensed partly on its original location. Hammerstein leaves next week for Australia and will stop by at Hawaii "to do a little advance location scouting." He stressed that no thought had been given so far to casting.

While "South Pacific" will have 50 roadshows—to be handled by Magna—"Oklahoma" had only 31, not all of which have opened as yet. Skouras said 20th might start releasing the C'Scope version of "Oklahoma" in November and, on a larger scale, by Christmas.

He confirmed last week's VARIETY report that 20th had agreed to give a \$2,500,000 guarantee for "Oklahoma." It's to be paid at the rate of \$1,000,000 next Feb. 1 and \$1,500,000 in March. As to the "South Pacific" financing, 20th is obliged to go beyond the \$2,000,000 limit if the pic should run over budget.

## A "Thrilling" Short Novel

# "THE DOCTOR'S SECRET"

By D. L. DERN

She,  
Dale Barnet is  
"The Doctor's  
Secret" . . .  
And a  
creation of man

I am  
Beatrice Bolin.  
Yet, in a way,  
"The Doctor's  
Secret"  
And in another  
way I am both  
Dale and Beatrice.

All Leading  
Book Shops  
\$2.50

Hollywood Agent  
JACK STEWART



# U. S. Loans Help Modernize Theatres; But Can't Affect Low Salaries

The decision of the Small Business Administration making hard-top theatres eligible for Government loans, while generally hailed in industry quarters, is not regarded as the cure-all for the nation's hard-pressed theatres. The loans, it's indicated, will help theatres modernize interiors and install new projection equipment to make the theatres more favorable places to visit.

Such loans, however, will not solve the manpower problem. Because of the inability to pay salaries commensurate with other industries, theatres have not been able to corral competent young people anxious to make a career out of the theatre business. At the recent Theatre Owners of America convention in N.Y., Stanley Warner toppler S. H. Fabian noted, for example: "Manpower is a real headache these days. Where are the bright young men who used to come to us for jobs and who now see more opportunity in other industries? We need these whomen of the future and we can get them, if we make the jobs more attractive and restore the position of the theatre as a rendezvous of glamor." Fabian did not point, of course, that the only way to make the job more attractive is to offer more money. Apparently the only glamor that appeals to the young people is the lure of coin.

## U.S. In-Between-Times Check on How Reds Handle Film Product

Titles of any films to be sold by the Motion Picture Export Assn. to Iron Curtain nations will be checked by the U. S. Information Agency. Film companies are currently compiling lists of available product.

MPEA prexy Eric Johnston is visiting Czechoslovakia, Poland, Hungary and Russia. He'll be joined in Europe by MPEA v.p. Griffith Johnson and Marc Spiegel, the Assn.'s Continental manager. MPEA board has authorized deals with Poland and Czechoslovakia.

Under the formula devised by the MPEA, no company will sell more than five pix to the Reds. This includes United Artists, which is to make its own deals.

The State Dept. has indicated to the MPEA that it has no objections to a resumption of film trade with the Soviets and their satellites. While the companies aren't submitting the films involved to the Department, they'll check with the USIA on the theory that it has had experience in dealing with the Iron Curtain territories. Also, the agency is close to State Department policy.

In dealing with the Reds, the film companies are almost as afraid of an eventual boomerang at home as they are of possible alterations of the pix, and editing, by the Red nations that buy them. It's expected that Johnston will insist upon safeguards along that line.

## HUSBAND AND WIFE TEAM

Couple experienced with demonstrations at fairs and exhibits wanted to set up new program for national organization in medical electronics field. Must be able to conduct a professional and scientific demonstration.

The purpose of the demonstration is to obtain names of prospects which will be turned over to our national sales representatives. Must have excellent character references and be eligible for bonding. Must travel but can not be necessary. All expenses paid. Straight salary.

No investment required. Excellent opportunity for right couple. Write stating age, experience, present a couple and after facts. Also send photo. Mail to Room 303, 21 North 3rd Street, Minneapolis, Minnesota.

## New York Theatre

RADIO CITY MUSIC HALL  
Rockefeller Center  
"TEA AND SYMPATHY"  
Starring  
DEBORAH KERR • JOHN KERR  
In CinemaScope and Metacolor  
An MGM Picture  
and SPECTACULAR STAGE PRESENTATION

## Edwin Zabel Retires

Edwin F. Zabel, who joined Fox West Coast Theatres 31 years ago as an usher, is retiring as vice president of Fox National Theatres and general manager of Fox West Coast on Nov. 1.

The theatre chain will not name a successor; the duties will be taken over by FWC prexy John Beerer. Tribute to the retiring executive was paid by Fox National prexy Elmer C. Rhoden and general manager F. H. Ricketson Jr., who termed Zabel as one of the outstanding theatre men in the U. S. Zabel said the demands of his family and the necessity to devote more time to his own real estate interests prompted him to retire.

Zabel was assistant to the late Charles P. Skouras in 1932. He was moved to N. Y. in 1936 to the film buying department and returned to the Coast in 1942 when the company's homeoffice was shifted. He was named FWC general manager two years ago.

## Drive-In Sues; Dust Ruined Equipment

Kansas City, Oct. 16. Dust damage suffered by the Kansas Drive-In Theatre during construction of the new Kansas turnpike has resulted in a lawsuit by the theatre against the turnpike authority and two construction companies. The theatre is seeking damages of \$26,500 in a case filed in Wyandotte County District Court last week.

During a ten month period of construction the theatre alleges equipment was damaged to the extent of \$11,500, with a resulting loss of business totalling \$15,000. The theatre was required to clean dust covered and gravel pitted screen, and clogged speakers (at a cost of \$8 each).

In addition to the Kansas Turnpike Authority, defendants named are the Sherwood Construction Company and the J. A. Tobin Construction Company. Official opening of the turnpike, running between Kansas City and Wichita and within a few hundred feet of the theatre enroute, is set for Oct. 25.

## 19TH SAN ANTONIO AREA DRIVE-IN OPENS

San Antonio, Oct. 16. San Antonio Twin Outdoors Theatre, the 19th ozoner in the area, has been opened here by Bo G. Ottwell of San Marcos, Tex. It is the first twin-screen drive-in hereabouts. The programs may be viewed on either side. This is the design of Stout Jackson and will withstand winds of 140 miles per hour. Park accommodates 1,200 cars, the city's largest.

The ozoner has an enclosed mechanized playground for children with slides, swings, tilt-a-whirl, ferris wheel, merry-go-round and other equipment. Also a cafeteria type snack bar plus restaurant with service.

H. T. (Tommy) Wales is manager.

## 3d Feature in Todd-AO: Indie's 'John Paul Jones'

Hollywood, Oct. 16. Third film to make use of the Todd-AO process will be "John Paul Jones," which indie producer Samuel Bronston will put before the cameras early next year. Process has already been used on "Oklahoma" and "Around the World in 80 Days."

"Jones" originally was slated to start last month for Warner release. Bronston disclosed that he has asked for, and received a release from the Warner distribution contract because of the new setup, which also necessitated postponement of photography until early next year.

## CUMMINS RETAINED

So. Cal. Theatre Owners Has New Counsel

Hollywood, Oct. 16. Oscar R. Cummins, a Beverly Hills attorney, has been retained by the Southern California Theatre Owners Assn. as general counsel. According to Harry C. Arthur, head of the Coast exhibitor group, Cummins will also serve in a public relations capacity.

Cummins is said to be familiar with all facets and branches of the motion picture industry, having handled many film industry cases.

## Old Witch Town Snatches Distrib Of 'Sex & Life'

Salem, Mass., Oct. 16. Joseph Solomon, 45, film distrib of Bryn Mawr, Pa., was ordered held in \$1,000 bail Saturday (13) after pleading not guilty to charges stemming from the showing of a film, "Cyclopedia of Sex and Life" at Route 114 ozoner in Middleton. The case was continued to Nov. 14 by District Court Judge George B. Sears.

Solomon, billed as Carl Haydon and commentator during the film showing, was charged with presenting or taking part in an immoral show; giving away or selling material dealing with birth control and material dealing with venereal diseases. The continuance was requested by Atty. James B. Harrington who informed the court he needed time to contact the publisher of the magazine involved and the distributor of the film.

Two state troopers and the police chief of Middleton arrested Solomon Thursday night (11). The police chief, James Wentworth, said he had received complaints about the film and magazine from local clergy. The Middleton board of selectmen viewed the film and after censoring several scenes allowed the film to be shown Friday night (12). Some 200 copies of the magazine were confiscated by police Thursday night (11) and distribution halted.

## Raps Film Ads

Dobbs Ferry, N.Y. Editor, VARIETY:

As a non-professional in the controversy regarding the faults of exhibitors, I wish to comment on one phase which has not been covered in the various letters thus far printed in VARIETY.

It is probably not the fault of the exhibitor, but rather the type of advertising material supplied by the film companies. I refer, of course, to the copy, including photographic cuts, which appears in newspaper advertisements and in the display cards in theatre lobbies, which are not only sensational in subject matter but completely unrelated to the films themselves.

Even as I had formulated this objection, Archer Winsten, critic of the N.Y. Post, printed an article in which he cited the instances of "The Burning Hills," "The Bad Seed," and "Lust for Life" (clipping enclosed). All three are being currently advertised in a misleading manner, as he says, erroneously indicating a sensational subject matter. The photographs and copy have nothing to do with the subject matter of the films and constitute actual dishonesty and misrepresentation even to those patrons who might be lured into the theatres because of them.

Do the public relations "experts" actually think patrons will leave their tv sets to pay admission in response to such advertising? It is time the Hollywood publicists realized that more people will be repelled than attracted by such methods. The average theatregoer is, I am sure, a decent person to whom such advertising and (unfortunately by implication) the pictures they purport to represent, is offensive.

These films are only three specific examples; it seems, regrettably, that every film must have as its lure a bosomy female or an intimate embrace. The poor theatreowners must be the unwitting and unwilling victim of the material they are given to publicize their features. Let them make the complaint to the proper authorities.

Willard A. Heaps

# Dilemma As To Censorship

Industry's Trade Association Squeamish About  
Backing Test On 'Lady Chatterley's Lover'

## No Rush for Loans

Washington, Oct. 16.

Theatre owners have addressed a few general queries but no formal applications yet for loans to the Small Business Administration here. However, a spokesman pointed out, the applications are generally filed with the offices in the field, and word of the filings may not have been forwarded to Washington.

A field office can approve an application and notify Washington later. However, no field office may reject an application until the rejection is approved by national headquarters of SBA.

## Eastman Shortcuts Dupe Color Negs

Los Angeles, Oct. 16.

Development of a new color film which will eliminate the present black-and-white intermediate stage in turning out dupe color negatives was disclosed by Eastman Kodak at Society of Motion Picture and Television Engineers, meeting this week at the Ambassador Hotel.

Asserted by Eastman to be a revolutionary advancement, it was described by members attending demonstration as a "tremendous technical achievement."

The new film, which will provide studios with a fast and economical means of securing such dupes, will now make it possible for these dupe negatives to be completed in a matter of weeks, as against months, the length of time now required, it was stated. Stock will be ready probably in about a month.

The new all-color system provides for a color master negative, from which a dupe negative can be made from the same stock. These dupe negatives then may be sent to labs abroad for strike-off of color prints for foreign distribution.

As the first step in making film available to studios and other customers, all will be asked to send whatever color film they may wish to Rochester for processing in the new process, and then comparing the result with dupe negatives now completed via the present method. They may submit samples late this month. Film also will be made available to labs to make their own tests, as soon as labs are ready, it was said.

## INDICT EXHIBITOR ON TAX FRAUD RAP

Philadelphia, Oct. 16.

Bernard Haines, 51, Sellersville, Pa., exhibitor, was indicted by a Federal grand jury, on charges of income tax evasion.

Haines is the owner of the Selvil Theatre. During the four year period (1950-53) he filed tax returns showing an income of \$15,509, on which he declared taxes due of \$331. The Government contended Haines' income was \$59,914, on which there was a tax due amounting to \$11,438 during the same period.

An accompanying indictment charged Haines with attempting to defraud the Government of \$530 in admission taxes due at his theatre in 1953.

## Kautner's No. 1 Chore

Helmut Kautner, German director signed recently by Universal, will have as his first assignment with the company "Too Young," based on Patricia Joudry's off-Broadway play, "Teach Me How to Cry."

Kautner is currently on the Coast conferring with U studio execs. He'll remain in Hollywood for a month working with producer Ross Hunter and screenwriter Edward Anhalt after which he'll return to Germany to fulfill a commitment there. He returns to the Coast early next year to launch "Too Young."

While on the record as opposing state and local censorship, the Motion Picture Assn. of America so far has failed to actively support court actions aimed at knocking the blue pencil gentry.

Fact is spotlighted again in the instance of "Lady Chatterley's Lover," a French import, which has been refused a license by the N. Y. censor. Distrib Edward L. Kingsley, via attorney Ephraim London, is taking the issue to court, challenging the constitutionality of the N. Y. censor law.

MPAA over the years has been in the paradoxical position of fighting censorship without approving of the type of film being used to contest the censors in the courts. Reason is that these pictures, if submitted to the MPAA's Code office, couldn't get a seal of approval. That's true of "The Miracle," which brought on the Supreme Court ruling which partially knocked the pins from under state censorship; "Game of Love," which torpedoed censorship in Boston, and now "Lady Chatterley."

The MPAA's official stance is that it is anti-censorship, but also against "obscene" pictures, a term which is exceedingly difficult to define. There are no indications that, in the instance of "Lady Chatterley," MPAA will move to support the Kingsley case. Yet, should the picture serve to kavo the N. Y. censor, the big American film companies would save in the thousands.

Since most of the Hollywood pix are made under the Code, they are rarely if ever challenged by the N. Y. censors who, by comparison with others, are liberal.

MPAA is, however, concerned with censorship on the legislative level. It played an active part in knocking it out in Ohio and worked against it in Kansas and Pennsylvania.

## Transistors to Have Top Pic Sound Role, RCA Exec Predicts at SMPTE Meet

Los Angeles, Oct. 16.

Transistors are expected to replace present use of vacuum tubes to a high degree in motion picture production within the next five years, Dr. H. J. Woll, of RCA, Camden, N. J., predicted Friday at closing session of week-long 80th semi-annual convention of the Society of Motion Picture and Television Engineers, held at Ambassador Hotel.

This will apply particularly to recording and reproduction circuits, as well as to television camera and reproducing equipment, according to engineer, one of six to discuss subject of transistors, topic of the day. It marked the first full SMPTE convention session exclusively devoted to this latest development in electronics.

Use of transistors in sound recording apparatus for motion pictures should allow a reduction in size of such equipment 10 times over that required for the vacuum tube, Woll reported. It should also reduce power consumption over 100 times amount now required by vacuum tube. Woll declared. Iron core transformers will be eliminated and relays replaced.

Desirability of transistors over the vacuum tube was also stressed by Richard B. Hurley, of Convair Division, General Dynamics Corp., Pomona, which make them particularly practicable for motion picture use. While more sensitive to temperative changes, advantages are greatly on the plus side. Included here are such points as smaller size, greater ruggedness, longer life, higher speeds or frequencies, lack of audible noises and vibration during operation.

A discussion on a new transistor-constructed portable sound mixer, developed by RCA, was presented by Kurt Singer, of company's Hollywood office. Mixer, he said, possesses excellent stability, low distortion and good signal-to-noise ratio. A demonstration of transistorized recording and reproduction equipment, offered by William V. Spanel, Spanel-Hornham Corp., conducted using transistor program.



# TV NOT A ROSE BUT A GARDEN

## TV's Top 10 'Tonnage' Advertisers

	Weekly Home Visits	Number of Programs
Procter & Gamble	156,890,000	17
American Home Products	57,172,000	9
Colgate Palmolive	53,400,000	7
General Foods	44,000,000	9
Gillette-Toni	41,300,000	11
General Mills	41,200,000	8
Bristol Myers	39,400,000	7
General Motors	33,400,000	8
General Electric	31,800,000	4
Liggett & Myers	31,300,000	4

## Sam Levenson: Newspepperman

Humorist of the Late 'Two for the Money' Has An Early 'One for the Daytime'

A tangential ambition of Sam Levenson's has been to spout the news on television in his own specialized way. Last week, the humorist's promise in this sphere had at least a concrete premise—a package embodying himself as the ringmaster for such a session. He hopes to roost it 30 minutes daytime, preferably but not necessarily between a couple of soapoperas, as an antidote for the scene-chewing and organ interludes. Partnered with him on the venture is Nat Fields, parttime packager who doubles as pressagent (he's Levenson's p.a., also ballplayer for CBS newsmen Douglas Edwards, also Dennis James, also etc.). CBS is being eyed for first refusal.

What Levenson won't talk about is the format—that would tip it off too much, he says. But in view of his 10-year standing as a professional comedian who chuckles practically all through his monologistic stuff, it's assumed that the pattern will not be fraught with the serious or pitched in pear-shaped tones.

What Levenson will talk about is the drop of a station-break in the "regrettable situation" whereby "Two for the Money" had to give way on CBS-TV to Gale Storm's "Oh Susana" show. Levenson had been doing summer duty over the past two hot seasons on "TTTT" as plincher for Herb Shriner. This summer's Saturday night chores were not quite in the "batting for" class since Shriner finished out the regular 1955-56 season to be encased in this season's recently premiered Tuesday nighter bearing his name. Meanwhile, Levenson enjoyed click returns with the quizzier, this past summer's run rating higher Nielsen than the '53 edition and a load of "shame on you for canceling" letters.

But all is not lost. Under an arrangement with Goodson & Todman, the packagers, if "Two for the Money" ever gets reinstated, Levenson goes along with the lease. Meanwhile, while working out the details on the news stanza with (Continued on page 50)

## Sol Hurok to Shun 'Quickies' on Spec

Sol Hurok is coming up with a different format this time for his "Festival of Music" spec as the Dec. 10 attraction on the "Producers' Showcase" roster. Instead of the off-again-on-again scheduling of multiple concert stars, as with last season's spec, Hurok will limit the presentation to a few top artists each of whom will appear in extended performances.

Set thus far are Boris Christoff, the Bulgarian basso hailed as the current sensation of the operatic world, who will do a complete scene from "Boris Goudonov"; Arthur Rubinstein, who will play the Paganini piano concerto; Andres Segovia, and the Vienna Boys Choir.

Hurok is still negotiating for Maria Callas, the Italian diva, who makes her Met bow this season. If she goes on the spec, she'll do a scene from "La Traviata."

## SPONSORS GOTTA SPREAD THE RISK

By GEORGE ROSEN

Television has become so competitive that advertisers can no longer afford to evaluate the medium in terms of one show—even if he's got himself a Top 10 entry. To the performer or the packager a Top 10 show could mean the fulfillment of a lifetime ambition, but the sponsor today has come to recognize that the true strength of the medium lies in more potent directions.

Thus the era is at hand (and an era that will be welcomed by an industry nursing wounds inflicted on the Nielsen-Trendex battlefronts) when a Top 10 show no longer becomes the be-all-and-end-all for the advertiser.

Today the client is more intent on computing the total number of his home visits. And it's the client who has decided to use tv to build a structure and spread his risk rather than put all his eggs in one tv basket—even though it's a basket in Nielsen-Trendex favor this season—who's enjoying the major benefits and values of the medium.

Procter & Gamble may not be represented in the Nielsen-Trendex Top 10 this season but, looking at the sliderules from a more realistic standpoint, P & G finds itself in a position to care even less. To the soap company tv is no longer a rose but a whole blooming garden, and in evaluating its multiplicity of shows from a standpoint of tv homes reached it finds it's right at the top of the heap.

It's not surprising that this year's dream show can be next year's blooper, and it's the sponsor playing it for the one big payoff who invariably winds up among tv's disenfranchised. If a Buick today is among the disillusioned in tv (with a resultant siphoning off of its coin for the medium) it's precisely because it chose to put all its eggs in the one big "Honey-mooners" basket last season. And when the Jackie Gleason film entry failed to invite the anticipated audience hurrahs, the automaker beat a hasty retreat. The rap, unfortunately, was pinned on tv, just as it was in the case of another automotive client last year—Pontiac—which took the same one-show route with its ill-fated Tuesday night drama series on NBC-TV.

In sharp contrast, and helping to perpetuate the "gotta build a structure" concept as opposed to the one-show buyers, American Home Products spreads itself all over the spectrum, daytime and nighttime, seldom playing it deliberately for Top 10 honors but rather doing some judicious buying with a variety of staple, audience-dulling entries for that overall saturation impact. Result is that AHP enjoys a "gross tv homes reached" distinction second only to P & G.

By the same token an appraisal of the top 20 advertisers in terms of "home visits" reveals that it's a Colgate, General Mills, a General Foods, a R. J. Reynolds, an American Tobacco, a Liggett & Myers, a Toni, a Pillsbury, a Kellogg, a Block Drug, a General Electric and a Helen Curtis, in "spreading the risk" through sponsorship of multiple shows, who are currently enjoying the major benefits of the medium.

Summed up in capsule form, here's the growing sentiment as it prevails today on Madison Ave.: "TV doesn't jerk, it pulls, and in the final analysis it's the tonnage that counts."

## Absorbine's \$544,000 'Today,' 'Tonight' Spread

Absorbine Junior has picked up 73 participations on "Today" and "Tonight" starting Jan. 4, for a total outlay of \$544,000 on the two NBC-TV shows. Liniment outfit will divvy up the billings equally, with 39 participations on each show at the rate of one a week.

Purchase was set through J. Walter Thompson.

## New Format for Hackett Accents Advantages of 'Live Vs. Film Show'

### Pan-Am Axes 'Press'

Pan American Airways is dropping its alternate sponsorship of NBC-TV's "Meet the Press" after the Dec. 30 telecast. At this date, it will have been on the show exactly three years, having shared the billing with Johns-Manville and Revere Copper & Brass.

Johns-Manville is staying on, but NBC hasn't found a replacement yet for Pan-Am.

"Stanley," the Buddy Hackett live situation comedy series produced by Max Liebman, is no longer a situation comedy. Effective next Monday (22) the 8:30 entry on NBC-TV becomes a variety layout, sans any plot or story line, with new writers being brought in in an effort to convert it into a hit stanza. (Show was preempted this week to make for the "Producers' Showcase" presentation of "The Letter.")

New format will have Hackett doing monologs and sketches. NBC is currently auditioning for a permanent femme singer. There will also be guest stars. General sentiment was that while Hackett has established himself as an asset in the comedic sweepstakes, the story line itself suffered from poor scripting. Ratings have been disappointing.

Conversion of "Stanley" from a situation comedy into a vaudeville layout accents anew the advantages of "live" programming. Had "Stanley" been done on film it would have been a case of scrapping all the shows already in the can or playing them out in the face of the critical raps.

## Litvak Prepping TV 'Mayerling' 5 Months Ahead

Although his "Mayerling" spec for NBC-TV doesn't come off until next Feb. 4, Anatole Litvak has already arrived in New York to start work on the ambitious 90-minute production. It's probably the first time in tv annals that an approximate five-month period is being devoted exclusively to the perfection of a tv one-shot.

This will mark Litvak's video bow as director-producer. Audrey Hepburn and Mel Ferrer will star in an adaptation by Michael Dine. Latter and Litvak are already engaged in script polishing and under Litvak's supervision all the sets, designs, costuming and subsidiary casting and technical facets will be finalized before the stars arrive to start rehearsing latter part of December.

## Floridians Pitching In \$90,000 Against The Cost of 'WWW' Telecast

Miami, Oct. 16.

Public and private sources in the state of Florida are contributing \$90,000 toward the overall program cost of \$250,000 for the NBC-TV "Wide World World" telecast of Nov. 11 devoted in its entirety to Florida. State agencies are putting up \$20,000, while private collections total \$70,000.

Of the public monies, \$10,000 will come out of the Commissioner of Agriculture's inspection fund, with the proviso that the state's agriculture get a fair share of the coverage; \$6,500 will come from the state cabinet's special promotion fund; and \$3,500 will come from the state cabinet's special promotion fund; and \$3,500 comes from the State Development Commission. The \$70,000 from private sources was raised by Dick Pope, owner of Cypress Gardens.

NBC has budgeted \$160,000 for the show, but needed the rest of the coin to erect microwave towers for the 10 to 12 pickups throughout the state. Appropriation had the support of Florida Governor Leroy Collins, who called the show "the first opportunity we have had to tell the Florida story live from all over the state."

This is "Wide World World's" first show to concentrate on one single state, and is also the first time that it has solicited funds from local agencies. It's not the first time local areas have put up money for television origins, however. A couple of years ago, Atlantic City put up several thousands of dollars to erect microwave facilities for a Paul Whiteman show from Steel Pier on ABC-TV.

### Newland's Dual Stints

Hollywood, Oct. 16.

Lewislor Enterprises has inked John Newland to direct two NBC-TV "Loretta Young Show" stanzas, and to co-star in them with Miss Young.

Shows will roll in next two months.

## 'Gee Whiz' Cast For TV 'Ruggles'

Production-performer credits attending the forthcoming musicalization of "Ruggles of Red Gap" spectacular on NBC-TV are strictly out of the "gee whiz" book of 90-minute presentations. It'll be done on Feb. 3 under the production aegis of Showcase Productions, which is also responsible for "Producers' Showcase."

Set for the major roles in "Ruggles" are Michael Redgrave, playing the titular lead; David Wayne, Imogene Coca, Jane Powell and Peter Lawford. Score is being composed by Julie Stein and Leo Robbins with David Shaw adapting the Harry Leon Wilson story to tv.

"Ruggles" entry will be sponsored by Swift, the first of three major Sunday evening spec showcases by the meat packers during the current semester.

Interesting aspect of the "Ruggles" one-shot is that it will usher in probably the high point of the tv tint season for it is literally being presented back-to-back with the following (Monday) evening "Mayerling" spec starring Audrey Hepburn and Mel Ferrer (both of them coming out of the NBC-TV Brooklyn tint studios, while the Sunday Alcoa-Goodyear dramatic tint immediately following "Ruggles" will also be in color. Latter, however, will originate from the Colonial Theatre, N.Y.)

## BERLE-REYNOLDS SKY IN & OUT ON PILOT

Mil'on Berle and Sheldon Reynolds flew in to N. Y. from Europe last week and are scheduled to fly back again today (Wed.) to put finishing touches to the pilot on a comedy-adventure series which Reynolds is producing and in which Berle stars.

It's designed as a half-hour weekly series for the NBC-TV roster. If network negotiates a sale, Berle will return to Europe next May to wrap up 39 in the series.

Pilot is being made in Paris.

### Bond Repacts News Strip

Bond Stores has renewed as sponsor of the 7 p.m. news strip on WABD, DuMont outlet in N.Y. Mike Wallace fronts the tv news program.

Bond, which started by sponsoring Wallace and 11 p.m. as well as 7, is entering its second year on the show.

## Celeste Hits Trendex Trail

Celeste Holm is the latest to make the Trendex swing on a promotional kick for tv shows. Miss Holm stars in the November "Jack and the Beanstalk" spec on NBC-TV, and to aid the affiliate station pre-show bally she's visiting Philadelphia, Washington, Baltimore, Chicago and Buffalo recording station breaks, doing interviews, etc.

Five-city Trendex tour is being made under joint auspices of NBC and Kenyon & Eckhardt, agency on the sponsoring RCA account.

## Trenner Exits In Mutual Shakeup; Other Depts. Hit

Mutual network, retrenching as it integrates its operation under the overall RKO Teleradio Pictures tent, has promoted Wendell B. Campbell, formerly in charge of o&o sales operations, to v.p.-in-charge of national sales. He is replacing Harry Trenner in the national sales spot.

In the press department, Francis (Frank) K. Zuzulo, director of public information, also resigned. He is being succeeded by Harold (Hal) Gold, assistant director of public information.

Another department realigned and retrenched is RKO Teleradio's overall advertising and publicity department, headed by Robert Schmid. The department, set up to integrate the ad-promotion activities of RKO Pictures and Mutual, now is virtually defunct. Schmid, as a supervising director, however, stays. Mutual absorbed one of the men from Schmid's department and WOR, Mutual's New York flagship, retained two men, but the other art and copywriter personnel have been let out, as well as clerical help. J. Walter Thompson, who for years has been handling the RKO Pictures account, reabsorbed many of its film duties.

In the news department, a successor to Milton Burgh, former director, has yet to be named. In the running for the job is George (Continued on page 50)

## Pabst Has Own Private Bout With ABC-TV, May Stay On Thru Season

Chicago, Oct. 16.

Pabst's desires to take a midseason powder from the Wednesday night fights beamed on ABC-TV have hit a snag. It's understood the network and the Leo Burnett agency negotiators for the brewery have been unable to agree on the financial terms of the projected December exit, with the web holding out for shortrate payments.

So as things now stand, Pabst likely will run out its present pact for the fights, which extends through next May, and then depart. The pug displays it has been identified with since '50.

# PUBLIC RELATIONS NARTB'S NO 1 JOB, SEZ FELLOWS; 7-POINT FRONTAL ATTACK

Washington, Oct. 16. Broadcasters attending the NARTB Region 2 meeting here last week were told by their organization president, Harold E. Fellows, that a frontal attack will be made on the industry's number one problem—public relations.

Fellows said that more of his own time and that of the NARTB executive staff will be devoted to the public relations field, in active effort, planning anticipation of trouble areas, analysis, and prevention.

"Our purpose," he asserted, "will be to persuade: to tell convincingly, and in every forum, the positive story of broadcasting—and to do this so effectively that there may be no misunderstanding anywhere, at any time, about broadcasting in America."

Fellows outlined a seven-point program to be carried out in the NARTB's expanded public relations plans:

1. An extended effort in countering adverse criticism from minority groups and other sources, as well as greater efforts to obtain more favorable comment.

2. A reevaluation of public relations services at the community level, implemented by an educational campaign to encourage a higher degree of public consciousness on the part of broadcasters.

3. Seeking of more and better platforms—at both national and community levels—for, and in behalf of, the broadcaster.

4. Closer liaison between the broadcasting and publishing industries.

5. Analysis and subsequent extension of groups and individuals to be reached with the industry message.

6. Study of methods by which the stature of the broadcaster can be elevated.

7. Continued efforts to obtain widespread acceptance of the NARTB TV code and the radio standards of practice.

Taking note of the "rash of investigations" of the industry in the last five years, Fellows said that perhaps "some" have been justified but "too many" are unnecessary "and would not take place if the people who elect Congressmen

(Continued on page 50)

## Paul Louis Exits D'Arcy TV-AM

Paul Louis has resigned as veepee in charge of radio-TV at the D'Arcy agency after a 14-year tenure. He plans to open his own radio-TV consultancy office. Numbered among his clients will be D'Arcy.

Taking over responsibilities formerly held by Louis will be Frank Ott, veepee and business manager of the radio-TV sector at D'Arcy. Louis was tossed a farewell spindig by the company last week.

D'Arcy, which lost the Coca-Cola billings some months back, only last week resigned the Packard biz, which it had inherited from Ruthrauff & Ryan less than a year ago.

## Bill Leonard Stricken; Subs Set for CBS Shows

Bill Leonard, CBS radio and TV commentator, was felled by a slight heart attack Sunday afternoon (14) following his CBS-TV "Eye on New York" show. He was taken to New York hospital, where his condition was described as fair. He's expected to be out of action for four to six weeks.

Spelling Leonard on his "This Is New York" radio show on WCB, N.Y., will be Martin Weldon. George Skinner takes over his "Feature Report" on the WCB-TV "Six O'Clock Report." As for his "Eye on New York" Sunday show on CBS-TV, no replacement has been named, since next week's show (21) was coincidentally prepared in advance and on film. It's a report on the home-for the mentally retarded at Wassale, N.Y., filmed for Leonard by photographer Arthur Zegart.

## TV 'Bandstand' To Exit for 'Price Right'

NBC-TV will drop the television portion of the simulcast "NBC Bandstand" in late November and substitute a new Goodson-Todman audience - participation package, "The Price Is Right," in the 10:30 to 11 a.m. cross-the-board time slot. The two-hour radio version of "Bandstand" continues as in the past, with the affiliates bullish on its potentials.

Several reasons for dropping the TV portion, among them the lack of any sponsor response, desire to please the radio affiliates by giving it to them exclusively, and the production headaches attendant on cutting in a TV half-hour after the start of the radio version. No emcee or producer set for "Price" yet.

## NBC Radio's Jan. 1 Timetable on New Sales & Programs

New management at NBC Radio has set a Jan. 1 timetable for its sweeping programming - sales changes. That timetable was virtually assured last Friday (12) at a day-long meeting between network brass and the affiliates' program advisory board, in which there was general agreement as to the plans broached by Joe Culligan, v.p. in charge of the web, laying out a 24-hour daily schedule, an extension of "Monitor" and an evening schedule embracing hour strips of comedy, mystery, drama, et al.

Program advisory group will report back to the affiliates executive committee, which will then meet Nov. 9 in a three-sided meeting comprising the exec group, the program unit and the NBC execs for a final okay. Machinery will then be put into operation for a January start, while Culligan himself will be a flying stint to 20 or 30 key cities starting about Nov. 11 and running through the end of the month. In December, at the NBC 30th anniversary get-together at the new Americana Hotel in Miami, the entire affiliate body will get a formal runthrough on the new setup.

Meeting Friday was addressed by NBC prez Bob Sarnoff, exec v.p.'s Charles Denny and Dave Adams, and the NBC Radio delegation headed by Culligan. Program advisory group was headed by Lester Lindow of WFDE, Flint, and comprised W. W. Warren of KOMO, Seattle; Louis Read of WDSU, New Orleans; Harold Grams, KSD, St. Louis; Alex Keese, WFAA, Dallas; and Harold Essex, WSJS, Winston-Salem.



SAMMY KAYE

Columbia Records - current release, "The Rich People of Brooklyn" Present Album Releases "WHAT MAKES SAMMY SWING" "MY FAIR LADY (For DANCING)" Personal appearance tour Oct. 18, Portsmouth, O.; 19, Canton, O.; 20, Cincinnati; 21, Milwaukee; 22, Kankakee, Ill.; 23, Moberly, Mo.; 24, Minnesota City, Minn.

## BENSON RESIGNS NBC FOR ASHLEY-STEINER

Mitch Benson is leaving NBC after seven years to join the Ashley-Steiner agency in an exec capacity. He'll function in all fields at the agency, packaging, production, talent and writer-producer-director representation. It marks a return to the talent agency field for Benson, since he was with the William Morris office immediately before joining NBC.

As an exec producer at NBC, Benson was a roving-assignment troubleshooter, covering such divers territories as "Today," "Home," "Tonight," "Monitor," "Weekday," etc., with his last assignment having been talent procurement for "Today," "Tonight" and "Home." He originally joined the web as exec assistant to Tom McCray, at that time heading up television programming (he's now KRCA-KRCA-TV v.p. in Hollywood for NBC). Prior to his William Morris stint, Benson was with WOR, N. Y., Lord & Thomas and J. M. Mathes agencies. He plans to check in at Ashley-Steiner next week.

## FOSTER'S KRAFT NEWS

Newscaster Cedric Foster has replaced Cecil Brown on Mutual's "Kraft Five-Start News" 5:55 p.m. headline wrapup.

Foster will be heard from Mutual's Boston news headquarters.

## 'Matinee': No Dearth In the Aft.

If NBC producer Albert McCleery was wearing a somewhat self-satisfied look around the corridors of 30 Rockefeller Plaza last week on a quickie trip east from the Coast, he had reason to be. As exec producer of "Matinee Theatre," the five-a-week daytime hour drama series, he was reaching the end of the first year on a show that most of the trade believed wouldn't last six months.

"Matinee" celebrates its first anniversary, and one of the objectives McCleery achieved in N.Y. last week was the creation of a task selling force that he hopes will bring the series to SRO sponsorship status by January. As of now, it's two-thirds sold, but before this past summer, it looked as though the ambitious blueprint NBC had laid out for daily hour drama might not make it.

"The big upturn came," McCleery said, "during the summer, strange as it may seem. Other shows cut their budgets or went to reruns and kinescopes, and we were able to get better scripts and better stars. Our ratings started to go up. There's another thing, too—in the south, the habit is to draw the blinds during a summer

afternoon. They started watching us then, and once we had 'em, they stayed with us. Then the sponsors started to move in.

"At this point, we've achieved our objective, to reach and hold a specific segment of the audience. I don't think we can reach much higher ratings than we've got now, and I'm not sure we need to. We've gotten the 'young housewife' audience in the afternoon, the young married women between 21 and 29. They do most of the purchasing, and they are the audience the sponsor is after."

## Getting Rid of the Kinks

The "Matinee" skeptics were doubly skeptical when the series started a year ago, not only as to sponsorship but as to the huge production operation entailed in presenting five hours of drama a week, and in color too. McCleery feels he's got all the kinks out of the elaborate productions setup he created for the show—"If we had any kinks, we wouldn't still be on the air." The production structure is a unique one—McCleery on top, with three producers under him, one for scripts, one for talent and directors, and a third for production. Operating under each pro-

ducer are extensive staffs, some 12 script editors, "more than many publishing houses," a staff of eight directors who do three or four shows a month each and two separate crews.

Studio setup is such that one unit rehearses while the other is doing the show, in a sort of alternating pattern that has blocking and dress rehearsal for the next day coming immediately after the on-the-air performance, all in the same studio. Sometimes the reliance on one studio causes pre-emptations, since an occasional color spec migrates to the Coast and has to be housed in the "Matinee" studio.

Dishing Out the Sex On such occasions, McCleery prefers being preempted to doing his shows in black-and-white. He's sold on color—"black and white feels tired after you've worked extensively with color." He feels tint is the only way to transmit the sense of sex to the homescreen. "Color television excels in flesh tones; it makes them far more real than Technicolor could ever do. And color can make a woman look sexy; something black-and-white never

## Now It Can Be Told

Now that the "Producers' Showcase" production of "The Letter" is safely tucked away as a has-been (15) attraction on the NBC-TV spec roster, there are still postmortem obsessions and bewilderments as to how the multiple snags were eventually resolved or how it managed to get on the air in the first place.

This was William Wyler's initial directorial-producer assignment on tv and although at this point he's full of admiration for the medium and considers it a "must" for every major film director to have at least one fling at it, the fact remains that Wyler was on the brink of passing it up. This stemmed from the fact that Hollywood studio pressures were at work to prevent "Letter" from ever getting on tv, with the film studios only recently alerted to the Maugham saga's potential as a feature remake. Wyler was practically on the verge of calling off the tv assignment but was finally persuaded to go with it after the tv rights were clinched.

On top of that came the dilemma about a star, Susan Hayward was all set to do it, with Wyler's approval, but she upped and asked for \$100,000 for the one-shot. That ended that. Finally Siobhan McKenna was selected for the lead but her Phoenix Theatre, N.Y., engagements in "St. Joan" occasioned rehearsal conflicts. Only by buying out the house last Saturday and Sunday (and shuttering it) to permit Miss McKenna two full days of rehearsal was it possible to clinch matters.

## Calif. Broadcasters at Odds On Economic Health of Daytime TV

Hollywood, Oct. 16.

### More Coin for 'Brooks'

"Our Miss Brooks," slotted in the 2 to 3 p.m. strip on CBS-TV at the beginning of this month, has lined up its third client, Johnson & Johnson, which has picked up an alternate-week quarter-hour on the show starting in January. The surgical house, via Young & Rubicam, also bought an alternate-week quarter-hour on the Garry Moore daytime.

Sale gives "Brooks" a total of one hour of alternate-week sponsors, which boils down to an average of a half-hour sponsored time a week.

### Hazel Bishop Grabs Off 'High Finance' TV Time; L&M Holds Tues. Slot

Though the first couple of cancellations of the season are already in the hopper, CBS-TV is experiencing no pain whatsoever in getting replacements. Hazel Bishop this week ordered the Saturday at 10:30 period for January, when Mennen drops "High Finance," while L&M Filters has decided to hold on to its skip-week stake in the Tuesday night 10:30 slot despite the apparent cancellation of Frigidaire.

The Hazel Bishop deal isn't firm yet, only because Mennen hasn't formally notified CBS-TV of its cancellation of the time—formal notification isn't necessary for another two weeks. Mennen has already bought alternate weeks of "Robert Montgomery Presents," so that its cancellation of "Finance" is a foregone conclusion. As to Hazel Bishop, it will probably bring in a new show, "You're On Your Own," starring Steve Dunne, (Continued on page 50)

KTTV is axing its early a.m. "Top of the Morning" show, thus cutting the station's 21-hour daily broadcast sked by one hour. It's understood that the year-old show, emceed by Del Moore, is being chopped because of sagging daytime revenue.

With axing, divergent views on the economic health of daytime TV hereabouts becomes evident. A supporter of the KTTV viewpoint is sales topper Amos Baron, of competing KCOP, who says, "There's plenty of daytime business, but rates are so low it's unprofitable for us to go after it. It costs as much to do a daytime show as one at night." As a result, KCOP goes on the air at 3:30 p.m. daily, and doesn't start major programming until 5 p.m., Baron notes.

Selig Seligman, KABC-TV topper, takes a middle view. "There was a summertime drop in daytime buying," the head of the ABC-TV outlet notes, "but otherwise, our sales are reasonably steady. And with the ad agencies all over the country coming out with daytime video promotions, I think that things are going to get better."

Opposition view is stated by new KTLA sales topper Robert Mohr, who notes that the Paramount station's afternoon biz is up over last year. All afternoon feature unspoolings are completely sold out, (Continued on page 50)

## NBC's 'Telescope' 500G Sponsor Buy

NBC-TV's new Introspec series, "Telescope," has landed a sponsor for three shows despite having been pushed out of the regular schedule and being postponed for at least six months on a "special" basis. Westgate Tuna Co., for its Breast O' Chicken brand, has signed to sponsor the first three in the "Telescope" series, starting with "Maurice Chevalier's Paris" on March 6 in the 8 to 9 period on that Wednesday night. Deal, which in time & talent comes to about \$500,000, was set through Foote, Cone & Belding.

The Ben Park-helmed "Telescope" series was originally slated to alternate with "Wide Wide World" on Sundays, but was forced out of that slot by the sale of the Ray Bolger "Washington Square" show in the time period. It was then planned for irregular pre-emptations of nighttime shows, but for a fall start. With the Westgate buy, it's now been pushed back to March and into next summer.

Other two shows purchased by Westgate aren't set yet, but they will probably be "Doctor," a study of the American medico, and "The American Woman." These aren't scheduled yet either, but will probably be aired sometime during next summer. Still unsold but on the market is "Assignment: Southeast Asia," which is part of the "Telescope" series but was not included in the Westgate deal. Also slated for shooting in the series, but not yet sold, are London and Rome portraits after the "Chevalier's Paris" matters.

# RADIO KEYS AFTRA-WEB CRISIS

## Open Season For Feuds

Feuds are bustin' out all over.

Coupla weeks ago, it was Steve Allen vs. Ed Sullivan, a flurry that was over almost before it began. Last week and early this week, it was Walter Winchell vs. Earl Wilson splitting a few Trendex hairs. And as of Monday (15) Allen and Wilson were eliminated and it was Winchell vs. Sullivan in the finals.

The Winchell-Sullivan blowoff was precipitated by a Winchell piece in this week's Look mag to the effect that Sullivan, his old-time antagonist (from Graphic days), kept him off the CBS network after his CBS resignation was accepted. Sullivan characterized Winchell and the charges as "beserk."

In his Look piece, Winchell states that after he was released from his NBC contract, Frank Stanton "asked to see me and when we met, I said, 'Frank, I turned you down to stay with ABC seven years ago. Now, here's your chance to turn me down. Would you consider me for things other than commenting—panels, quizzes, variety? I don't want to be off tv.' The answer was familiar—"Don't worry about a thing."

"I never heard from Frank after that. I subsequently heard that when Sullivan learned about the talk, he threw a tantrum. I guess Frank decided to leave well enough alone."

Sullivan said that Winchell is blaming him to rationalize his "rejection" by CBS and said his charges are "the damndest thing I've ever heard." He said CBS doesn't consult performers on whom it should hire, and said it wouldn't have bothered him if Winchell had gone on CBS.

Earlier last week, NBC, where Winchell had successfully launched a new variety show two weeks ago, spiked reports that the feud would take an on-the-air aspect when the web categorically announced it has no intention of moving Winchell to Sunday nights opposite Sullivan and that it was entirely happy with Steve Allen's progress in that slot.

CBS-TV got into the act yesterday (Tues.) when exec v.p. Hubbell Robinson issued the following statement: "The CBS Television network has at no time had any discussion of any nature whatsoever with Ed Sullivan regarding the employment of Walter Winchell."

To top things off, Winchell, in his Sunday night Mutual broadcast, pulled a complete about-face vis-a-vis another "enemy" of his and gave ABC's Bob Kintner a hefty plug.

## Vidal's 'Life With Grandpa'

### 'Blind Senator' For 'Playhouse 90' Based On Real-Life Kin Saga

Gore Vidal's life's ambition will be achieved next February with a biographical original on CBS-TV's "Playhouse 90" hour and a half drama called "The Blind Senator." Title refers to Thomas P. Gore, first U. S. senator from Oklahoma when that state was admitted to the Union in 1907 and, at 37, one of the youngest legislators in the upper house.

Screen and tv playwright Vidal was brought up by his grandfather who lost his sight at age 11 but beat the rap by serving several terms in the Senate, among a number of exploits vivid in U. S. history. Vidal is more than merely familiar with his grandfather's career since he lived with him in Washington, D. C., beginning at age 10 and lasting through at least one senatorial term in full, and later visited him frequently.

"Blind Senator" will be Vidal's first tv original in some time. He's just finished the screenplay version of his televised "Death of Billy the Kid" for Warner Bros. (starring Paul Newman in a repeat from tv). "Billy" also marks Fred (Continued on page 50)

## NBC's 'Big Seven' To Huddle Daily

In a step implementing the recent "Big Seven" reorganization of NBC, prez Bob Sarnoff last week issued "Executive Order No. 1" establishing the NBC Executive Council. The new body will comprise Sarnoff, the four exec v.p.'s (Charles Denny, Tom McAvity, Dave Adams and John Clifford), the v.p. over public relations (Ken Bilby) and the staff v.p.'s (Manie Sacks and Joseph Heffernan).

Exec council will meet at the start of each working day to "maintain continuing review of current operations, and establish and co-ordinate NBC policies and plans at the management level." Members of the council will head up inter-departmental committees which are to be created or continued, and which will report to the council.

## WOR-TV's Telethon

WOR-TV, N. Y., again will carry the annual Cerebral Palsy telethon, which will run for 21 hours, starting at 10 p. m. on Saturday (20).

Dennis James will emcee the "Celebrity Parade for Cerebral Palsy," aided by Jane Pickens and Maria Riva, with a host of show biz personalities slated to drop in for an appearance.

## Maggie Sullivan 'Studio 1' Powder 40G Rap For CBS

Margaret Sullivan's now-famous stroll from the cast of "Studio One" a week ago Monday (8) won't result in any changes in talent contracts at CBS-TV. The network, although it has chosen not to institute legal proceedings against Miss Sullivan, feels that adequate safeguards against such conduct in the future are already inherent in the standard contract form and no changes will be made.

Miss Sullivan's walkout—she explained that she felt she couldn't handle the part and thought producer Felix Jackson had agreed to find a substitute—will cost the network around \$40,000, which it will absorb as a loss. As the web intends to do the same show (with another lead) on Nov. 12 (it's titled "The Pilot"), the normal costs of \$40,000 per program won't obtain, since certain costs have already been paid—script, scenery, etc. Moreover, with the same cast (except Miss Sullivan) and the same director, rehearsal time will be cut and the entire cost of the Nov. 12 production is expected to be about \$25,000 instead of the normal \$40,000.

In addition, the kinescope charges on "Remarkable Incident at Carson Corners," which was rushed in as a last-minute replacement for "Pilot," should come to (Continued on page 30)

## NETWORKS WANT RATES SLASHED

Industry has disclosed its counter-proposals in negotiations with the American Federation of Television & Radio Artists on a new two-year contract. Union and employers meet today (Wed.) in an effort to find a solution to some key issues on radio.

AFTRA has never in its history been involved in anything that might actually be considered a full-scale strike against the networks or producers. However, the union is known to be mustering various intra-union committees to act at a moment's notice in case of a strike.

Acute status of the negotiations involving audio performances is shown by the nature of slashes in pay rates proposed by the networks. Webs feel that to maintain the radio status quo demanded by the union will hasten network radio's demise. Union is believed to be using the high radio demands in order to gain and maintain a foothold in pursuance of tv demands, to come later in negotiations.

Network-producer counter-proposals include some dozen or so overall points. They also cover transcribed radio programming, another critical area among employer groups. If the counter-proposals are accepted in major part by the union, each performer active in radio would suffer substantial decreases in present payments.

Industry asked that "the single use principle be applied to radio." Idea is that for a onetime payment, producer has the right to onetime use in each radio market.

Employers, who are negotiating local contracts as well as network, are asking the N. Y. performers' rate be cut to two-thirds of the network rate. At present full network rates apply.

On the feeling that the present Transcription Code places too many restrictions on use of ET material, the employers ask an amendment to the contract clause having to do with transcriptions used with live broadcasts. Industry wants contractual permission to use ET's in live programs of five minutes or over, for a 13-week period. It will pay in return a fee equal to three times the going Transcription rate.

Another point is the network demand for a clause in the Network Code that makes for a five-minute rate. Rate desired is to be 50% of the quarter-hour rate coupled with the half-hour rehearsal rate.

Another thing the employers find too restrictive is that there is no (Continued on page 48)

## NBC-TV Cancels Alcoa Play Whose Story Line Puts a Kid in Jeopardy

Hollywood, Oct. 16. "The Man Who Loved Children," to have been seen on "Alcoa Hour" later this month, has been cancelled because of NBC-TV censor objections that the vidplay violated web policy by placing a child in "jeopardy." Not only that, said the censors, but the play would have been seen live in the Rocky Mountain time zone, when moppets are still up.

Herbert Brodtkin bought the story before he stepped out as producer of Alcoa, from Bill Kozlenko and Boris Ingster. Writers who first submitted an outline had subsequently written a teleplay, and are being paid for their work despite the sudden cancellation of the drama.

Story deals with an innocent man accused of the murder of a small girl, with the suspect being virtually mobbed on a crowded N. Y. street. At no time did script call for child to be harmed on screen, and there was only a hint of moppet being in jeopardy. Writers, after the network rebuff, plan to "add their drama at motion picture sale" instead.

## Crowell-Collier TV Financing Bared In FCC Filing: Webb & Knapp, Others

Washington, Oct. 16.

Big real estate interests are involved in the financing of the projected Crowell-Collier acquisition of the Bitner radio and tv properties, it was revealed in the transfer application filed with the FCC last week.

Under the transaction, the largest package deal in many years, Crowell-Collier is paying \$15,344,000 for WFBM and WFBM-TV. In Indianapolis, WTCN and WTCN-TV in Minneapolis, WOOD and WOOD-TV in Grand Rapids, Mich., and WFDF in Flint, Mich.

To enable Crowell-Collier to swing the deal, Eliot Janeway and Associates will make available \$6,000,000 for which it will receive C-C stock. Janeway associates include Col. Henry Crown of Chicago, owner of the Empire State building in New York.

Another \$5,000,000 is to come from the New York real estate firm of Webb & Knapp, headed by William Zeckendorf (and in which Billy Rose is a veepee), which will purchase property from C-C in Springfield, O., and lease it back to the publishing company at a rental of \$750,000 annually for 25 years.

Another \$1,500,000 will be advanced in the form of a loan by the National Bank of Detroit.

An indication of the profits made in the transaction is shown in the balance sheets of the Consolidated Television & Radio Broadcasters, Inc., licensee of the stations. Replacement costs of all stations figuring in the deal is given at \$3,740,000.

Crowell-Collier Publishing Co. recently acquired radio station KFWB in Los Angeles for \$2,000,000 plus. It also planned to purchase stations KULA and KULA-TV in Honolulu, T.H., but the contract, according to the application, was "terminated."

Two officers of the company have broadcast interests, the application showed. William A. H. (Continued on page 50)

## Weekend Toppers: Winchell, Gleason, Welk & Sullivan

Highlights of the weekend Trendex ratings showed Walter Winchell slightly ahead of the competition on Fridays, Jackie Gleason and Lawrence Welk on top of their classes on Saturday and Ed Sullivan bounding Steve Allen on Sunday. Only the last half-hour of "Omnibus," which apparently took a beating all the way down the line (since ABC-TV wouldn't reveal the figures), was available. Parenthesized figures represent share of audience.

### FRIDAY, 8-8:30

Walter Winchell	NBC	18.9 (38.9%)
Zane Grey Theatre	CBS	17.5 (34.9%)
Crossroads	ABC	11.4 (23.4%)

### SATURDAY, 8-9

Jackie Gleason	CBS	29.5 (54.8%)
Perry Como	NBC	17.8 (33.8%)
Famous Film (Genevieve)	ABC	4.9 (9.2%)

### SATURDAY, 9-10

Lawrence Welk	ABC	21.0 (37.2%)
Sid Caesar	NBC	17.8 (31.7%)
Oh Susanna	CBS	14.3 (26.0%)
Hey, Jeannie	CBS	13.9 (24.3%)

### SUNDAY, 8-9

Ed Sullivan	CBS	29.8 (54.3%)
Steve Allen	NBC	16.1 (30.1%)
Amateur Hour	ABC	6.6 (12.4%)
Folka Time	ABC	5.6 (9.7%)

### SUNDAY, 10-10:30

\$64,000 Challenge	CBS	29.2 (52.5%)
Loretta Young	NBC	17.5 (31.5%)
Omnibus	ABC	4.2 (7.6%)

## Helen O'Connell As Permanent on 'Today'

Vocalist Helen O'Connell has been signed by NBC to take over the Lee Ann Meriwether spot on "Today." She'll handle weather reports primarily, but will also co-ordinate and integrate with emcee Dave Garroway. She'll also sing occasionally. Web wanted either Miss O'Connell or Evelyn Knight, but the latter was unavailable, and Miss O'Connell had done a previous summer replacement stint on the show this past year.

As for Miss Meriwether, the former Miss America is leaving the show to continue her dramatic studies, not by virtue of any cut back in budgets.

## Corn Products In \$3,000,000 Splurge

Corn Products Refining, signing to four television shows in a matter of hours, will spend over \$3,000,000 in network video this season. Firming the buy of "Press Conference" on ABC-TV Sundays at 8:30, the company also inked for participation in three NBC day-timers on Friday (12).

C. L. Miller, agency for Corn, is taking a quarter-hour of "It Could Be You" or alternate Wednesdays and Fridays, alternate Wednesday and Friday quarter-hours on "Matinee Theatre," and the exact same kind of twice-every-other-week sked on "Queen for a Day." Buy is worth slightly over \$2,000,000 over 52 weeks.

Corn Products bought the evening "Press Conference," which lately ended a Wednesday at 8 p. m. run via NBC-TV, in order to build the Corn Products name rather than as a hardsell for its several subsidiary products. It's intended as a prestige-builder, since agency contends that few people recognize Corn Products Refining as the umbrella organization for Mazola Oil, Niagara, Levit and Argo starches, Karo syrup, a cake frosting, Nu-Soft, Casco Dog Food and Bosco.

"PC" will cost the sponsor \$1,000,000 in time and talent. First week of the show Oct. 28. NBC shows begin the same week, it's understood.

ABC, in order to make room for the Martha Rountree "PC" stanza, is probably going to move "Polka Time" to Tuesday at 10 p. m. "Polka" is a co-op show, but the network reports that it might be sponsored at the Tuesday time, since it no longer backs Ed Sullivan (CBS) and Steve Allen (NBC).



# NBC Determined to Prove a Lot of U' Plusses in Buff. TV Dedication; Conversions Already Top 50% Mark

By BOB CHANDLER

Buffalo, Oct. 16.

NBC is attempting to assume the mantle of an industry pacesetter in the UHF field through the operation of WBUF-TV, which it officially dedicated as its first owned & operated UHF'er last week. Whether FCC action in allowing multiple owners to acquire two U's in addition to their five VHF stations has come too slowly or too late to save UHF is an open question, but the NBC contention is that by successfully operating a U in a mixed market like Buffalo, it can encourage others to try the same thing.

The NBC motivation in going into Buffalo is a dual one—first, like all the other networks, it insists that UHF is necessary to a competitive industry; it would like to see healthy U's in one- and two-station markets. Second, it would like to own more stations than the current limit of seven, and NBC prez Bob Sarnoff has informally proposed that the FCC allow the networks to acquire additional UHF outlets beyond the current limits as a means of forwarding the cause of UHF.

Consequently, the WBUF-TV operation acquires significance beyond its already important position as the NBC outlet in the nation's 14th market. It's the trial balloon, not only in NBC's desire to get further into the UHF picture and to expand its station holdings, but as a bellwether to the key question of whether a UHF operation, properly handled and financed, can make a dent in the marketplace.

Key to the WBUF story lies precisely in this area of financing and handling. Reaction to Sarnoff's proposal brings to mind the immediate thought that while it's no particular strain to NBC's resources to support a UHF proposition in a mixed market, how many independents can do the same thing? In essence, how does NBC contribute to or encourage UHF simply by virtue of operating UHF stations?

The answer, as NBC execs here see it, lies in the operation itself—NBC is not straining its pocketbook in the venture and has no intention of making it an expensively trapped showplace. The WBUF-TV operation is to be an economic one and except possibly in terms of creative manpower, is budgeted in a fashion that any independent operator with risk capital would and could emulate.

## 'Modular' Plant

This budgetary operating setup is particularly evident in three areas: 1. The plant itself has been set up in "modular" fashion, with the

(Continued on page 48)

## ST. LOO GUILD WINS

### KMOX PAY HASSLE

St. Louis, Oct. 16.

The St. Louis AFL-CIO Newspaper Guild last week won a wage battle for four news and two continuity writers employed at Radio Station KMOX, the local CBS outlet after a one-day strike during which the station remained on the air although the station in downtown St. Louis and the transmitter in Madison County, Ill., across the Mississippi were picketed.

Strike was called at 12:01 a.m. Thursday (10) and was terminated late the next afternoon when the station agreed to a new contract that calls for the top minimum of \$115 a week, retroactive to Aug. 15 and will be increased to \$117.50 next Aug. 18. The old agreement set a top minimum at \$103.95. The new scale fixes a top minimum for \$96 for continuity writers as against \$83.63 under the old pact. The new rate will be increased to \$98.50 next Aug. 18 and the progression period for reaching the top minimum was cut from four to two years.

## FTC 'Task Force' Named in Drive On 'Pitch & Bail'

Washington, Oct. 16.

A new government unit to spot-check "pitch and bail" and other false advertising on radio and tv was set up last week in the Federal Trade Commission. The unit will be headed by T. Harold Scott, a veteran attorney in the agency.

The unit, which will merge the operations of a task force which examines scripts and continuities submitted by stations, will monitor radio and tv broadcasts from branch offices in New York, Chicago, San Francisco, Seattle, Cleveland, New Orleans, Kansas City and Washington, D. C. Commission attorneys in these offices will do the monitoring on a parttime basis in addition to their regular duties.

Establishment of the unit was predicted last Spring in several speeches by former FTC Comr. Lowell Mason whose term on the Commission expired June 30 and was not renewed. The agency's budget for the current fiscal year was increased by \$100,000 to provide for the operation.

FTC executive director Alex Akerman Jr., explained that actual monitoring of tv scripts is needed to protect the public because examination of scripts does not guard against "visual deception."

Akerman said that radio and tv stations have done "a generally good job" of screening out false advertising but indicated that the problem requires trained legal investigators versed in Federal laws affecting advertising.

## Just Like Old Days

The radio webs hardly attract big name performers in large numbers to dramatic shows, but ABC Radio has been able to line up a cast including Michael Redgrave, Orson Welles, Basil Rathbone, Edward Everett Horton, James Mason and Albert Dekker to appear in "I, The Diplomat," special stanza about the 11th anniversary of the United Nations. Program, scribed by Gerald Kean and Gohl Ohlrahl, will be heard Oct. 24, from 8 to 9 p.m.

## Culligan Carries Torch for NBC's Imagery-Transfer

Philadelphia, Oct. 16.

In his first public speech since being appointed NBC veeep in charge of radio network, Matthew J. Culligan declared before a meeting of the Television, Radio and Advertising Club of Philadelphia: "We at NBC believe we have invented a new thing called Network Radio. It's a streamlined, jet-propelled medium designed for the age of television." He stressed the point by quoting a remark of Robert Sarnoff that "If today in 1956 in the age of tv there were no such thing as network radio, someone would have to invent it."

Culligan claimed this "new thing" could do things better, cheaper and more efficiently than its rival tv. "A mass medium must be commercially sound and out of our studies came a basic concept expressed in two words, imagery-transfer."

The NBC veeep then paraphrased advertising exec Leo Burnett that the human brain and memory nerve are no more highly developed than they were 20 or 30 years ago, yet advertising is asking peo-

(Continued on page 50)

## Okay Whitney's \$10,000,000 Buy

Washington, Oct. 16.

Wall Street got into television in a big way last week when the FCC, over strong opposition by Comr. Robert Bartley, approved the J. H. Whitney & Co. \$10,000,000 deal for WISH and WISH-TV in Indianapolis and WANE and WINT (TV) in Fort Wayne, Ind. The acquisition swelled the Whitney tv empire to four stations, company having previously purchased KOTV (TV) in Tulsa, Okla., and KGUL-TV in Galveston, Tex.

Okay of the transfer also accentuated the bonds between Jock Whitney, head of the firm, and CBS board chairman William S. Paley, his brother-in-law, in that the new stations, as well as those previously acquired, are all CBS affiliates.

Bartley, who wanted a hearing on the transfer application, pointed to "possible dangers toward which we are heading in the broadcast field by permitting, without full knowledge of the facts and implications, increasing concentrations of ownership of broadcast facilities in major markets."

## NBC's 'ColorTown' Teaser

NBC this week issued a "teaser" in its "ColorTown" survey on the growth and impact of color television in a "medium-sized American city." Taking the form of a preliminary report pending more complete data around the end of the year, the jointly sponsored survey with BBD&O reported:

1. More color homes watch color shows than do black and white homes, and there are more viewers-per-set, which means that color in effect doubles the audience for color shows in color homes. Color also "induces" viewing with a group "who ordinarily view less than average," and color owners will watch a program "even though they do not care much for that same program when it is only in black and white."

2. Color commercials increases the recall of the commercial message, in terms of number of viewers recalling at least one product and number of products remembered. Color "more than doubles" the number of viewers who say they are "more inclined to buy this product" after seeing the United commercial.

Survey, conducted for NBC and BBD&O by A. A. A. test, started last November with a "benchmark" survey of 4,000 homes, followed last February by an intensive survey of 4,000 set owners. Survey compares matched sets of black and white and color owners.

## TV-Radio Production Centres

### IN NEW YORK CITY . . .

Actor Joe Julian had a busy radio-tv week right up to Sunday (14) with tv appearances on "U.S. Steel" and "Big Story" and radiostands for "Five Star Matinee," "21st Precinct," "Indictment" . . . Wally Gould, Guild Films commercial division boss, to Coast to produce series of pitches for Success Wax of Canada; he's joined by Nox Lempert and Bernie Katz of production department . . . Don Morrow inked as announcer for two General Motors special commercials on "Wide World," last in October and first in November . . . Sunny Jim Fitzsimmons guesting on next Saturday's (20) "Meet the Champions," Jack Lescault's NBC-TV'er for Phillies . . . Charlie Scully, for many years flack at WPAT, Paterson, N.J., returning to onetime base, WAAT, Newark, to act as supervisor over radio production . . . Jo Hanson, WMGM public relations chief, is a veteran at this business of teaching college courses; well-known figure at City College night sessions . . . Dan S. Blumenthal named a veepee at David O. Alber flackery; Blumenthal with Alber since 1952 after editing in DuMont network publicity.

Former New York Governor Thomas E. Dewey will be the guest on Mutual's "Reporters' Roundup" Monday (22) . . . Florence Warner, after a year's hiatus in California, is back in the business, working as assistant to Ruth Geri Hagy, moderator and producer of "College Press Conference" on ABC-TV . . . Basil Rathbone kicked off a new five-minute series over the Mutual net on Monday (15), titled "Basil Rathbone Presents." Programs slotted at 10:25 a.m. and 4:55 p.m. detail unusual anecdotal and historical incidents. Scripts are being prepared by Elizabeth Pierce . . . Charles Sinclair, of Rogers & Cowan flackery, working on final revisions of motion picture script, "The Prescott Affair," which he co-authored with David Osborn.

Roy Kellino will produce and direct the property, with production slated to start in January under the banner of Dragon Films, indie outfit . . . Betty Garrett and spouse Larry Parks signed by Screen Gems for second co-starring appearance in the "Toft Theatre" series. Teleplay will be titled "The Penlands and the Poodle."

Gerald Auerbach, who went into the commercials production business eight months ago for himself after four years with the NBC Film Division, expanding his Gerald Productions to take over additional office and studio space . . . Burl Ives guests on "I've Got a Secret" tonight (Wed.) . . . Frank D. Jacoby, formerly with BWD, BBD&O and NBC, joined Product Services agency as exec tv producer, while Lee Kriss upped from the production staff to assistant tv producer and Harvey Cohen added to the production department to replace Kriss . . . Allan J. Hughes moves from his sales development post in the Chicago office of CBS Radio Spot Sales to N.Y. as sales development rep, with Gilbert H. Christen, ex-Weed & Co., joining CBS to replace Hughes in Chi . . . John Henry Faulk makes his fourth consecutive appearance on the Cerebral Palsy telethon on Oct. 20 via WOR-TV . . . Lanny Ross will participate in the Lighthouse drive later this month . . . Helen J. Sioussat, CBS director of talks, named radio-tv chairman of the YWCA 1957 drive; she had the same post for the '56 drive . . . Allen Swift getting screen credit for his voice parts in the new Terrytoons output, the first to receive such credit in the cartoonery's 25 years . . . Joan Lorring and Alan Hewitt set to star in "FBI in Peace & War" Sunday (20) . . . Sid Gould set for "Good Morning" show Friday (19) . . . Edgar Franken playing a running role on "Valiant Lady" this week . . . Theodore Apstein, now story editor for Alcoa-Goodyear, set his original, "Big River," for U.S. Steel Hour production on Oct. 24, and also did adaptations of "Without Sanction" and "Cold Christmas" for "NBC Matinee Theatre" . . . Doug Fairbanks, due in the U.S. this week, set for a guest on the Steve Allen show either Nov. 4 or 11 . . . Gommi-TV wrapped up another General Foods commercial last week for Young & Rubicam . . . Dan S. Blumenthal named v.p. in charge of the industrial division of Dave Alber publicity office. Blumenthal joined Alber in 1953, after a stint with the DuMont web and the NBC newsroom.

William Marshall, who handles WLII's spiritual program, has just returned from Hollywood, completing a role in Metro's "Something of Value" . . . Vet packager John Masterson has been named manager of the New York office of the Tatham-Laird agency. Masterson, former prez of Masterson, Reddy & Nelson ("Bride & Groom," "Double or Nothing," etc.), will specialize in the agency's television operation . . . Formation of Radio and TV Monitors, a service to advertising clients, was announced by Harry Fuchs, formerly with Skouras Theatres . . . Subscribers to service will have their radio and tv commercials monitored for omissions or inaccuracies . . . Biff McGuire, Fran Carlton co-star on "Big Story" Friday (19) . . . Ben Gross, Daily News radio-tv boss, speaking Monday (22) to meeting of American Women in Radio-TV, with WMCA's Lillian Okun presiding . . . "Kukla, Fran and Ollie" celebrate 10th tv year Friday (12) . . . David Alexander directing U.S. Steel's "Webback Run" Oct. 24.

Merrill Towne Glaser, associate radio-tv director of the Crusade for Freedom, leaves for Europe tomorrow (Thurs.) accompanying a group of 50 celebs on a tour of Radio Free Europe facilities in Munich, Berlin and Paris . . . Manny Reiner, Television Programs of America foreign sales chief, recapping from a throat operation—he's working but can't talk . . . Joe DeSantis wound up a role in RKO's "The Lady & the Prowler" and is back east to do "U.S. Steel Hour" next Wednesday (24) . . . Lloyd G. Whitebrook, v.p. of Kaster, Farrell, Chesley & Clifford agency, addressed the opening meeting of the Erie Advertising Club yesterday, Tues. in Erie, dealing with the importance of the ad agency in political campaigns . . . Dudley Field Malone Jr., BBD&O account exec, recovering in St. Luke's from a knee operation.

### IN HOLLYWOOD . . .

Edward Grigg has been moved up at KFI as head of sales promotion and publicity . . . Charles North has "had it" in Hawaii and is back on the mainland for announcing chores . . . Radio station KDAY has been given power upped to 50 kilowatts and has petitioned FCC for 24-hour operation instead of current daytime restriction . . . Said Broker Al Zugsmith: "the reason for so many radio station sales is in one word—taxes" . . . Jack Benny is now completely sold on soloing with symphony orchestras after his recent appearance in Carnegie Hall that he will arrange his tv schedule so he can make fast trips to cities with symphony to help raise funds for charities. Sez Benny: "Helfetz I'm not but the N.Y. critics seemed to think I have a certain touch" . . . Tony Stanford recalls that while he was producing "Lux Radio Theatre" in the early days Margaret Sullivan took a powder on him the day of the show. He thinks her latest walk off "Studio One" was purely a case of nerves . . . Widow of Lewis Allen Weiss was married last week in Las Vegas to a millionaire oilman. Daughter Pat flew in from Moscow where her husband is in U.S. diplomatic service. Howard Melghan says the new nine-story office building at CBS' Television City will be most unusual. "Seize: it will be built on the inside and then the skin put around it. We're more interested in how it works on the inside than how it looks on the outside." Few in the trade know that Melghaus used to be a song-and-dance man and worked with the Gishes for D. W. Griffith in the very old picture days.

### IN CHICAGO . . .

Harry Wilbur, ex-sales service manager at Capper Publications' Chicago office, is WBBM's new sales promotion manager replacing Al Greenberg now with Playboy mag. Dick Badelwood named as Wilbur's (Continued on page 38)

## NBC's Rival Films Trap Mouse' Coin

NBC-TV's "Comedy Time," which picked up its first sponsor a few weeks back in Pharmaco, this week signed a second bankroller to the series and added insult to ABC besides. Welch Grape Juice, which last season was a regular sponsor on ABC's "Mickey Mouse Club," signed for sponsorship of "Comedy Time," which competes directly against "Mickey."

"Comedy Time" series comprises reruns of filmed situation comedy shows, chiefly the Joan Davis "I Married Joan" series, in the 5 to 5:30 p.m. strip. Inaugurated during the summer, the series immediately began to make inroads on the "Mickey" ratings. The Welch deal, under which the juicery will sponsor a quarter-hour on alternate Thursdays, represents the first inroads on any of the "Mickey" sponsors. Interestingly enough, "Mickey" had taken Welch from NBC the season before, after Welch had sponsored "Howdy Doody" in the same time-period for several years. Richard K. Manoff is the Welch agency.

# CANADA'S SPONSOR RETREAT

## Emmy Gets a Streamlining

Hollywood, Oct. 16. Academy of Television Arts & Sciences awards structure, which received widespread industry criticism last spring, is being pared down. The Academy's awards committee has okayed the new setup which pares the list of Emmys way down from last year's 41, and it will be presented to the board for its okay. N.Y. membership must also approve the new structure.

Al Scalpone and John Guedel, co-chairmen of the awards committee, will present the revised list to the board.

Performers' branch of the Acad, meanwhile, hosted a general membership meeting at the Beverly Hilton hotel tonight (Tues.). Casting directors Ruth Burch and Winston O'Keefe and director Fred de Cordova will participate in a discussion of acting.

November session of the Acad will be hosted by CBS, with technical achievements and a demonstration of Ampex tape the highlights.

In December NBC will host the Acad with a tour of its studios, and "Matinee Theatre" producer Albert McClery will speak about his show.

## Get Those Private Stations Out Of Our Hair: Dunton's Canadian Appeal

Ottawa, Oct. 16.

The final sessions of the Royal Commission on Broadcasting are reaching an end in Ottawa, with the Canadian Broadcasting Corp. the last to appear before the commission. In his rebuttal remarks, CBC's board chairman A. D. Dunton did two things: blasted the continuous blasting by the Canadian Association of Radio and Television Broadcasters, and admitted Canada would have to eventually abandon the single-channel policy in tv whereby only one (CBC) channel is allowed in major cities.

Dunton said he was tired of the "carefully calculated propaganda campaign of 'distortion and misrepresentation' by CARTB. The association, which represents Canada's non-CBC broadcasters, has hammered for years for release from the corporation's hold, urging an independent regulatory body for all Canadian radio and video. Dunton said, "CBC would be much happier if it could get those private stations out of our hair," claiming it was not CBC but the government that regulated them.

He said the Canadian system was "a triumph of common sense" and served Canada well. He denied CBC was, as CARTB had called it, (Continued on page 50)

## RCA's Traveling Color Showcase

Philadelphia, Oct. 16.

A traveling showcase for color television and the latest RCA developments in electronics has been set up for display in department stores throughout the country. The exhibit, elaborately billed as the "NBC Color TV Fair—Starring RCA's New Frontiers in Electronics," made its debut at Gimbels here yesterday (15).

NBC's local outlet, WRCV-TV, went all out for the parent company. Top studio personalities have been assigned for appearances. They include John Raleigh, Paul Taylor, Vince Lee, Mac McGuire, Bob Benson, Pete Boyle, Frank Hall, Lee Dexter, Herb Carneal and Judy Lee. Also skedded are such guest stars as Vaughn Monroe, Eddie Fisher, Edith Evans and Diahann Carroll.

Heart of the "Fair" is a mobile color tv studio unit consisting of a complete layout of color cameras, film equipment and monitoring apparatus.

An eight-man technical and production staff travels with the unit, which is equipped to originate "live" programs and relay them to the 25 receivers placed throughout the store. Visitors can also see themselves in color.

Displays are set up to explain transistors, closed-circuit tv, the electron microscope and the principles of several new developments now under way at the David Sarnoff Research Labs, in Princeton, N. J.

## STATE-OPERATED POLICY BLAMED

By BOB McSTAY

Toronto, Oct. 16.

Commercial television in Canada this season has been a virtual failure on State-operated policy, with hitherto sponsors of up to three-years' standing immediately cancelling previous programs. On the bureaucratic decision of the Canadian Broadcasting Corp. of "here's-the-program-and-here's-the-time," (this shutting out any advertising agency counsel or suggestion), sponsors have been hamstringing this season by arbitrary CBC rulings on program type or allocation of timing.

As a result, Canadian sponsors have withdrawn from the Canadian tv picture. Their determination has been influenced by the above, plus rising CBC production costs, this also coupled with the decision of Canadian motor of manufacturers (subsidiaries of American autos) that they are compelled to cut back on tv expenditure because of pre-season strikes, etc.

This serious trans-Canada tv situation, however, does not apply only to the motor manufacturers—or Canadian viewers who can always dial to American stations. It is notable that the three tv shows resigned this season by the CBC are musical and variety offerings. All in for 39 weeks, these include "Cross-Canada Hit Parade" (Standard Brands, Procter & Gamble); "The Denny Vaughan Show" (Lever Bros.); and "The Jackie Rae Show" (Nescafe and Sunbeam).

Dropped this season on sponsorship has been the "General Motors of Canada Theatre" series, which would have opened its fourth season; the underwriting by the Ford of Canada Co. which would have sponsored the second season of "Graphic." On both counts, the motor manufacturers dropped the CBC-TV commitments because they were unhappy about the calibre of the shows.

Possibly popular with Canadian tv viewers, but not commensurably moving the product off the assembly lines and showrooms or the super-market shelves, other CBC-TV shows in Canada have no takers. (Continued on page 46)

## CBS Clips Grid Roundup But Brings in Sponsor

CBS-TV has effected a half-hour cutback in its Saturday afternoon "Football Roundup," with the show now in a two-hour spread which starts at 2:30 and runs till 5:30 instead of the original 2 to 5:30. At the same time, "Roundup" landed its first client, Prestone Anti-Freeze, which has bought a weekly five-minute segment over a four-week period.

Cutback is ascribed to switches to standard time in various areas around the country, which pushes back the starting times of games. Result is that the 2 to 5:30 period has become so slack in terms of scores that it's been eliminated.

## Storer Sells Atlanta Stations To Wash. Post for \$6,500,000

Washington, Oct. 16.

George B. Storer today (Tues.) sold WAGA and WAGA-TV in Atlanta to the Washington Post for \$6,500,000. Deal, subject to FCC approval, gives the Post its third set of radio-tv stations, others being WTOP and WTOP-TV in Washington and WMBR and WMBR-TV in Jacksonville.

Deal is also subject to FCC approval of Storer's purchase of WMUR-TV in Manchester, N.H. Storer already owns the legal maximum of five VHF stations, and

## 'Access of Freedom' Issue Into Open Again in Fulbright's Contempt Move Vs. Anti-TV Witness in Chi

### The McCoy

Chicago, Oct. 16.

At least one of the cast of characters who appeared on WBKB's telecast last week of the Senate Banking & Currency Committee investigation of the Illinois state auditor's office had the proper video credentials. He was John Gannon, first vicepres of the Chi AFTRA local and a longtime member of the talent union.

Gannon doubles as a barrister and repped one of the witnesses called before the committee. He got his legal schooling from his earnings as a child radio actor during a long stint on the "Jack Armstrong" serial.

## Budweiser Likes TV Again; Mulls \$4,000,000 Spots

Reports out of St. Louis say that Anheuser-Busch (Budweiser) is going to do another reversal in broadcast expenditures at the first of the year. Nature of the news should be heartening to tv, which lost Bud's big network biz of last season to find that for the last quarter of 1956 the brewery's stake in tv was about \$250,000 while in radio it was virtually four times that.

Anheuser-Busch is reportedly firming up a budget giving \$4,000,000 to spot television in 1957. Its network plans if any are not known. It's a major reaffirmation of television, and opens the door wide to telefilm producers.

After hearing of the Bud cutback in tv, Television Advertising Bureau and the spot reps got the promotional wheels rolling. Chief contributor, it's reported, was Petry. Rep house went to D'Arcy, brewery's agency, with a special survey for Bud.

## HELEN HOWE'S 'CIRCLE' FOR 'PLAYHOUSE 90'

Hollywood, Oct. 16.

"Circle of the Day," Helen Howe novel, has been acquired by Frederick Brisson for production as a tv property prior to its adaptation either for films or legit. Deal has been closed for the property to be telecast on "Playhouse 90," produced by Martin Manulis for CBS, sometime between January and March next year.

Brisson, who previously tested "Never Wave at a WAC" on tv before making a film of the property, said he will decide after the telecast whether to adapt "Circle" for screen or stage.

Chicago, Oct. 16. Further clarification of radio and television's role at Congressional hearings is expected to result from Sen. J. William Fulbright's decision to seek a contempt of Congress ruling against a witness who refused to testify before the radio-tv-newsreel mikes and cameras covering a Senate Banking & Currency Committee investigation here last week.

The Arkansas Democrat, chairman of the committee probing into Federal angles of the misapplication of funds scandal in the Illinois state auditor's office, announced he will seek the contempt citation when the Senate convenes in January. If such a ruling is voted by the Senate, it will be the second such citation against a witness who balked at testifying before tv.

The earlier contempt rap came from the Senate Crime Investigating Committee hearings back in '50. The District of Columbia Federal District Court eventually ruled that the witness was within his Constitutional rights in refusing to talk before the cameras and mikes.

That decision was used to support the argument made last week by attorney John M. Leonard Jr., that his client Edward Hintz need not testify at the Chicago hearings as long as the radio-tv and newsreel equipment remained in the room. Hintz, a former Windy City bank president, is serving a prison term for his part in ousted state auditor Orville Hodge's fraudulent use of an estimated \$1,300,000 in state checks. Hodge was sentenced to a minimum of 10 years as the key figure in the boodle.

Senator Fulbright, as he had earlier when Hodge was brought in from the state prison to speak his piece, offered Hintz and his attorney a "compromise" by ordering WBKB's live cameras not to focus directly on the witness while he was testifying.

(WBKB is the only one of the (Continued on page 48)

## Colgate's 'Flicka' Status in Doubt

Hollywood, Oct. 16.

TCF-TV, 20th tele sub, granted a non-exclusive extension to Nov. 1 to Colgate on "Flicka" series. Sponsor had until Oct. 5 to decide but Lustre-Creme wants more time for a survey to determine whether the show is drawing a sufficient female audience. Non-exclusive means, TCF production chief Irving Asher reported, that the telefilm outfit is free to, and is negotiating with other prospective sponsors.

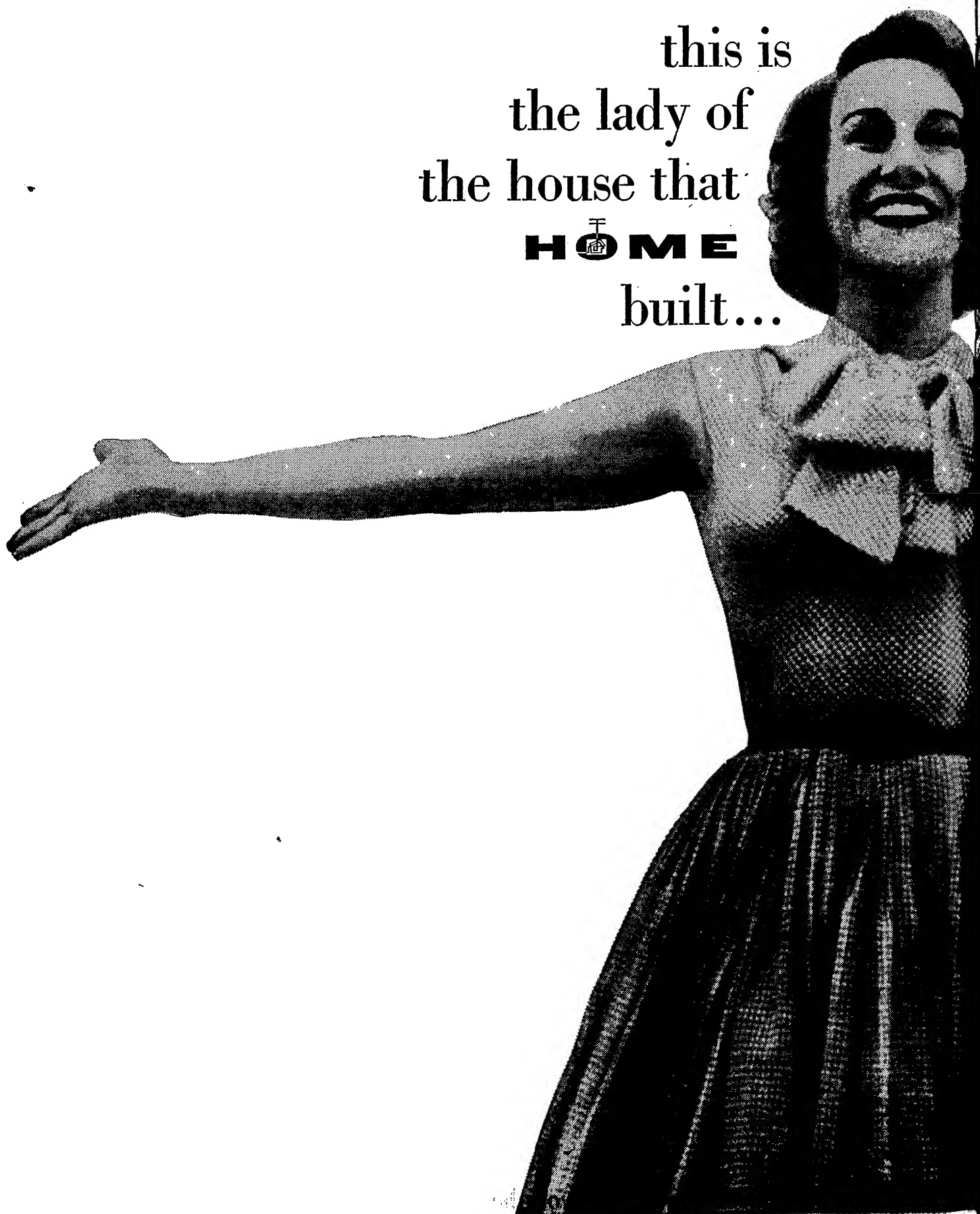
Show runs to February on CBS-TV. When CBS failed to renew option on "Flicka" some time ago, TCF didn't pick up options on Anita Louise or Gene Evans, who share leads with Johnny Washbrook. Consequently, some recasting is necessary to replace them but options of Washbrook, the moppet in series, and Flicka have been exercised.

## WRCA Ups O'Keefe

John O'Keefe has been named director of publicity for WRCA and WRCA-TV, the NBC flagships in New York. He succeeds Don Bishop, who last week was upped to director of publicity and community relations for the NBC radio stations and NBC Spot Sales. O'Keefe has been manager of the department under Bishop since 1954.

To fill the gap left by the shuffle, Lou Collins, ex-United Features, has been added to the publicity staff.

this is  
the lady of  
the house that  
**HOME**  
built...





...and, in one day, she welcomed 180,000 people into her home.

On September 23rd the welcome mat was out early in the morning at the houses that HOME had built in 30 cities across the nation. By the end of the day 180,000 people had accepted Arlene Francis' invitation to visit and the dazed builders were sitting back counting their orders and getting ready for the next day. Since the opening there have been an estimated half million visitors—and the lines haven't stopped yet. This was the climax to HOME's year-long project that Variety called "television's most fabulous promotion"...and another tribute to the drawing power of HOME's hostess, Arlene Francis. But the builders themselves tell the story

best. Here are some

comments: "12,000

people viewed the home...an almost unbelievable record." Washington, D. C. "I am flabbergasted at the response...needed police direction for traffic...constant line throughout the day." Canton, Ohio. "Reaction was tremendous...the most talked about home in the area." Grand Rapids, Mich. Participating advertisers, too, are overjoyed because these houses, featuring their products, have become the number one housing attraction wherever they've been built. With renewals starting to come in for 1957, find out now, how Arlene Francis and The House That HOME Built can fit in with your plans. Your NBC Television Network sales representative will be happy to give you the full story. **NBC TELEVISION**

## HECKLE AND JECKLE CARTOON SHOW

Producer: Michel Grillich  
30 Mins., Sun., 1 p.m.  
SWEETS CORP. OF AMERICA  
CBS-TV (film)

The quality of the artwork and the storylines on the first of the Sunday-at-1 p.m. "Heckle and Jeckle Cartoon Shows" showed hardly any selectivity by Terrytoons, which whipped the half-hour together for CBS-TV and sponsor Sweets Corp. of America. Each of the four shorts on the preem day (14) were of the old Terrytoon theatrical stock, it's understood, and as such they looked little better than some of the last material making the rounds through syndication. Only new material was the brief "emcee" chores done by the two magpies of the title.

Program qualitatively seems to be a continuation of the sustaining "CBS Cartoon Theatre" the network tried out this summer on Wednesday nights. Only then the material was barely of a nature to compete with the rating giant, "Disneyland" on ABC-TV. On Sunday afternoons, the competing webs don't have another "Disneyland" to offer for the favor of juves. As a matter of fact, neither ABC nor CBS program at 1 p.m., so the new show can't do too badly—unless local stations program "Popeye" or some such directly opposite "Heckle and Jeckle."

On first show, Gandy Goose—a real uninspired character—lead off in a badly edited piece of film. Goodness! Has it place among kids, but the continuity was badly mangled it was hard to follow. Dinky Duck, being a mere duckling, looked helpless whereas Gandy Goose did not. But that didn't help a dull plagiarization of "The Ugly Duckling." Best of the four was Little Roquefort, the mouse, in a Tom & Jerry type takeoff, simply because the cat-mouse game was the best natural material Terrytoons got hold of on the initial. Other was typical "Heckle-Jeckle" roughhouse, with a giant French Canadian woodsman getting the short end in the battle of wits against the birds. Art.

## WAR IN THE AIR

With Robert Harris, narrator; London Philharmonic Orch under Muir Mathieson's direction  
Producer: BBC-TV  
Writer: John Elliott  
Composer: Sir Arthur Bliss  
30 Mins., Fri. 8 p.m.

**KILLER** Los Angeles (film)  
Unavoidably, this CBS-TV series, "War in the Air," must be compared to that pioneer in the documentary meter, "Victory At Sea." Allowing for the change in venue from the U.S. Navy to the Royal Air Force, it is a commendable effort. However, the main question is one of timing—whether or not the bloom has been taken off the rose by the wide circulation of "Victory." It's to be hoped not, because this is a series worthy of standing on its own feet. So the commentary by John Elliott, principally narrated by Robert Harris, is in the best British tradition of understatement, but is nonetheless apt and most interesting. Of course, certain historic events, such as the Munich pact, get glossed over in the necessary tightening, but the presentation is on the whole accurate and complete.

Footage garnered from both Allied and Nazi sources is well-pitched together. Very telling are the clips about British war preparations for air warfare, especially the introduction of radar and the famed Spitfire and Hurricane aircraft. However, high point is the clips showing the initial British defeat in France and the heroic retreat to Dunkirk, especially footage from captured German sources.

Musical background, written by Sir Arthur Bliss, conducted by Muir Mathieson and played by the London Philharmonic, which not only is tuneful and striking as Richard Rodgers' similar contribution to "Victory," are still immeasurably above normal telefilm accompaniment.

In short, this British effort is a worthwhile one, both as a historic document and a video entertainment, in the sense of a thought-provoking and interesting-holding telefilm presentation. Kove.

## Eliasberg Vice Katz

### As CBS Researcher

Jay Eliasberg has been named acting director of research for CBS-TV, succeeding Oscar Katz, who a few weeks ago was appointed v.p. in charge of daytime programs for the web. Eliasberg has been Katz' assistant since May of this year.

Prior to CBS, Eliasberg was at ABC as head of radio research, and was with Kenyon & Eckhardt and Foote, Cone & Belding.

# Tele Follow-Up Comment

## Playhouse 90

Most television dramatic shows suffer because of time limitations; Rod Serling's second-in-a-row-for "Playhouse 90" suffered from too much time. Serling had a powerful story to tell, but to fill those 90 minutes, he dragged it from one climax to another and finally ended it with a dissipated and after-the-fact ending that all but went through the ABC's in spelling out his point.

In the last 20 minutes, there were two ideal endings, either of which could have given the story a strong sense of impact, but were succeeded by more fill. Considering the fact that Serling's story was one of characterization and situation rather than of plot and action, the tendency to drag things out had the effect of dissipating the power of the story. With all its faults—mainly that of being overwritten and overrepetitive—Serling's yarn had a basic ring of truth and power to it, and as enacted by a cast headed by Jack Palance, had more than its share of moments of strength and poignancy. Palance did the finest acting job he's yet turned in in any medium, socking across the genuine bewilderment, inferiorities but straightforward decency and pride of a boxer who's learned that he's washed up but he can't know anything else but the ring. Call it the grunt 'n' groan school of acting, but Palance's stuttering and stumbling characterization is easily the best of the new season and one of the all-time television greats. Chalk up similar topflight credits to the Wynns, Keenan and Ed, the latter in his first dramatic role, Keenan as a manager tortured between his imate greed and his sense of conscience, and Ed as an honest and faithful trainee. Kim Hunter was slightly out of place and character as an employment counselor who takes an interest in Palance, but nonetheless contributed a moving performance. Maxie Rosenbloom did a near-perfect job as a punchy fighter providing a Greek chorus effect in the background, and Max Baer rounded out the cast as Rosenbloom's sidekick.

With this kind of cast and what might have been a solid script, it's too bad the show played itself out at the two-thirds mark. Ralph Nelson did a neat job directing the cast, but couldn't do anything about speeding up the slow-walk pace of the production.

Eddie Cantor did a fine, straightforward job as host of the show, and also got in a trailer for tomorrow's (Thurs.) "Seidman & Son," in which he'll star. Looked rested and fit, incidentally. Chan.

## Omnibus

Highlight of the second installment of "Omnibus" in its new Sunday night time on ABC-TV this week (14) was a performance of George Bernard Shaw's *Androcles and the Lion*, starring Ben Layton. Shaw's *Androcles*, according to Allister Cooke, stemmed from his protest against the then-prevalent sentimental Bible stories and the Barrie whimsies.

Lacking the written preface, which contains the philosophy and deeper thinking of the playwright, the "Omnibus" version emerged more as a fairy tale whose obvious humor might amuse some children. The satire was broad and once the point was made without the help of subtle performers the effect was more dull than that of the original.

The role of *Androcles* fitted the singular talents of Bert Lahr but it all played like a cruel jest without the tongue-in-cheek rapier thrusts and clever wit of the Irish master. Unfortunately the rest of the cast was completely lost, reciting lines with neither the rapport nor the understanding of Shaw's intent. Joan Diener as Lavinia was capable in the only serious rendition that carried some conviction, but it was quite at odds with the other interpretations. An Alastair Cooke reading of the preface might have been more rewarding.

As fore and aft pieces, Cooke introduced a couple of exciting sequences from the "Silent World" pic and a recap of past presidential campaigns from Teddy Roosevelt to Ike & Adlai.

## Alcoa Hour

One of the problems in bringing a thoughtfully literate play like "Key Largo" to the TV screen is that, to squeeze it into an hour's slot, it must be shaved to the marrow. All that remains is a skeleton, closer to a morality play than a Maxwell Anderson drama.

The "Alcoa Hour" on NBC-TV Sunday (14) and director Alex Segal deserve kudos for trying to do the job. And there were moments

when the TV version had tenderness and compassion as it recounted the story of a man's discovery that one must choose sides in this life; that the price of courage can come high.

But the trouble with these emasculated plays is that many important human elements get lost and the characters, struggling for definition in such a short time, are little more than symbols mouthing the author's views. "Key Largo" was at times interesting to listen to. Its intensity and its desperation were lost in the singular aim to drive home the point.

Cast was good although Alfred Drake didn't register too strongly in the key role. Also his sudden change of heart, turning him from coward to desperate hero, was a little hard to take. Ann Bancroft registered solidly as the girl. Carol Nash gave body and meaning to the role of the gambler; Victor Jory did well with the part of the blind man, and Lorne Greene was good as the crooked sheriff.

Alvin Sapinsky's adaptation retained as much as possible of the Anderson's original. Curiously enough, even in the flashback to the battlefield where Drake deserted his comrades, it was never made clear that the struggle for ideals and a courage revolved around the Spanish Civil War. In fact, Sapinsky gave body and meaning to the role of the gambler; Victor Jory did well with the part of the blind man, and Lorne Greene was good as the crooked sheriff.

Segal's direction had its usual merit. It was taut and to the point, never attempting to rob the show of the flavor of a play, but moving it out from a single set. If some of the players sounded at times as if they were delivering speeches, blame the time limit, legal standing of the final scene, when Drake finds his courage, had a frantic quality that somehow should have been subdued. Lensing work on the show was good. Hift.

## Walter Winchell Show

Walter Winchell apparently means to overwhelm audiences with a plentitude of variety. His second show over NBC-TV, Friday (12) produced a top talent assortment which included Martha Raye's clowning, the debut of her daughter Melody, plus the presentation of Don Cherry, a selection from the legions of "The Loud Red Patrick," and a bit by the Bairds puppets. That and Winchell too made it a lot of viewing to crowd into a half-hour, but it went over entertainingly.

Miss Raye, of course, provided the highspot, and curiously enough with a straight tune, "Taint Necessarily So" delivered sensitively and with style. Of course, it's no secret that Miss Raye can sing, but coming on top of her clowning it rarely fails to surprise her initial effort was a series of her act when a moppet. She did Jada in kiddie clothes, and then chipped in with her 12-year daughter in a turn of "Tonight You Belong To Me." It came off well.

Don Cherry also came out okay with "Namely You" from the forthcoming "Li'l Abner" musical with his new spouse Sharon Kay Ritchie, the former Miss America introducing him. Other items in the variety sector included a cute bit by Bill and Bob Barber on the elections. The scene from "The Loud Red Patrick" with David Wayne and James Congdon wasn't too hilarious despite good performances by both principals.

As a decorative item, the Winchell "jurybox" was again filled with celebs, including Joe DiMaggio, Eartha Kitt, Sid Caesar, Milton Berle and a few others. Jose.

## Steve Allen Show

Not being able to get clips of "Giant," James Dean's last featured motion picture assignment, nor some important guests related to the late young star, Steve Allen went ahead with his "Tribute to James Dean." It turned out to be pretty dull stuff, leaning toward the mawkish side.

Allen in his 15-minute tribute utilized a film, depicting the late Dean's hometown, Fairmont, Ind., and with himself as interviewer questioned friends and other people about the deceased. Also pictured were Dean's grandmother and grandfather. The tribute, aimed at not pandering to any "false fan" according to Allen, never shook loose from a fan magazine's maudlin approach, however. Its final few moments, when a clip of one of Dean's TV shows was utilized, turned out to be the best. For in that clip was the mark of a

restless youngster with talent. In the wake of these results the Allen-Sullivan public rhabarb over the Dean incident probably remains unsettled. Ed Sullivan on the same night showed clips of "Giant," as well as having featured players and Dean's family as guests.

The other acts were uneven in entertainment values, varying from a solid-screen skit, starting "Sportscaster" Allen and Bullhead Allen, the football star, to a poorly conceived setting for Mel Torme and Frances Fay. The vocalizing team, singing "Bess, You Is My Woman," was showcased in a simulated studio recording room, crowded by overhanging mikes and the orchestra. Jazzing up the number did not help either.

Tony Bennett scored nicely in belting out two pop tunes. Allen clowning winningly as a ballroom dancer, teamed with Mrs. Arthur Murray, whose husband also made short appearance. Doretta Morrow sang "Stranger in Paradise" from "Kismet" in a smooth, professional fashion, surrounded by Bagdad setting.

## Climax

Whatever the merits between the covers of "Journey Into Fear"—and readers of the Eric Ambler novel were in sufficient numbers to indicate a book of hit level—they failed to come across on last week's (11) "Climax" on CBS-TV. Assuming there was substance to begin with, this was a case that's become fairly typical, and hence, that luxuriated in time for the better part of the way and yet didn't have enough of it for the snapper.

It looked as if the production masterminds got an 11th-hour notice that a Democratic political speech was on the way for the capsule endoff at 9:25, forcing them to go into a lightning change "happy ever after" sequence that came with such rapidity as to put the show over the rapids into submergence.

It didn't matter too much, since, for all the pompous Lisbon cafe to slowboat to Genoa trappings, villainous leers and sleuthing, an infinitum, this was grade-B cops 'n' robbers with an international twist of sorts, though obscure in that direction. Also dragged in unbecomingly as to story but becoming physically was a shore-to-shipboard romance of Eva, the most talented of the Gabors, in co-starring role with John Forsythe, a U.S. engineer fingered for a murder that didn't pan out, really because, being less than an amateur at gunplay and scared to boot, he wondrously managed to grab the rod from Arnold Moss in a stateroom brawl of unintentional funniness. Though in a less meaty role, than the two principals, Moss grabbed most of the kudos for his change of pace from feigned milquetoast scholar to international thug.

For the records, James P. Cavanaugh, Edgar Peterson directed for the records, host William Lundigan was out ailing and Art Gilmore subbed him on the Chrysler pitches, along with the beautiful Mary Costa. Trau.

## Wide World

NBC-TV's "Wide World" took on a wide wide assignment last Sunday (14), seeking to tell the story of the "American Dream" as seen through the eyes of immigrants or descendants of immigrants. Per expectations, it was an amazingly efficient example of electronic headtrapping from one end of the country to the other. As for really capturing the substance and the scope of the "American Dream" in 90 minutes, that proved too tough a task for even the WWWonders.

While this edition failed to penetrate beyond the superficial and obvious aspects of its theme for the day, it did succeed in presenting a visual and musical reminder that this is a nation that grew and is growing from transplanted roots, the contemporary McCarthy-Water Immigration Act notwithstanding.

Ellis Island, the onetime "gateway to freedom" now up for sale, and the Statue of Liberty were used as the logical jumping off points. Dancers Nora Kovach and Istvan Rabovsky, new arrivals from the Continent, brought the old island back to brief allegorical life as a symbol of freedom, with their ballet dramatics backdrop by the New York skyline.

The historical stage was set with a trip up to Plymouth, Mass., and its famous rock. But most of the emphasis was on present day America, showing how some of the

## COLLEGE PRESS CONFERENCE With Ruth Geri Hagy; Harold Stassen, Senator John Sparkman, guests

Producer: Ruth Geri Hagy  
Director: Richard Armstrong  
30 Mins.; Sun., 4 p.m.  
ABC-TV, from Washington

Some of the drama in the fifth anniversary broadcast of "College Press Conference" was missed by producer-moderator Ruth Geri Hagy, who neglected to mention the relationship of two of the student participants. One was Ann Brownell, daughter of Herbert Brownell, Jr., U.S. Attorney General, and the other was Michael Gill, a nephew of President Eisenhower. Borden Stevenson, the son of the Democratic nominee, had his family relationship stated in a fact which added interest to the program.

The guests, Harold E. Stassen, special assistant to the President on disarmament, and the Senator John Sparkman of Alabama, sparred on such issues as H-bomb testing and the draft. They added little public information on the subjects, but both were careful to detail the position of their respective parties. The sole touchy moments occurred when Senator Sparkman was asked to defend his views against the Supreme Court's desegregation decision and when Stassen was queried on his attempt to defeat Richard Nixon as Eisenhower's running-mate.

The four college students acquitted themselves ably, with a nice assist from Miss Hagy, the moderator. The guests, faced with the upcoming elections, tended to dominate the program, neglecting to give the panelists more time for questions.

Stassen, incidentally, was selected because he has appeared on the program for each anniversary. During the program, a representative of the U.S. National Student Association presented the group's special award for outstanding service to America's higher education to ABC pres. Robert E. Kintner honoring the show. Miss Hagy accepted the award for Kintner.

Horo.

different nationality groups have retained the colorful old country customs. There were bits from a Danish festival in Solvang, Calif.; a Polish wedding in Westfield, Mass. and an Irish field day in Boston. Somehow these left little more than montage impressions.

Two switches up to Rochester, N. Y., where Jose Iturbi was conducting the city's symphony and Lena Horne was the guest soloist produced the most solid sequences of the entire WWW journey. Iturbi unleashed "Rhapsody in Blue" on the piano and Miss Horne, really socked over, over a considerable change of pace from the Danish folks songs earlier.

Rather exotaneous, although such as in examples of the "new pioneers," were shots of the task force and the Navy Seabees readying their departure to the Antarctic as part of the U.S.'s contribution to the International Geophysics expedition.

Despite the ambitious subject, or perhaps because of it, this WWW offering didn't quite succeed in escaping a rather sketchy melodramatic effect. All of which suggests that if it's to become something more than a razzledazzle traveling, it'll have to adopt a point of view. Dove.

## Ed Sullivan Show

Ed Sullivan Show, which originated Sunday (14) from Detroit's new \$5,700,000 Henry and Edsel Ford Auditorium, was part of the dedicatory ceremony for the new \$5,700,000 auditorium. Naturally the occasion was accompanied by presence of local officials and various members of the Ford family.

Sullivan, who cited Detroit's "civic mindedness" as helping to bring about this cultural mecca, introduced Mayor Albert E. Cobb along with sundry members of the Memorial Hall Commission in charge of Civic Center development. Accepting the key from William F. Clav Ford was Judge Frank G. Scorsone, who heads the Memorial Commission.

While such ceremonies obviously were somewhat afield from the Sullivan show's usual format, they lent a documentary touch to the airer and showed viewers what the motor city is doing as far as the arts are concerned. Otherwise, the layout followed conventional channels in bringing on Steve Stevens, aerialist Takeo Utsi, Tylan Blaine, comedian Johnny Carson, illusionist Richard and a "preview" of Warner's "Giant."

Miss Stevens showed her versatility in warbling the pop "I Could Have Danced All Night" and returning later with a charmingly sung aria. Utsi not only excelled on the high wire, but his props

(Continued on page 50)

## FIRST PERFORMANCE

(Time Lock)  
With Ron Hartman, Lorraine Foreman, Rex Hagon, Alex McKee, William Walker, Neil LeRoy, Larry Mann, others  
Producer: Sydney Newman  
Director: Leo Orenstein  
Writer: Arthur Hailey  
60 Mins., Wed., 10 p.m.  
BANK OF CANADA  
CBC-TV, from Toronto

To plug its national Savings Bonds campaign, the Bank of Canada has picked up the expensive tab for the first four of "First Performance" series, this produced by Sydney Newman but to have different directors for the ensuing programs. Teeoff also centres attention on Arthur Hailey whose current "Time Lock" not only got the network nod of the Canadian Broadcasting Corp. but has been immediately snapped up by NBC. Plot deals with the heroics of police and work crews together with the standby of medicos and an ambulance, in their fight for the life of a seven-year-old boy who has been inadvertently locked in a bank vault where the time lock has been set over the weekend to 63 hours for the bank's Monday morning opening. (Seems the youngster wandered into the vault while his accountant-father and mother rushed out at closing time to witness a car accident, with father then slamming the vault door before learning his son was inside.)

From then on, it's a race with death against time in freeing the panic-stricken child against the danger of decreasing oxygen, plus the fact that it will take hours to cut down the bank's three-inch chrome steel vault door and the 14-inch reinforced steel and concrete side-walls. Added to the tension is that the bank's head-office vault expert has left on an unknown weekend hunting trip and can't be located.

Arthur Hailey has concocted a thrilling suspense plot, even though its book impact is mitigated in advance that the boy will not be allowed to die. In documentary style, the police send out patrol car instructions for the finding of the vault exit, plus a helicopter to bring him back to the vault. Press and radio send out bulletins interrupting programs; a triple welding crew gets busy with its acetylene cutting tools, with subsequent casualties; after hours of ineffectual activity with air hammers and compressors, the trapping of the small boy in the bank vault has become the hottest news story in North America, with families staying by their radios all night.

Ron Hartman, as the bank accountant and father of the boy, gives a splendidly stunned performance; ditto Lorraine Foreman as his wife in her hysterical scenes. William Walker, as the bank manager, is also outstanding in self-condemnation, with Neil LeRoy excellent as the bank's general manager in his calming interludes; Larry Mann is the tough but sentimental police detective. It is Alex McKee, however, who later dominates the bank's vault expert in his direction of rescue operations, Rex Hagon is the boy, seen only in his earlier wanderings and then brought out on a stretcher.

"Time Lock" is a tough show to do technically, plus that cast of 42, but Sydney Newman and Leo Orenstein have given the three-act presentation throat-tightening direction. It's a grim theme that ends well for the viewer and drama construction. Joe Aldred is excellent throughout as host-narrator. *McStay.*

## MORGAN BEATTY WITH THE NEWS

Producer-Director: Dave Barnhizer  
10 Mins.; Mon.-Thru-Fri, 10:10 p.m.  
PARTICIPATING  
WNBQ, Chicago

Newscaster Morgan Beatty has been brought in from his long-time Washington post to spark up WNBQ's 10:10 nightly news round-up. Beatty has gone on record that pictures too often just get in the way on a tv news show. A philosophy probably prompted in part by the fact that the NBC-TV station has no newfilm setup of its own. This means the strip's impact must come from his gabbing flair and his news higness, both of which he has in adequate quantities.

Beatty knocked off eight shortie stories in his patented staccato style on the edition viewed (10:00). It was a well written and rapidfire runthrough of the day's local, national and international highlights. Since he has only 10 minutes with time out for commercials allotted him, the use of the last three or four minutes for a commentary seems questionable. Fuller development of some of the more interesting stories would add up to more for most viewers. *Dave.*

## DECEMBER BRIDE

With Spring Byington, Rory Calhoun, guest; Dean Miller, Frances Rafferty, Verna Felton, Harry Morgan, Leo Fuchs  
Producer: Parke Levy  
Director: Jerry Thorpe  
Writers: Levy, Lou Derman, Bill Davenport  
30 Mins., Mon., 9:30 p.m.  
GENERAL FOODS  
CBS-TV (film)

(Benton & Bowles)  
Last week's story material of the "Bride" curtain raiser continues to be the slightest, and that a fair crop of chuckles is garnered is a tribute to determined and skillful trouping by all hands.

As is deriguer in situation comedy, the story line concocted by producer Parke Levy, Lou Derman and Bill Davenport revolves around a wild plot. In this case, mother-in-law Spring Byington, aided by her merry crew, neighbors Verna Felton and Harry Morgan, tries to help young married couple Dean Williams and Frances Rafferty to sell their home to guest star Rory Calhoun. By the end of the half-hour, shambles results but with some solid funning en route.

All too often, the lines themselves weren't particularly amusing, but an adept bit of business or a smart interpretation manages to tickle the funny bone. Of course, things aren't anywhere near as hilarious as the omnipresent laugh track makes out.

Miss Byington fits the bright-eyed, fancy-free role of the lovable mother-in-law like a glove, doing the situations full justice and beyond. Guest Calhoun rolls nicely with the plot line and acquits himself ably as a farcure. Although his material isn't as strong, another guest, Leo Fuchs, delivers several of his specialties including body contortions, to good response.

Among the cast regulars, Morgan gets off his wispy comments and Miss Felton troups broadly and indestructible, both to nice effect. Miller and Miss Rafferty, as the clean-cut but understandably bewildered young couple, provide an able backboard off which to bounce the gags.

Director Jerry Thorpe is inventive, especially in creating sight gags, and employs a deftly light touch to prevent the inconsequential material from bogging down. *Kove.*

## IKE DAY SURPRISE BIRTHDAY PARTY

With President Eisenhower, James Stewart, Kathryn Grayson, Howard Keel, Helen Hayes, Eddie Fisher, Nat (King) Cole, Voices of Victory, Irene Dunne, James Cagney, Fred Waring, Orch.  
Producer-Director: David Lowe  
30 Mins.; Sat. (13), 10 p.m.  
NATIONAL IKE DAY COMMITTEE  
CBS-TV, from New York

Chalk up one of the smartest political time buys in this year's election campaign to the National Ike Day Committee, which in a "surprise birthday party" for the President, probably accomplished more in a half-hour telecast than most of the straight political speech expenditures by the Republican National Committee. The Ike Day group accomplished two things with this "entertainment" styled show—it caught Ike at his most gracious and most natural, surrounded by family and glowing in humor, and it subtly wrapped a political pitch in terms of an entertainment for an ostensibly non-partisan occasion.

End result was to supply a fairly entertaining show with lotsa top name stars, along with a sugarcoated political message that could hardly have failed to register. With the genuine admiration expressed by the stars for Ike, along with his modest and gracious acceptance of the situation, this show was easily a bigger vote-getter than a half-dozen speeches. It was genuine and believable and couldn't fail to register. Just what the Dems can do to counter this is a toughie, but they'd better do something.

As for the show itself, it was mainly devoted to Ike's favorite tunes on the entertainment side and to the cutting of a birthday cake, and presentation of a scroll on the ceremonial side. Kathryn Grayson and Howard Keel did a trio of Ike's old-time favorites, Eddie Fisher did "Count Your Blessings," Nat (King) Cole sang "Just a Little Street Where Old Friends Meet," Fred Waring played the West Point Alma Mater, the Voices of Victory sang "Swing Low," Helen Hayes cut the birthday cake and James Stewart did the overall emcee job. Dave Lowe's production-direction excelled, particularly in the difficult task of integrating and switching the different scenes. The Washington Hotel Statler and the White House, Hollywood and New York Chan.

## RAY ANTHONY SHOW

With Ray Anthony Band, The Four Freshmen, The Belvederes (3), Frank Leahy  
Producers: Art Rowe, Sidney Smith  
Director: Smith  
60 Mins.; Fri., 10 p.m.  
PLYMOUTH  
ABC-TV, from Hollywood (Grant)

With another member of the Chrysler auto family, Dodge, doing well with the Lawrence Welk orch, the Plymouth division is riding with another band show headed by Ray Anthony. Whether the more sophisticated music purveyed by Anthony can duplicate the phenomenal success of the cornball Welk organization is a lot, probably too much to ask, but Anthony has come up with an smooth, entertaining layout. (Although announced as a full-hour show, the N. Y. ABC outlet, WABC, only showed the first 30 minutes and this review is based on that segment.)

The bane of band shows, the static view of the orchestra while it's playing, has been corrected to some extent via a mobile eye camera panning and some simple showmanship batoning gestures by Anthony. This was employed effectively on the opening "Heart of My Hearts" number on the preem stanza (12). Even more effective is the simple story setting for the number, "I Can't Get Started With You," which was handled in the "Hit Parade" manner.

For variety, two good vocal combos are spotted on the show. The Four Freshmen, a click vocal-instrumental combo on Capitol Records, gave a lively rendition of "Day By Day" while a femme trio, The Belvederes, handled "Lullaby of Birdland" nicely in tandem with a vocal ensemble out of the band. A novelty rendition of "Hound Dog" contrasted to the elaborate arrangement of "Slaughter on 10th Avenue," which was cut off before the finish at the half-hour point.

Frank Leahy, former Notre Dame coach, is on hand to pitch for Plymouth cars and also to give some weekly football info. First stanza was limited to talk about a Coast All-American who didn't show up. The high school coach, however, did. This segment was weak, although the idea of weaving in advance dope on the Saturday ballgames should be a positive factor. *Herm.*

## VINCENT LOPEZ

With Judy Lynn, Teddy Norman, Johnny Messner, Eddie O'Connor  
Producer: Dan Gallagher  
Director: Ned Cramer  
45 Mins.; Sat., 6:15 p.m.  
WCBS-TV, N. Y.

Everybody apparently is now looking for a duplication of the Lawrence Welk formula. WCBS-TV, CBS key in Gotham, is the latest to hop on the straight orch and vocal video presentation.

With New York's Hotel Taft pennant, Vincent Lopez at the helm, the station has a good chance to pick up a viewing and that doesn't demand too much from the medium and likes its musical beat dish out straight from the shoulder without any improvisational flourishes.

Lopez knows the value of the unpretentious beat and keeps his sidemen in line through a parade of current danceable pops and oldies. Show has a bright and likeable quality when it's on a musical kick, but Lopez slows up the pace with his tired and stilted intros. A little more personality projection from Lopez would help the stanza's case.

The orch gets pleasant vocal assists from Judy Lynn, Teddy Norman, Eddie O'Connor and Johnny Messner. Production values are simple and the camera never gets in the way of the music. *Gros.*

## CHRISTOPHER COLUMBUS—1956

With Chet Long, Don Riggs  
Producer: John Haldi  
Director: Carl Papai  
60 Mins.; Fri. (12), 7:30 p.m.  
WRNS-TV, Columbus

The annual WBNS-TV teleumentary about Christopher Columbus, presented to mark the observance of Columbus Day in the Ohio capital, this year explored—via film and live comment—the four voyages of the mariner to the new world.

Last June WBNS-TV sent one of its newscasters, Chet Long; production director, John Haldi, and director of the film department, Darrel McDougle, on a trip to the Dominican Republic, Cuba, Bahamas, Haiti and Jamaica to gather film for last Friday's teleumentary.

The film, which took the viewer on a sight-seeing tour of the land Columbus touched when he sailed here over 500 years ago, was skillfully interlarded with studio com-

## BREAK THE \$250,000 BANK

With Bert Parks, Johnny Olsen, announcer, Peter Van Steeden, Orch, others  
Producer: Jack Rubin  
Director: Lloyd Gross  
30 Mins.; Tues., 10:30 p.m.  
LANOLIN PLUS  
NBC-TV, from New York (Russell M. Seeds)

Maybe \$250,000 isn't the limit of giveaway programs of the future, but according to any standard, it's still a lot of loot. And to think that contestants used to knock themselves out for \$64 or a refrigerator. Inflation has arrived in a massive dose in the giveaway field. Ed Wolf, the impresario of "Break the Bank," has merely increased the prize money of the present program. In this case, since so much is involved, the contestant is given a lot of breaks including the right to call on assistance and a formula by which he can retain the bulk of the winnings even if a query is muffed.

As in every other program of this kind, a lot of the entertainment qualities of the show depend upon the rapport of the emcee and the contestants. Bert Parks, long associated with "Break the Bank," is an ebullient gent, makes the customers feel at ease as much as possible under the circumstances, a job that isn't too easy, whenever a contestant realizes that a quarter mil is at stake.

On the preem show, a pair of femme candidates for the N. Y. State Legislature from Manhattan's eastside doubled the bet to beat the bank and a femme file clerk answered questions on football. Despite the intent of the program which is seeking to find people whose only distinguishing mark is highly specialized knowledge, it seems that the inevitable happens, and they come up with prize-seekers who have a freaky type of mind able to pursue and absorb the wheat and the chaff of man's accumulated wisdom or lack of it.

However, one notable change is being seen in the makeup of the contestants of the giant giveaways. In this instance, the two female candidates are obviously cultured and charming ladies who got off a series of answers relating to the social sciences in a category which discussed women's role in a man's world. On another show, former heavyweight champ Joe Louis is seeking enough dough to make a dent in his obligations to the Bureau of Internal Revenue. On still another show, big-league actors and earners Edward G. Robinson and Vincent Price are battling for a \$100,000 prize. The huge loot has nearly eliminated the chances of a studio contestant getting a chance to pick up pocket money or a few household appliances. The trend is veering to those with slide rule minds, and names. The rate of acceleration of prize money and the type of people eager to latch onto that bounty is changing the basic concepts of entertainment and also raises social questions on the desirability of the giveaway show.

"Break the \$250,000 Bank" hasn't yet tapped the entertainment potential of the show on its first try. The excitement of the big money hasn't been reached, the audiences haven't yet learned to like those trying for the loot, but it's possible that in the course of the liberal terms for retaining the money even after losing a round, a lot of excitement will be dissipated. The all or nothing quality provides a dramatic peg for some of the other shows. For this kind of layout, Bert Parks seems a fine choice, he can be happy at any time since a contestant will walk off with a heavy moneybag at almost any time after a given point. For the first few weeks, the loot is doled out in \$5,000 chunks, and thence in \$25,000 amounts. When losing a round, the contestant falls back on monies previously won, and risks only a portion of his earnings.

Within a year, video giveaways have jumped from \$64,000 to \$250,000. The end is not yet in sight. *Jose.*

ment by Long and musical bridges by Don Riggs who portrayed a calypso singer.

Long's commentary was good, and the production was smoothly done and well conceived. One of the high points of the production was a filmed interview with Adm. Samuel Eliot Morison, a professor emeritus of American history of Harvard U., who has been called the greatest living authority on Columbus. The interview was made at Morison's summer home at Bar Harbor, Maine. Morison is the author, the Pulitzer Prize-winning book, "Admiral of the Ocean Sea."

## THE LETTER

(Producers' Showcase)  
With Slobhan McKenna, Michael Rennie, John Mills, Anna May Wong, John Irving, Cathleen Cordell, Aki Aleong, Margaretta Warwick, Kale Deei, Fuji Kawa; George Bassman, musical director  
Producer-Director: William Wyler  
Executive Producer: Mort Abrams

TV Director: Kirk Browning  
Adapted: Joseph Schrank  
Settings: Otis Riggs  
90 Mins., Mon. (15) 8 p.m.  
RCA  
NBC-TV, from New York (color) (Kenyon & Eckhardt)

Somerset Maugham's melodramatic standby "The Letter" has done legit-pix-tv duty over the years, including two previous occasions on video, and it's a safe assumption that Monday night's (15) presentation on the 90-minute "Producers' Showcase" under William Wyler's expert directorial guidance, ranked with the best of them. Nor do all the laurels go to Wyler, for the performances of Slobhan McKenna and Michael Rennie in the two major roles were of a stature to give distinction to a medium too often floundering in mediocrity.

There was, indeed, a bright shade of professionalism about the whole production. This was Wyler's debut in tv and as producer-director-stager of the Maugham warhorse he brought the same measure of exactitude, skill and creativity that has made him with the best in Hollywood filmdom. Transplanting the Singapore-located plantation on to the Brooklyn, N. Y., tint studios of NBC, Wyler tackled the assignment with the sureness and finesse of a vet in the medium as his cameras brought a life-size living-room dimension to the characters in this thrice-told story of Leslie Crosbie who murders her lover and beats the rap after buying up a telltale letter.

For one conditioned to the wider scope of feature filming, Wyler did a singularly effective job in reducing this "Joseph Schrank" adaptation to a 21-inch size, achieving closeup treatments that actually heightened the dramatic tensions. (Wyler, incidentally, directed the Bette Davis film version of "Letter.")

Major interest, of course, centered on Miss McKenna, currently starring in the Phoenix Theatre revival of Bernard Shaw's "St. Joan," for essentially the play stands or falls on the characterization of the femme role. Unquestionably Miss McKenna is an actress of great ability. Unlike her "St. Joan" or in her previous "Chalk Garden" legit debut, "The Letter" calls for a completely feminine, alluring and beautiful woman. With the aid of a perfect blonde transformation, she more than filled this requirement. The emotional distress and melodramatic performance of the first act created all the necessary excitement to project the play and introduce the Irish actress as a completely different personality. If you can quarrel at all with her performance, it's that as "The Letter" progressed, Miss McKenna maintained the same emotional level throughout, even to the dramatic climax. Thus at times it was more like an intellectual discourse rather than a personal tragedy. It was the one shortcoming that prevented this version from becoming distinguished here.

On the other hand, Michael Rennie's performance as the barrister was above reproach. His restraint and emotional involvement were translated into a moving and highly sensitive performance. John Mills (making his tv debut in this country) as the cuckolded husband gave a sympathetic and always believable interpretation, while Anna May Wong as the "other woman" had little to do but look sorrowfully into the camera. *Rose.*

## FCC OK'S U for D. C.

Washington, Oct. 16. An authorization for a UHF station in Washington, D. C., was issued by the FCC last week to Northern Virginia Broadcasters Inc., which operates WRL in nearby Arlington and also owns WCMS in Norfolk. Company obtained channel 20 which had been relinquished by radio station WGMs.

Cy Blumenthal, owner of WRL, said he hopes to bring the area the kind of programs which he listed in his application which includes considerable local fare. Blumenthal is a brother-in-law of Lou Poller, former owner of WCAN-TV in Milwaukee, Wis., which ceased operation when CBS purchased an ultra high and shifted the affiliation. According to the application, Poller will advance \$150,000 toward establishment of the station.



# The Lion to be King

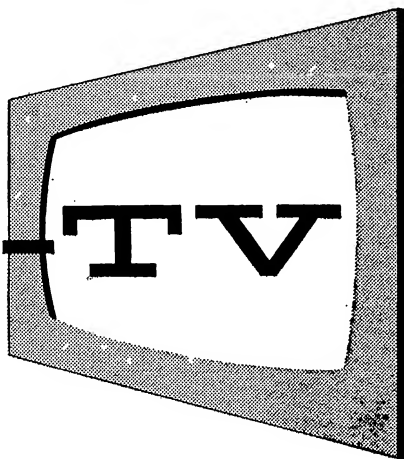


# who wanted of two forests...

Once there was a lion who was ruler of a forest. It was a verdant green forest and the lion was esteemed for his leadership and successes. This he found very gratifying so he said to himself, "Why not be king of two forests . . . ?"

Not to belabor Aesop, the advent of MGM-TV has been one of the momentous events in the annals of entertainment. Also one of its greatest success stories. To date, eighteen stations have signed as affiliates of MGM-TV for a total contract price of nearly \$25,000,000. All arrangements are on an exclusive basis and only one station in each telecasting area can qualify. We urge you to make immediate inquiry concerning the more than 700 feature films available and the special promotional privileges offered.

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## From the Production Centres

Continued from page 28

assistant . . . Veep Ward Quaal and a group from WGN attending the regional NARTB meetings tomorrow (Thurs.) and Friday at Indianapolis. Chicago Tribune stations, incidentally, have joined the Illinois Broadcasters Assn. . . . Chi NBC chief engineer Howard Luttgens supervising a general overhaul of WNBQ's transmitter atop the Civic Opera Bldg. . . . John Morrell, for its Red Heat pool food, has resigned for five weekly segments over a 26-week span on Don McNeill's "Breakfast Club" on ABC . . . Henry Sjogren, assistant general manager of WNBQ, delivered a pep talk on color tv to the Chi-area RCA dealers last week . . . Jack Russell's talent stable and the Patricia Stevens Talent Bureau will be showcased before ad agency bookers tonight (Wed.) at an "Operation Exposure" at Fred Niles' film studios . . . Singers Jan Park and Connie Mitchell signed to WBBM staff posts last week . . . Ted Ziegler, headman of WGN-TV's "Lunchtime Little Theatre," playing the lion in the Studebaker Theatre Co.'s current production of "Androcles and the Lion." Nielsen research firm has opened a Loop office helmed by William Wyatt, veep and central division manager . . . NBC newscaster Alex Dreier knocking off seven speeches in five starts over the next four weeks.

### IN BOSTON . . .

WNAC-TV preemied its "Rosemary Clooney" show which bows Oct. 22 at 6:30 for H. P. Hood, at luncheon for press writers at the Parker House Tuesday (16), with Phyl Doherty, director of advertising and publicity, and Ruthann Faber hosting. "Big Brother" Bob Emery, WBZ-TV personality appointed Marie O'Grady personal rep this week . . . Press party for Tom Gorman, new gen. mgr. of WEEI, held in Hotel Statler Tuesday night (16) . . . WBZ-TV producer Doug Leonard and Jean McDonough, asst. public affairs director of WBZ, married Sept. 29 . . . Whiting's Milk brought 15-min. seg. of Rex Trailer's "Boombtown" on WBZ-TV . . . Frank Tooke, WBZ-TV gen. mgr., off for European jaunt awarded for outstanding contrib to radio during 1955 RSPV contest of Westinghouse . . . Robert Messinger, ex-Hub LLI news editor, joined WBZ-WBZ-TV as director of publicity . . . Bill Buchanan, Boston Record radio-TV columnist and WYDA disk jockey, plays only theme songs of great bands on his "Old Record Shop Show" once a year and Sat. (13) was picked for spinning of 29 platters on the two-hour show . . . Marjorie Mills, vet in N. E. radio broadcasting, moves from WBZ Oct. 29 to WYDA . . . WBZ-TV begins its sked of pro football games, New York Giants, Sunday (21), sponsored by P. H. Ballantine & Sons and Atlantic Refining Co. . . . Lester Allen, chief editorial writer of the suspended Boston Post, remains on panel "Starring the Editors" over WBZ-TV Sundays 12:30-1 p.m. . . . WEEI is broadcasting the complete sked of Boston College football games . . . WORL gen. mgr. Arthur Haley read the announcement of winners of station's "What's My Name Contest" and disk jocks Norma Tulin, Stan Richards, Greg Finn and Dave Maynard presented the prizes. Recordings were made when housewives were first notified that they were winners. Special show is in conjunction with station's 6th annl. . . .

### IN WASHINGTON . . .

Dan Daniels, ex of WAPI and KART-TV, Birmingham, is newly appointed director of sports at WTOP in expansion of stations news division . . . Suburban station WURL, specializing in country music, celebrating its 40th birthday with a series of special events . . . Indie station WWDC plugging ind. d.j. shows via a new list of 40 top tunes distributed in local disk shops . . . Robert Enders unveiling a new Civil Air Patrol film this week, featuring 20th director Henry King who is a CAP colonel, and narrated by Tyrone Power . . . "Pick the Winner," CBS campaign radio-TV series, linked former N.Y. Gov. Thomas Dewey for its Oct. 17 show, and both national committee chairmen for its final show Oct. 31 . . . WTOP tv director Mark Evans played host past week to Mrs. Florio La Guardia, wife of late mayor of New York, who appeared on his show . . . Barbara Harris, teacher on WRC's moppet tv show, "Romper Room," named an honorary fireman by D.C. Fire Dept. in recognition of her fire prevention efforts on show.

### IN SEATTLE . . .

Both KING-TV and KOMO-TV filmed Sahara Cup unlimited hydroplane races on Lake Mead Saturday and Sunday . . . Texas Jim Lewis, longtime "Sheriff Tex" on KING-TV, has switched to KTVW where he is doing an hour show at 5 p.m. five times a week . . . Leslie "Tiny" Martin, president of AFM Local 76, is fronting daily "Color Surprise" on KOMO-TV, with three-piece combo . . . Milton Katims, conductor of the Seattle Symphony orchestra, doing hour program on KXA Sundays, sponsored by the Teamsters Union, which is broadcast also on KIMA, Yakima, and KXLY, Spokane . . . Live wrestling show now on KTVW Monday nights . . . Byron Herreid, formerly with KIMA-TV, Yakima, now at KTVW . . . Casey Gregerson of KING-TV's "Telescope" back on program after honeymoon trip to Honolulu.

### IN MINNEAPOLIS . . .

KSTP-TV's Bob Ryan emceed the Minneapolis Fire Prevention banquet that officially kicked off National Fire Prevention Week here . . . Rollie Johnson, WCCO-TV news and sports director, assigned to coordinate the tv and radio stations' coordinated election night coverage Nov. 6 . . . KSTP-TV sent \$25 war bonds to the five dialers reporting most distant reports of reception for its World Series baseball telecasts . . . WCCO-TV's Bud Kraehling welcomed a baby girl, the couple's fourth child . . . WCCO Radio originated 48 broadcasts from the 10-day Minnesota State Fair. It also distributed 35,000 of its new and colorful "Good Neighbors of the Northwest" calendars and boasted 20,000 participants in its straw vote showing Republicans in the lead in Minnesota . . . Downtown merchants here have banded together to combat ever-increasing outlying shopping centers' competition via an extensive campaign of tv and radio spot announcements calling advantages of downtown shopping . . . WCCO Radio broadcast the Philadelphia-Pittsburgh professional exhibition football game here.

### IN DALLAS . . .

Hank Williamson, announcer, and John Alonzo, lighting director, leave WFAA-TV for a daily stint at KJLH-TV, Los Angeles, starting Oct. 29. Alonzo is the voice of "Senior Turtle" and pairs with Williamson in comedy dialog . . . Elizabeth Ann Higgins has been named publicity director at KGNC-TV, Amarillo, Texas . . . KIXL will sponsor a special exhibit, with continuous demonstrations, at the Dallas Hi-Fidelity Music Show, Nov. 16-18, at Hotel Adolphus . . . Gerry Johnson, for five years fennec of KRLD-TV's daily "Variety Fair," is in N.Y. o. o. ing a stage or tv role. Live show here will be dropped next month . . . WFAA-TV completed an expansion program with addition of \$100,000 worth of new equipment for color telecasting and film processing . . . KGKO revived the Bill Edwards ayem d. j. show, relieving Hal Bakke for added exec duties.

### IN PITTSBURGH . . .

Slim and Lopsy Bryant flew to Atlanta, Ga., for the golden wedding anniversary of their parents, the P. M. Bryants . . . Pat Morecell has gone with D'Arcy agency in New York doing product publicity in promotion department . . . With Ed Wood moving to WTVN in Columbus, O., as director of news and special events, Paul Shannon has inherited his five-minute newscast for Spear's on KDKA-TV every morning and

### Britain's 'Emmys'

London, Oct. 16.

Presentation of the 1956 awards of the Guild of Television Producers and Directors for outstanding work during the year, will be made by Dame Edith Evans at the Television Ball, to be held at the Savoy Hotel on Monday, Oct. 29.

The awards are for the best production; best performance by the actor and actress; best piece of television design; best script and personality of the year.

### Gas, Oil Firms Lubricate

#### Chi TV-Radio Till As

#### Result of Esso Buyout

Chicago, Oct. 16.

Standard Oil of Jersey's purchase of Oklahoma Oil and Perfect Power Corp., both heretofore indie gas and oil chains and major local radio-tv advertisers, has resulted in stepped up ad plans with tv coming off the big winner. Both Chi firms are being operated as autonomous subsides of the parent company, with their combined budgets, estimated at over a \$1,000,000 for radio-tv alone, being routed through Maryland Advertising.

Initial purchase, set last week, has the two companies buying two weekly first-run feature films on WGN-TV. Outfits will share the station's Saturday night 10 o'clock feature, and its Sunday night 8 p.m. feature, starting this weekend. Buy represents WGN-TV's largest single film sale to date.

Oklahoma, for the third season running will co-sponsor with Hamm Brewing, WGN-TV's telecasts of all the Chicago White Sox and Cubs daytime home games next year. Oil firm likewise is continuing as one of the four bankrollers on WCFL's radio accounts of the Sox home and road games in '57.

Oklahoma is also repped on WBBM as paymaster on John Harrington's 8 to 8:15 morning newscasts and Perfect Power is running a heavy schedule on WIND.

### ZENTH \$61,000,000

#### SUIT OFF TILL JUNE

Chicago, Oct. 16.

Hearings on Zenth Radio's \$61,000,000 suit charging RCA, General Electric and Western Electric with monopolizing the electronics industry have been postponed until next June by Judge Michael Igoe of the Chicago Federal District Court.

Long pending suit had been expected to be heard this fall, but RCA asked for the delay to take further foreign depositions.

Nick Perry gets his daily 8 a.m. radio strip on WCAE . . . Jean Connolly, back on tv for first time since the baby arrived two months ago, subbing this week for Pat Kiely on Channel 2's "Woman's Angle." Latter is in New York with her husband, Ed Kiely, p.a. for Pittsburgh Steelers pro football team . . . AFTRA tossing big shindig for members and guests at Diamond Room Friday night . . . Les Rawlins, manager of KDKA radio, won TV Guide's annual golf tournament at Green Oaks CC with a 77 . . . Johnny Costa, staff pianist at KDKA-TV, taking two weeks off next month to return to Embers in New York with his trio.

### IN PHILADELPHIA . . .

City of Philadelphia and WPEN honor late night gabber Steve Allison with a luncheon at the Barclay Hotel (18) . . . An estimated 30,000 attended Bishop Fulton J. Sheen's two lecture sessions at Convention Hall (14) . . . Bill Campbell, WCAU sports director, in addition to doing the play-by-play for the Penn games will cover the Eagles football games and do the Warrior basketball broadcasts . . . Fred Harper, Chuck Hoover and Paul Taylor premed daily WRCV 11-minute gabfest (15) . . . Ed McMahon, WCAU-TV personality, to do late news roundup Fridays following "Million Dollar Movie" . . . WFIL-TV News Director Gunnar Back will be moderator for the half-hour special program, "Call the Doctor." Panel consists of two psychiatrists, a pediatrician and a general practitioner . . . Frank Hall, who did the RCA news telecasts for over five years on WFIL-TV, is working for them again on RCA's local outlet WRCV-TV . . . Harold Wadell upped from WRCV sales manager to newly-created post, director of sales . . . Harold E. Mundel, formerly with WFIL-TV and WEEU-TV, Reading, has joined the engineering staff of educational station WHYI-TV.

### IN CLEVELAND . . .

Bob Dale leaves WEWS for San Diego . . . Bill Mayer exits KYW, disking for NBC in Philadelphia . . . Joe Finan switches shells from WJW to KYW . . . Mary Holt adds WJKE to her list of stations . . . KYW's Gloria Brown doing "guess the weather contest" . . . WGA's Bill McColgan packed to do Barons' hockey games . . . Joe Mulvihill's all-night disk stanza hosted by John Bell while Mulvihill takes a three-week KYW hiatus to Florida . . . Jim Doney pinchhitting at WJW-TV news while Ken Armstrong tours Europe . . . Johnny Andrews, NBC New York, rumored for weekly Monday night tv stint . . . Newspaper publishers again nixed Press sports editor Franklin Lewis' appearance on commercial tv show . . . Central National Bank picked up nightly 10-minute WEWS news-sports stanza with Ron Penfound and Paul Wilcox.

### Ayer Back in Good

#### Graces of Plymouth

#### After Agency Detour

If Plymouth has to make any changes in its tv programming before the season is out, it appears N. W. Ayer agency will get first crack at making them. This is contrary to the impression made by Plymouth when it assigned credit (and billings) on the new "Ray Anthony Show" on ABC-TV to the Grant agency. Impression was that Ayer had lost Plymouth's tv billings.

As it stands now, Grant is being compensated on the basis of Plymouth's production outlay on the 10 to 11 p. m. Friday showcase. Ayer is being paid for commercials on the show.

Grant's prominence in the situation has evidently created a political situation, in that Ayer is the regularly assigned agency. In its haste to get a major tv program on the boards in time for the promotional push in behalf of the 1957 auto models, Jack Minor, Plymouth veep, turned the biz over to Grant, the agency from which he originally came and with which he has a strong working arrangement. (Grant is the Dodge agency.) Manuever hurt Ayer in the pocketbook and the Ayer feelings.

As explained, if Anthony fails to garner the hotshot ratings expected of the bandleader's show, Ayer gets first crack as to suggestions on a replacement. It will thereafter take over both billings and credit on the Plymouth showcase.

After leaving Grant, Minor moved over to Dodge, and recently to Plymouth. He's responsible for starting the Lawrence Welk-Dodge happy marriage.

### NO REP HOUSE FOR

#### ABC'S COAST WEBS

Sales representation of the ABC Radio and ABC-TV western regional networks will not be turned over to another station rep house but will be handled after Nov. 1 by the same staff that sells the regular network lineups. With the major hookups having finished most of the national selling, staffs will have more time to devote to plugging the Coast regionals.

The ABC-TV western regional division covers some 30-odd tv stations, while the radio counterpart contains 40. Slocum (Buzz) Chpin, veep in charge of ABC-TV sales, will oversee the regional in tv and George Comtois, head of ABC Radio selling, will be in charge of western regional radio.

ABC announced it was breaking with Edward Petry, outgoing regional rep, at the NARTB conclave last spring.

### 'Yankee Story' In

#### WNAC-TV Debut

#### Then Road Junket

Boston, Oct. 16.

"The Yankee Story," filmed in New England by WNAC-TV's documentary film unit, will be unveiled at the Somerset Hotel here for press, invited clients and ad agencies Thursday (18). To make the film, producer-director Jeff Forbes and Ed Gilman, technical director, along with crew of six, traveled over 2,000 miles throughout the six N.E. states on field location for only 21 days.

Tom Bateson, director of national sales and sales service, has lined up a coast to coast tour for the film directly after its preem in Hub that embraces Philadelphia, Detroit, Chicago, St. Louis, Cincinnati, New York, San Francisco, and Los Angeles. The entire national sales staff, headed by Bateson, including Proc Jones, asst. director; Bob Gilman and Jim Gates, Jim Pike, film director, and George Halberg, promotion director, will present the half-hour 16m film before ad agency reps and clients in these cities at special luncheon and cocktail party meetings.

A number of records were chalked up in the making of the documentary on New England as a market, and Yankee as the only complete regional radio network service in N.E. The crew toured with a production caravan including a two-way radio car, station wagon and two-and-a-half ton equipment van. They shot 8,300 feet of color film, 1,200 feet of which is "The Yankee Story." The remaining footage has been cross filed for future use in the WNAC-TV original color footage library. It is the first documentary to be processed in the new Eastman negative color method.

Besides the 21 days of field location shots, there were five days of studio sound stage shooting and two days of animation studio shooting. Cutters and editors worked around the clock on the footage from 8 a.m. to midnight for 12 consecutive days. The scenario was written by Ken MacAskill.

Instead of one narrator, as usual with most documentaries, "Yankee Story" has a record number of 20 voices telling its advantages. Bridging 150 scenes in the unique film are 14 separate musical scores, all supervised, matched and mixed by Pike and Forbes. Ed Gilman supervised the processing and printing of the entire production in New York.

Working closely with the film and publicity departments, George Halberg, promotion director, created a brochure on the past, present and future of the web.

The brochure will be handed out to the more than 5,000 persons who are expected to o.o. the film during its transcontinental showings. Illustrated with N.E. scenes, it depicts the progress and influence of the six-state region, the people, and the Yankee Network as it serves New England.

Following the coast-to-coast tour, the film will be featured on WNAC-TV and then presented at women's clubs, service clubs, chambers of commerce, ad clubs and future meetings and luncheons in New England.

### Sports B'casters Set

#### Annual Shindig for Jan.

Annual dinner of the Sports Broadcasters Assn. is set for Thursday, Jan. 31, at the Roosevelt Hotel. As always for the past decade, the evening's speechmaking will be built around presentation of the Graham McNamee Memorial Award.

At the last dinner, the McNamee award was shared by Dodge manager Walter Alston and the late Babe Zaharias, whose husband accepted for her. Crowd at that session was in excess of 400 people.

Seattle—A number of KING-TV staffers are moving to KGW-TV, Portland, set to go on air as ABC-TV outlet there Dec. 17. Tom Dargan, KING program operations manager will be program director of KGW; Dick Ross, associate news director at KING-TV, will be news director of Portland station and Bernie Carey, KING operations manager will have same post at KGW.



# LOOK AT THESE PHENOMENAL NIELSEN RATINGS SCORED BY..

**SCREEN GEMS**

# JUNGLE JIM

**STARRING JOHNNY WEISMULLER**

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**ATLANTA**  
WLW-A  
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**AT THE PEAK OF THE TV SEASON!**

*Call today for availabilities on these  
26 exciting half hour TV adventure films!*

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TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.  
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# VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributor's rep the national sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	SEPTEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM STA. RATING
<b>NEW YORK</b> <i>Approx. Set Count—4,525,000</i> <i>Stations—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)</i>							
1. Doug, Fairbanks Presents (Dr).	WRCA	ABC	Mon. 10:30-11:00	16.2	37.4	43.3	Summer Theatre..... WCBS ..... 12.0
2. Rosemary Clooney (Mus)	WRCA	MCA	Fri. 11:15-11:45	9.7	37.3	26.0	Late Show..... WCBS ..... 12.1
3. Guy Lombardo (Mus)	WRCA	MCA	Thurs. 7:00-7:30	9.2	35.1	26.2	Early Show; Rain or Shine... WCBS ..... 6.1
4. Superman (Adv)	WABC	Flamingo	Tues. 6:00-6:30	9.1	39.4	23.1	CBS News—Doug Edwards... WCBS ..... 5.5
5. Man Behind the Badge (Myst)	WPIX	MCA	Wed. 8:00-8:30	8.9	15.3	58.2	Popeye the Sailor..... WPIX ..... 4.3
6. Death Valley Days (W)	WRCA	McC-E	Wed. 7:00-7:30	8.7	32.8	26.5	Early Show..... WCBS ..... 5.2
7. Science Fiction (Adv)	WRCA	Ziv	Fri. 7:00-7:30	8.4	35.7	23.5	Disneyland..... WABC ..... 22.3
8. Great Gildersleeve (Com)	WRCA	NBC	Tues. 7:00-7:30	8.1	27.9	29.0	Early Show; Rain or Shine... WCBS ..... 8.7
9. Fabian of Scotland Yd. (Myst)	WPIX	CBS	Mon. 9:00-9:30	6.9	11.9	58.0	CBS News—Doug Edwards... WCBS ..... 7.8
9. Highway Patrol (Adv)	WPIX	Ziv	Wed. 9:30-10:00	6.9	10.7	64.3	Early Show; Rain or Shine... WCBS ..... 4.6
10. The Goldberg (Co.)	WABD	Guild	Thurs. 7:30-8:00	6.9	20.6	33.5	Crusader Rabbit..... WOR ..... 3.8
							Early Show; Rain or Shine... WCBS ..... 8.1
							CBS News—Doug Edwards... WCBS ..... 10.1
							Medic..... WRCA ..... 32.6
							I've Got a Secret..... WCBS ..... 30.9
							Lone Ranger..... WABC ..... 8.1
<b>CHICAGO</b> <i>Approx. Set Count—2,900,000</i> <i>Stations—WBBM (2), WNBQ (5), WBKB (7), WGN (9)</i>							
1. Secret Journal (Dr)	WNBQ	MCA	Sat. 10:00-10:30	25.7	52.4	49.0	Television Playhouse..... WBBM ..... 9.3
2. Science Fiction Theatre (Adv)	WNBQ	Ziv	Sat. 10:30-11:00	20.3	48.6	41.7	Saturday Premier Theatre... WGN ..... 9.4
3. Great Gildersleeve (Co)	WNBQ	NBC	Mon. 9:30-10:00	19.0	39.4	48.3	Summer Theatre..... WBBM ..... 19.7
4. Highway Patrol (Adv)	WBKB	Ziv	Thurs. 9:00-9:30	14.9	27.7	53.9	Lux Video Theatre..... WNBQ ..... 18.2
5. Susie (Co)	WBKB	TPA	Sat. 9:30-10:00	14.0	23.4	59.7	Your Hit Parade..... WNBQ ..... 29.3
6. Racket Squad (Myst)	WGN	ABC	Tues. 8:30-9:00	13.7	23.5	58.2	Spotlight Playhouse..... WBBM ..... 19.1
7. I Led 3 Lives (Adv)	WGN	Ziv	Tues. 9:30-10:00	13.2	22.5	58.7	Do You Trust Your Wife..... WBBM ..... 27.7
8. Badge '74 (Myst)	WGN	NBC	Tues. 8:00-8:30	12.9	22.9	56.1	Jane Wyman..... WNBQ ..... 20.8
9. Mr. District Attorney (Myst)	WBKB	Ziv	Fri. 10:00-10:30	12.9	26.8	48.2	Community Playhouse..... WGN ..... 21.6
10. San Francisco Beat (Dr)	WGN	CBS	Tues. 9:00-9:30	12.5	19.0	65.6	\$64,000 Question..... WBBM ..... 38.2
<b>LOS ANGELES</b> <i>Approx. Set Count—2,313,000</i> <i>Stations—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)</i>							
1. Highway Patrol (Adv)	KTTV	Ziv	Mon. 9:00-9:30	20.8	35.7	58.3	Medic..... KRCA ..... 12.0
2. Science Fiction Theatre (Adv)	KTTV	Ziv	Mon. 8:00-8:30	19.1	35.9	53.4	Burns & Allen..... KNXT ..... 21.0
3. Star & The Story (Dr)	KTTV	Official	Thurs. 9:30-10:00	16.2	33.2	48.7	Adlai Stevenson..... KNXT ..... 16.1
4. Life of Riley (Co)	KTTV	NBC	Mon. 8:30-9:00	16.1	28.2	57.2	Godfrey's Talent Scouts... KNXT ..... 10.0
5. Code 3 (Adv)	KTTV	ABC	Mon. 9:30-10:00	15.0	26.2	57.2	Robt. Montgomery Presents KRCA ..... 20.0
6. I Led 3 Lives (Adv)	KTTV	Ziv	Sat. 8:30-9:00	14.2	25.9	54.9	Perry Como..... KRCA ..... 26.2
7. Confidential File (Doc)	KTTV	Guild	Sun. 9:30-10:00	13.8	26.4	52.3	Alfred Hitchcock Presents... KNXT ..... 21.7
8. Badge '74 (Myst)	KTTV	NBC	Sat. 7:30-8:00	13.4	30.0	44.7	People Are Funny..... KRCA ..... 13.6
9. Search for Adventure (Adv)	KCOP	Bagnall	Thurs. 7:00-7:30	12.4	27.9	44.4	Highway Patrol..... KTTV ..... 10.4
10. San Francisco Beat (Dr)	KTTV	CBS	Sat. 9:30-10:00	11.6	21.4	52.9	Caesar's Hour..... KRCA ..... 20.3
<b>CLEVELAND</b> <i>Approx. Set Count—1,900,000</i> <i>Stations—KYW (3), WEWS (5), WJW (8)</i>							
1. Highway Patrol (Adv)	WJW	Ziv	Tues. 10:30-11:00	28.2	61.7	45.6	Big Town..... KYW ..... 13.7
2. Racket Squad (Myst)	KYW	ABC	Sat. 7:00-7:30	13.3	36.0	36.9	Kit Carson..... WEWS ..... 12.1
3. Science Fiction Theatre (Adv)	KYW	Ziv	Tues. 7:00-7:30	13.2	56.2	23.6	San Francisco Beat..... WJW ..... 5.4
4. Annie Oakley (W)	WJW	CBS	Sat. 6:30-7:00	12.9	45.0	28.7	Gene Autry..... WEWS ..... 12.1
5. Kit Carson (W)	WEWS	MCA	Sat. 7:00-7:30	12.1	32.8	36.9	Racket Squad..... KYW ..... 13.3
6. Studio 57 (Dr)	KYW	MCA	Fri. 7:00-7:30	12.0	43.5	27.6	Susie..... WEWS ..... 7.9
7. The Whistler (Myst)	WJW	CBS	Sat. 10:30-11:00	11.0	20.0	55.0	Your Hit Parade..... KYW ..... 35.8
7. I Led 3 Lives (Adv)	WEWS	Ziv	Fri. 9:00-9:30	11.0	23.0	47.8	On Trial..... KYW ..... 21.4
9. Man Behind the Badge (Myst)	KYW	MCA	Wed. 10:30-11:00	10.7	21.1	50.6	Wednesday Night Fights... WEWS ..... 23.9
10. Mr. District Attorney (Myst)	KYW	Ziv	M-F 5:30-6:00	9.9	53.3	18.6	U.S. Steel Hour..... WJW ..... 22.3
							Mekey Mouse Club..... WEWS ..... 1.10
<b>ATLANTA</b> <i>Approx. Set Count—565,000</i> <i>Stations—WSB (2), WAGA (5), WLW-A (11)</i>							
1. City Detective (Myst)	WSB	MCA	Sat. 10:00-10:30	24.8	68.6	36.1	Grand Ole Opry..... WAGA ..... 9.6
2. I Led 3 Lives (Adv)	WSB	Ziv	Mon. 9:30-10:00	23.0	56.4	40.7	Summer Theatre..... WAGA ..... 16.2
3. Highway Patrol (Adv)	WAGA	Ziv	Fri. 10:00-10:30	21.0	53.6	39.2	Truth or Consequences... WSB ..... 16.4
4. Secret Journal (Dr)	WSB	MCA	Sun. 10:30-11:00	19.6	82.3	23.8	Big Idea..... WAGA ..... 2.6
5. Man Called X (Myst)	WAGA	Ziv	Sun. 10:00-10:30	18.8	54.9	34.2	Douglas Fairbanks Presents WSB ..... 10.5
6. Jungle Jim (Adv)	WLW-A	Screen Gems	Mon. 6:30-7:00	18.0	58.9	30.6	Robin Hood..... WAGA ..... 9.6
7. Waterfront (Adv)	WAGA	MCA	Thurs. 9:30-10:00	16.9	40.2	42.0	Lux Video Theatre..... WSB ..... 19.8
8. Man Behind the Badge (Myst)	WSB	MCA	Sun. 2:30-3:00	16.4	49.2	30.3	Pro Football..... WAGA ..... 11.5
9. Buffalo Bill, Jr. (W)	WLW-A	CBS	Wed. 6:00-6:30	16.1	71.0	22.7	Telenews..... WSB ..... 3.6
10. Annie Oakley (W)	WLW-A	CBS	Mon. 6:00-6:30	15.2	68.5	22.2	CBS News—Doug Edwards... WAGA ..... 6.1
							Weather; Sports; News... WAGA ..... 3.6
							CBS News—Doug Edwards... WAGA ..... 5.2

# TV KLEIG LIGHTS FOR FEATURES

## NTA Deal Unbolts the Par Door

Deal under which National Telefilm Associates last week acquired six top films and also two story properties from Rainbow Productions actually represents the first crack in the Paramount Pictures stand against selling films to tv.

The deal, which embraces negative talks to "Bells of St. Mary," "Good Sam," "Gulliver's Travels" and "Mr. Bugs Goes to Town" and Western Hemisphere rights to "Encore" and "Trio," plus rights to the "Private Property" and "One More Tomorrow" unproduced screenplays, was made with Rainbow Productions. Rainbow was originally set up by Leo McCarey but is now a wholly owned subsidiary of Paramount and the deal was actually negotiated with Par.

NTA will kick off its NTA Film Network with "Good Sam," the Gary Cooper starrer and will also use "Encore" and "Trio" for the network, but in the case of "Bells of St. Mary," will reissue the picture theatrically, following release of "Anastasia," in which Ingrid Bergman stars. NTA hopes to capitalize on the exploitation given Miss Bergman, who stars with Bing Crosby in "Bells" and on Crosby's own "High Society" starrer. "Bells" has never been reissued theatrically.

## 'Mohicans' Goes on Location In Canada With 1,300-Job Bonanza

Pickering, Ont., Oct. 16.

"When the residents of this hamlet, about 40 miles outside Toronto, holler 'The Redcoats are coming,' they ain't kidding. Redcoats, and Indians have been on the move through the woods here since the last week in July, when shooting on 'The Last of the Mohicans,' first commercial telefilm series ever to be shot in Canada, started. Show is slated for a world premiere on the CBC Dec. 6. It's also been sold in England.

Because "Mohicans" is the first to be done up here, and because of an acute shortage of equipment, studio space and technicians, project has been a real pioneering effort, about on a par when films first started in Hollywood or when sound first came in. Principal factor in deciding to shoot 70 to 75% of "Mohicans" outdoors was that Apple Pictures studio here, where interiors are filmed, is so small it can handle only two sets. There's no room to fly either one, so one has to be struck when the other's in use. Studio also has no light grid, which means lights have to be hung from the set itself and rehung, reset and refocused for every take.

Equipment shortage was murderous, crimping negative processing and dubbing particularly. First picture, with footage completed after one week's shooting took a month to dub and then only after using a movieola footage counter, barely large enough for one man to see, no less those involved in the mix. Equipment has been imported in some cases and made in others, and the work's been speeded up so that one and a fraction pictures are now being made each week.

"Mohicans" is being produced by Normandy Productions, Ltd., Canadian affiliate of Television (Continued on page 44)

## Weill Buys Latino Features for TV

Jules Weill is expanding into the field of feature film programming for Spanish-speaking South and Central American tv audiences and U.S. Latino market tyers. The distrib, head of Foreign Features, so far has restricted his tv activities to sale of foreign features for English-language video consumption.

Weill has paid \$250,000 for six-year rights to 114 Argentinian feature films. Deals were made concurrently with three producers in Argentina.

Chief source of revenue at present is expected to come from U.S. Spanish tv markets, which Weill says number 22. There is tv in 11 or 12 South-of-the-border countries.

Weill is leaving Saturday (20) for Europe to buy more French and Italian features for regular theatrical and television use in the United States. He recently purchased 9 films in color for tv here, but discloses that he is withholding them from the market for the time being.

## BACKLOGS GET BALLY HOTFOOT

Television stations, aided by sponsors and distributors, are putting their best foot forward in unwrapping the new-for-tv theatricals, now being unveiled across the country for the first time.

Purchases of the Metro library, the 52 from 20th-Fox, the Warner Bros. and RKO pix represent sizeable expenditures, and stations plunking down the dough have a stake in feature film programming they never had before.

It's no longer a case of oldies filling dead programming slots, but gilt-edged product commanding smart showcasing on the spectrum, accompanied by hefty publicity, promotion and advertising campaigns.

Big newspaper display ads in Los Angeles, New York, Philadelphia, Chicago and other key cities have been and are being utilized to kick off the theatricals, ads which compare favorably with those used for big network shows and those of fresh motion pictures now being exhibited.

In this year of decision for features on tv, now causing rumblings up and down the sponsor line, stations, distributors and advertisers have borrowed heavily from Hollywood techniques, the tried and tested ballyhoo garnered from personal appearances, beauty parades, press books and other hoopla. In Seattle, KING, one of the 18 stations which purchased the Metro library, even went so far as distributing free popcorn in the streets, with an upcoming programming brochure stuffed in with the popcorn. The message of free theatricals and popcorn at home, as opposed to attending a motion picture house, was obvious.

In Los Angeles, KTTV, is pushing its Metro feature programming with a \$40,000 ad-publicity campaign, matched by tv plugs on its own station which would amount to about \$60,000 under different circumstances. This estimated \$100,000 tops many a Hollywood major ad-exploitation budget allocated for opening a big picture in that city.

National Telefilm Associates, which is distributing the 52 from 20th-Fox and which has had experience with other oldies, reports: for the first time advertising agencies are interested in tieing in with promotion campaigns, at least in those markets where their particular client has bought sole sponsorship of theatricals.

Matty Fox's C & C Television is the only features-for-tv distributor which has inked Hollywood talent (Continued on page 44)

## Clipp Clips Network British-Made Features For Own U. S. Libraries

Roger Clipp, WFIL-TV, Philadelphia, factotum, disputed the power of network feature film over quality local feature film by cancelling ABC-TV's new Saturday "Famous Film Festival" between 7:30 and 9 p.m., to use some of its own product. The ABC affiliate has an imposing lineup of features, culled from 20th-Fox, RKO and Metro feature libraries.

WFIL move is the first on-the-record step by an ABC affiliate in axing the British motion pictures making up "FFF." Pushing out "FFF" in network option time establishes the struggle ABC is facing trying to keep from giving up that Saturday night time to more affiliates who want to use their own pix. Web has 26 Britishers with which to run "FFF." After those run out, there are no more, and said to be growing steadily the likelihood ABC will cancel the show after 26 weeks rather than run on "FFF."

More TV Film News  
On Page 42

## Leo's Roar Drowns Out L.A. Rivals In KTTV's Whopping M-G Rating

Hollywood, Oct. 16.

First of the Metro pictures to be shown on KTTV, "30 Seconds Over Tokyo," completely overwhelmed the competition of the six other L.A. stations Friday night. A special ARB (American Research Bureau) rating, in which 2,080 tv homes were called, according to the station, showed that the Times-Metro indie reached an audience of nearly double that of three network outlets combined for the full two and a half hours and more than the total of all other stations.

"Tokyo" had an average rating of 30.8 for 53.8 share of audience. Total of network stations was 17.5. Rating hit the night's high point at 9:30 p.m., 90 minutes after the reel started, posting 37.6 or more than three times that of the three network stations combined, which took 12.8. The top marker was the highest of any show this season on a local station, national or local. Campaign by KTTV for "Tokyo" was said by James Douglass, tv veep of Colgate, which sponsors the Metro pix, to be the most extensive ever to promote a show. Close to \$100,000 was expended by KTTV for newspaper lineage, publicity, promotion and exploitation.

Ratings for "Tokyo," according to ARB, would indicate an audience of 2,000,000 at its high point of viewing. Average sets-in-use was 57.3 of which KTTV had an average rating of 30.8 and average share of 53.8. ARB calls it 2.4 viewers to a set. Ratings between (Continued on page 44)

## 4-Star's Peak Lensing

Hollywood, Oct. 16.

With four different series before the camera this week, Four Star Films Inc. will hit an alltime high in telepix production.

Lensing this week at RKO-Pathé are four stanzas of "Dick Powell-Zane Grey Theatre," "Hey, Jeannie," "Mr. Adams and Eve" and "Stage Seven" series.

## Ratings Pile Up For TV Stations With Pix Catalogs

First eastern U.S. tv stations to show the cream of the pre-1949 catalogs established rating highs in launching the feature film patterns.

Foremost example in N. Y. in recent days has been WATV, the Newark-N. Y. independent, which until the first of its 20th-Fox features two and half weeks ago was running behind the other six stations in the metropolitan pack. Station guaranteed advertisers an unduplicated cumulative rating of 60 for the 16 weekly showings of each picture, but "How Green Was My Valley," the first of the week-long runs, garnered a cumulative 64. The 64, was especially noteworthy when it's realized the last two days of the picture ran against World Series coverage on three N. Y. stations.

WATV's story suggests while most stations have never paid the prices for local programming that they shell out for features, the very same features provide an impressive cost-per-1,000. WATV's four sponsors are, on the basis of the first pulse reports, paying about \$1.50 for every thousand tv homes in N. Y. (Total cost per sponsor for a one-minute announcement on each of the 16 exposures is \$4,500.)

Sponsors have been relatively slow in joining in backing these feature film showings until now. WATV has four sponsors going in to its third 20th-Fox week, with six availabilities left.

In Boston, the feature picture is bright, too. WBZ-TV, one of the two stations in Boston proper, is programming Associated Artists' Warner Bros. features between 5 and 6:30 p.m. The full lengthers have more than tripled its five-night average in that time over the month before the pix started.

Comparable to WATV's movie showcase is that of WOR-TV, the originator of "Million Dollar (Continued on page 44)

## 'Dr. Christian' Plays To SRO in 182-City Syndication Spread

Ziv-TV's "Dr. Christian," a fast-seller in the first-run syndication market, is scheduled for fall-winter starts in a total of 182 television markets, marking the virtual completion of the potential market sales within a three-month period.

As Ziv racked up business on "Dr. Christian," it set "Men of Annapolis" for first-run syndication release at the end of the month, with four or five large regionals on the new skein already in the works.

One of the last major availabilities on the West Coast for "Dr. Christian," a San Francisco co-sponsorship with S&W Foods, was inked by General Electric Appliances. The last availability in a major midwest market, Milwaukee, was taken by Household Finance and Sealy Mattress, as alternate sponsors.

## MCA 'Guarantees' Vidfilm Sponsor

MCA-TV has been approaching the station representatives with a fresh sales angle on the syndicator's library properties. Telefilm house tells the reps that it has a national underwriter ready to sign for approximately a quarter sponsorship if stations will buy five half-hour series from the MCA library.

The distrib has spent several months working on new approaches to sale of older vidfilm in its catalog. It seems to be favoring knotting them to a national sale rather than selling wholesale to stations or local sponsors. Recently, it is recalled, MCA was negotiating with Procter & Gamble to sell five of the library shows. MCA suggested that the bluechipper buy the quintet of skeins and use them in a daytime strip pattern on a national spot basis.

In the plan described to reps, MCA has the sponsor ready to ink for a minute in each half-hour bought by stations. Five shows mean five minutes pre-sold by the syndicator, leaving the remaining sales up to the stations.

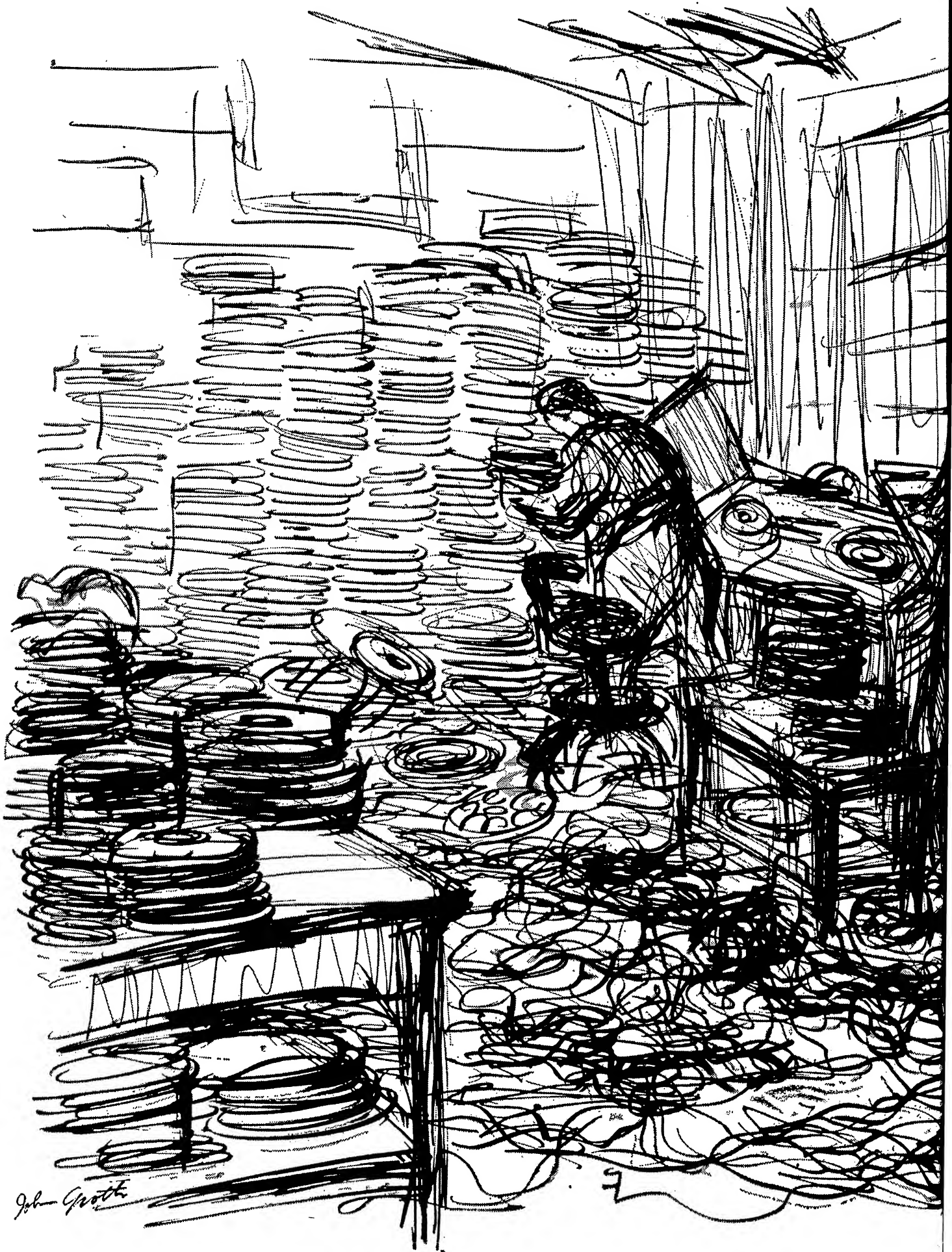
The MCA approach indicates a progressively clearer tie between its national sales staff and the station salesmen.

## 'CHILD WANTED' AS A TELEPIX SERIES

Ted Lloyd, producer of the NBC Radio "Child Wanted" series on adoption, has acquired television rights to the show and has asked NBC for an out after completion of the coming 13-week cycle on Nov. 2 in order to prep a vidpix series on the show. NBC has agreed to cancellation of the series, which constituted the Friday segment of the daytime "Five Star Matinee."

Series is based on case histories from the files of adoption agencies and is scripted by Margaret E. Sangster, who will do the telefilm scripts as well Lloyd, who will produce the telefilms, plans to Hollywood after the final radio show to set up production of a pilot.





John Groat



## Newsfilm sends you the best

Into *Newsfilm's* four-big processing centers pours *more than a mile* of film a day . . . speeded from some 250 camera correspondents throughout the world. This footage, equal to two full-length feature films each day, is expertly edited to select only the very best footage for each news story. Then the final result—12 minutes a day of *complete* world news coverage—is rushed direct to you.\*

It's the best news in television, because it's the *only* syndicated news service that's produced exclusively for television station use. *Newsfilm* is planned, shot, scripted and edited for home viewing, not movie screens . . . and is produced with the needs of stations and sponsors in mind at every step. The result is letters like this one from KRNT-TV, Des Moines: "*Newsfilm* service is excellent and gives us one more exclusive feature with which to impress our viewers and clients. The viewers must be impressed, because Russ Van Dyke's nightly news-weather program at 10:00 pm pulls ARB ratings of 43 and better . . . winning 77% of the audience (in a three-station area). It's the highest-rated program among *all* multi-weekly programs in the Des Moines area. And our sponsors must be impressed, because this show went on the air sponsored and still has the original two advertisers it started with!"

*Newsfilm*, a product of CBS News (the top name in broadcasting journalism), is available to *all* stations. For details, call the nearest office of . . .

### **CBS Television Film Sales, Inc.**

\*Of course, not all of the edited-out footage "dies on the cutting-room floor." Much of it is carefully filed in *Newsfilm's* vast library for subscribers' future use . . . as background material for special commemorative news programs.

# Magazine-Of-Air Sales Concept Answer to Rising Costs: Roach

Hollywood, Oct. 16.

Advertisers will continue to use the tv medium, despite continuing rising costs caused by the public's developing discrimination for better video fare, Hal Roach Jr. predicted at a meeting of the Radio-TV Women of Southern California last week. However, the rising bill may be split "through an extension of multiple-sponsorship."

"Future tv program buying will be comparable to the purchase of magazine or newspaper space," the Hal Roach studios topster stated. "With the cost-per-1,000 still the advertisers' measuring stick, the television industry must develop flexible programming to meet individual advertising requirements."

"This magazine-of-the-air could conceivably become a new concept of programming, with a house producer allocated blocks of air time to create programs designed to meet advertisers' and viewers' desires. The tv producer would be akin to the printed media's editorial staff."

In keeping with the "magazine" concept, Roach predicted that eventually the tv advertiser is going to have to be guaranteed a certain "audience circulation," much like audit bureau reports for printed media.

Roach also went to bat for "a new system of distribution... that will ultimately eliminate the practice of peddling a can of film along

Madison Ave. to sell a show... A more stable market must be developed to protect the tremendous investment of the film producer."

The regional sponsor has become the "forgotten man" of the tv industry, Roach contended, and a new method is critically needed to assure the local or seasonal sponsor of Class AA time to meet national sponsor competition. To date, he commented, the small-budget advertiser has been overlooked in the crush of the bigger sponsors for the prime times.

## Peggy Phillips Named To Rep Sapphire in U. S.

London, Oct. 16.

Peggy Phillips, currently stationed in London as Sapphire Films' story editor and staff writer, has been appointed the company's American representative on story properties and script supervision.

Miss Phillips sails from England Thursday (18) on the Queen Elizabeth, and will open New York offices for Sapphire early in November. Films currently produced by Sapphire, and released by Official Films, are the networked "The Buccaneers," "Adventures of Sir Lancelot" and "Robin Hood." Four new tv film series will be readied by Sapphire within the next five years, two of which have fall, 1957, starting dates.

## 'Railway Express' May Snag Others With Rights Now Held By All World

Hollywood, Oct. 16.

After six months of negotiation, All World Productions, Inc., has acquired all feature and telefilm rights to stories dealing with the Pony Express, Wells Fargo and Railway Express in a deal which may throw a cloud on several reported telefilm series. All World, formed by Larry Harmon, Virgil Reimer and William Herbert, plans a telefilm series, "Adventure U.S.A.," based on the 117-year history of Railway Express.

Harmon, an NBC producer-director for five years, and Reimer, an NBC producer-director-writer for 22 years, will co-produce Herbert will handle sales and public relations.

Herbert said that the negotiations indicated series previously announced by other producers may be an "infringement of rights held by Railway Express and now assigned to us."

New firm has exclusive rights to the files for entertainment purposes but does not intend to disturb producers who have been preparing such properties although "where they are in violation of our rights, they will have to license from us."

## Holden Cools Telefilm Plans Due to Backlogs

Hollywood, Oct. 16.

Toluca Productions, William Holden's company, has suspended its plans to produce a pair of vidfilm pilots because of uncertainty created by the advent of the major film backlogs on tv. Holden, who originally planned to produce pilots of "English Coronets" and "The Red Sparrow," said he sees no point in going ahead and spending money on pilots under current conditions in tv.

The producer-actor explained "my plans are now in abeyance. I feel certain that a lot of changes are going to take place not only in feature film distribution, but in tv itself because of all these movies being seen on tv. So I decided to cool off on my plans and wait to see how the market goes."

Holden added "I'd hate to be an exhibitor today. The exhibitor has to go out and combat product already shown, and now sold to tv which can reach a greater number of people and at little cost—the cost of the set."

Holden, whose Toluca company releases its film product through Warner Bros., said "I think we're in for a change on distribution, and I don't blame the companies if they merge their distribution facilities, as has been rumored. I think such mergers and cutting down of exchanges would reduce the overhead of all the companies involved."

Re tv, Holden commented "tv was providing a tremendous amount of competition even before the backlogs. And certain stars such as Bob Hope, Martin & Lewis, Dick Powell and Charles Boyer were on tv all competing against themselves in movies. Tv had the edge then by signing such names, and I believe now we're really up against it."

## 'FLYNN THEATRE' TO KING-SHORE OUTFIT

Newly organized telefilm distribution outfit of King-Shore Films Ltd., headed by Charles King and Sig Steven shore, has grabbed off distribution rights to the "Errol Flynn Theatre," series of half-hour vidpix currently shooting in England. King, formerly with Television Programs of America and at one time head of his own production company, is board chairman of the new outfit, while Shore, formerly with his own agency and ex-Buchanan & Co., is prez.

"Flynn Theatre," filming at Bray Studios outside London, is Canadian-financed, with Robby Films Inc. of Montreal having set the distribution deal with King-Shore.

## MODERN TV BRANCHES OUT AS INDIE CORP.

Modern TV, the television division of Modern Talking Picture Services, has changed its name to Modern Teleservices and has branched off from the parent company to become an independent corporation. J. R. Ritenour, formerly v.p.-general manager of Modern TV, becomes prez of Modern Teleservices.

Firm is one of the leading outfits in the storage, shipping, and handling of television film and spot commercials. Its services, personnel and locations will remain unchanged under the new corporate setup, with offices in N. Y., Chicago and Los Angeles.

## Chi TV Scramble For Top Features

Chicago, Oct. 16.

With three of the four Chi television stations going in for feature films in a big way this season, the scramble is on for fresh, bigname product.

ABC-TV's WBKB has put its brand of the Chi. rights to United Artists' library of 39 post-'48 full-lengthers in a further move to strengthen its celluloid stockpile. It was only a couple of months back that WBKB veep Sterling (Red) Quinlan decided to switch to the feature film route with the deal for the 700-odd RKO pix.

WBKB is starting its feature strip Dec. 3 in the 10 o'clock to 11:30 slot weeknights. Thus the station will be directly bucking WGN-TV's films which have been a 10 p.m. tradition for a half-dozen years.

WBKB's shift to the Hollywood reels means the demise of two live shows. Being ousted are Norman Ross' "This Is the Day," quarter-hour talk show at 11 p.m., and Ernie Simon's following 45-minute interview session.

## 2 MAJOR SALES ON GUILD'S 'CAPT. GRIEF'

Guild Films now has two large regional bankrollers inked for "Captain David Grief," the half-hour series the syndicator is lensing in Hawaii. Standard Oil of California was the first to sign, taking 12 Coast tv markets. But a larger sale was made later to Strohs Beer in 21 Great Lakes cities, bringing the regional sales total on the adventure series up to 33 markets.

M. A. Mattes, who negotiated the deal for Standard Oil, confirmed the purchase over the weekend. It has been known for several days that a pact was in the offing. BBDO handled the oil company. Zimmer, Keller & Calvert of Detroit repped Strohs.

First telecast of the stanza will be in January. Reub Kaufman, Guild proxy, has hired Herb Leder, former exec producer for Benton & Bowles to act as story editor.

Duke Goldstone, series' exec producer, is bringing in a 40-piece band headed by Ted Dale to provide musical background for the program, according to a Guild spokesman.

## 'Spider Web' Series On Soviet Intelligence

Hollywood, Oct. 16.

Pilot for a telefilm series on the methods of Soviet intelligence throughout the world is being prepped by Robert Samuels and John Muc, the latter a former Polish counter-intelligence officer imprisoned by the Russians. Tentative title is "The Spider Web."

Muc and Mickey Berman, son of Metro producer Pandro S. Berman, are currently scripting the telefilms.

## 'Toyland Express' Rolls

RKO-Pathe has completed production on 11 quarter-hour "Toyland Express" films for the Toy Guidance Council for sponsorship by Council retailer members in some 100 cities. It's the fourth year's production of the series for the Council by RKO-Pathe.

Series stars Jimmy Nelson and his dummies, and is set to roll for the pre-Christmas trade.

## WABD Telefilms, Features Spark Spot Biz Upbeat

Led by Sabbath showings of 52 Warner Bros. features and a new sales formula for nighttime telefilm, WABD, N.Y., has been knocking off national spot billings the past three weeks at its fastest clip in a couple of years.

DuMont owned-operated station is on the verge of SRO for its twice-Sunday showings of Warner Bros. features, with seven sponsorships inked (at \$750 each per week) and an eighth near signing. Station also has done business since late September with six national sponsors on its "Star Sponsorship Plan." SSP provides sponsors regular opening-closing billboards as bonus to a minute purchased during a half-hour telepic. There's room for four sponsors per 30-minute showcase (each is included in the billboarding) and this participation plan covers the half dozen or more WABD shows that don't carry full half-hour sponsors.

In terms of fully sponsored tv film showings, WABD picked up three sponsors for five shows. Then, in a fourth category for regular spot sales, six new accounts have been signed in recent days.

Warner Bros. Presents, once at 3 and again at 9 on Sundays, pulled \$5,250 weekly from seven sponsors as of last Sunday (14). An eighth spot is nearly committed, but at the moment feature film accounts are Gallo Wines, Kent Cigarettes, Lanvin, Nestle's Decafé, Anahist, Revlon, and M&M Candies and Uncle Ben's Rice alternating on a spot. Each sponsor pays \$750 a week for commercials in the two weekend showings.

Sponsors in the "Star Sponsorship Plan" are Anahist, Duets, Glamorene, Kent (plus its Warner buy), American Chicle, and, over the weekend, Petry Wine. Shows they are participating in include "Judge Roy Bean," "Mickey Rooney Show," "Great Gildersleeve," "Count of Monte Cristo," "Racket Squad," and "Frontier" (on alternate weeks, when not sponsored by Il Progresso Food).

Regular program sponsors signed in the three-week period were Il Progresso for the aforementioned "Frontier," Garter's Products for the Sunday playing of Drew Pearson's 15-minute telepic, plus three series for Glamorene.

Other national spot accounts were Nestle's Chocolate, Ford Dealers, Pontiac Dealers, Kaiser Aluminum, Oakite and Gold Seal.

## 'Saints of Snow' Series

Hollywood, Oct. 16.

New telefilm format, "Saint of the Snow," dealing with the famed Hospice of St. Bernard in Switzerland, has been acquired by Rodney Young Productions. Eugene E. Rodney and thesp Robert Young currently make "Father Knows Best" series for Screen Gems.

## HOLLYWOOD on VINE • FOR LEASE • BROADCASTING & TV STUDIOS

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## FOR THE THIRD STRAIGHT MONTH—

# WGN-TV Number 2 in Chicago !!

For the third straight month, the Nielsen Station Index shows WGN-TV Number 2 in Chicago:

	Share of Audience Sunday thru Saturday 6:00 A.M.-Midnight				
	July	August	Sept.		
Network Station B	29.4% <sub>6</sub> Down	29.2% Down	29.0%		
<b>WGN-TV</b>	<b>25.4 UP</b>	<b>26.2 UP</b>	<b>26.7</b>		
Network Station C	25.2 Down	24.8 Down	24.6		
Network Station D	20.8 Down	19.4 Down	19.3		

This number 2 position is based on WGN-TV's local programming compared with three network stations. And remember, WGN-TV's top rated availabilities are yours at the lowest published rate card in Chicago television.

Check your WGN-TV representative for latest information on preemption-free periods and programs.



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Look at  
these results:

# POPEYE 7-DAY AVERAGE ON WPIX OUTRATES ALL SEVEN N.Y.C. STATIONS!

TELEVISION **WPIX** CHANNEL 11

October 9, 1956

**FRED M. THROWER**  
VICE PRESIDENT AND GENERAL MANAGER

Mr. Robert Rich  
Associated Artists Productions, Inc.  
345 Madison Avenue  
New York 17, N. Y.

Dear Bob:

Popeye's made a clean sweep in New York! The spinach-eating sailor topped all six competing stations, averaging all seven days of the week.

You know, of course, that our Monday-Friday Popeye strip was sold out over a month before the first telecast. It's certainly been proved quickly that the charter sponsors knew a good thing when they bought it. The Popeye half-hours pulled a 7-day ARB September average of 5.6, against 4.7 for the next highest station.

The Mon.-Fri. average was 6.0, with a non-duplicated cumulative rating of 13.9. Among the programs Popeye overpowered were "Million Dollar Movie," "Hopalong Cassidy," "Gene Autry," the U. N. Handicap, "Wild Bill Hickok," "Annie Oakley," "Captain Video," and "Sky King."

- We confidently believe that Popeye ratings will grow even larger - after all, this was his first week on the air.

Best personal regards,

*F. M. Thrower*

Fred Thrower  
Vice-President



Capture  
the Audience  
in **YOUR MARKET**  
with Popeye  
cartoons.

Call or wire today

**a.a.p.**

Associated Artists Productions, Inc.

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LOS ANGELES

9110 Sunset Boulevard • CRESTVIEW 6-5886

345 Madison Ave., N. Y. C.  
Murray Hill 6-2323

## TV Kleig Lights For Features

Continued from page 39

for p.a.s. Metro-TV, under Loew's roof, has been forbidden to line up stars for exploitation of its library due to the apparent yelps which would come from exhibitors. However, there's nothing to stop a station or a group of stations buying the Metro library from inking Hollywood talent for p.a.s and ballyhoo.

Victor McLaglen toured Philadelphia in connection with the kickoff of the RKO library on Triangle's WFIL-TV, with C & C and WFIL sharing the costs. Vincent Price has been inked by C & C for a similar stint for Triangle's WHNC-TV, covering the New Haven, Hartford, and Bridgeport area. C & C, in addition to lining up other stars, plans to issue a feature promotional monthly magazine called "Market Place," slated to be distributed to stations, ad agencies and station reps.

Associated Artists Productions, handling the Warner library, like the other distributors, reports a heavy traffic in its promotional kits, similar in content with press books, though keyed for tv exhibition.

That good theatrical product, coupled with an ad-publicity campaign, can do an audience winning job is indicated afresh in the recent showing of WATV, the Newark indie in the highly competitive seven-station New York market. With "How Green Was My Valley" out of the 20th-Fox pack-

age, WATV lifted itself from the seventh place to a three-four viewing position during the first and second showing of the pic, according to a Pulse survey.

### KTTV's 100G Campaign

Hollywood, Oct. 16. An unprecedented \$100,000 barrage, aimed at keeping L.A. audiences home on Friday nights, has been turned against the picture industry by tv. KTTV, which commenced telecasts of the Metro backlog last Friday, is using an extensive ad and ballyhoo campaign, long the biggest weapon to lure audiences into first-run houses.

The indie station has unleashed a campaign which tops anything attempted even for top product, and which may well set the pattern for future tv blockbuster impact on first-run attendance. Ironically, of course, the intensive drive is pegged on electronic release of one-time top pic house fare.

The Times-Mirror-Metro station shelled out in excess of \$20,000 for newspaper advertising in the KTTV signal area, to ballyhoo the start of the Friday night series. This figure exceeds that normally spent when a studio opens a top film in a local first-run unit—and the \$20,000 doesn't include the 150 spot announcement saturation campaign which KTTV flooded its own channel, to plug the Metro package advent. Conservatively, the spots represent a \$60,000 figure, if

any other advertiser were to purchase them.

Exploitation stunts add another \$20,000, including the use of a helicopter to reprise the ad message, for the overall \$100,000 campaign figure.

## Lab Technicians

Continued from page 39

personnel. SMPTE's reply is that the shortage of trained technicians is too great to be filled by union men alone.

However, a union spokesman told VARIETY last week that his aim is to limit training union personnel only. It cannot afford to "seriously hamper" the unions' seniority promotion system, it was said.

SMPTE committee, headed by DeLuxe's Ed Schuller, is working with Columbia U., City College of N. Y. and New York U. on inserting the two courses on sound recording and film lab techniques into the regular curriculum. SMPTE would supply teachers. Committee, it's understood, is closest to making arrangements with N.Y.U., since the school could begin an evening course at any time, regardless of the time restrictions of regular school semesters. Immediate start would alleviate the personnel problem. Other SMPTE members on the special committee are Frank Berman of Movielab; Emmett Salzberg, Criterion Film; and Fred Schaffer, DeLuxe.

## Ratings Pile Up

Continued from page 39

Movie. In late August and early September, on Pulse, the station racked up a cum (unduplicated audience) of 69.4 for the 16 showings of "Top Hat." And cutting into its rating were the popular Dodge-Giant games on WPIX and the Labor Day exodus.

More recently, WABD, another N. Y. tv station programming better features, indicated the audience strength of features. Showing a Warner pic in its first full-length offering for the season, the DuMont station ran second only to the late-season Dodge games (as the pennant race came down to the wire) in N. Y. That was in its afternoon showing on Sunday. For its Sunday (only day pic is shown during the week) evening performance, the WABD feature ran third only to CBS and NBC stations in N. Y. This marks back to the days of 1952-54 when WABD was generally third or fourth in the market on audience. More recently, it's been splitting between fifth and seventh on many of its shows.

## KTTV Ratings

Continued from page 39

8 and 10:30 p.m. showed an increase of 600% over the previous month. Sets-in-use increased 6.5% over the same rating period of last year and 14.4% over last month.

Among the competing shows, network and local, none of which got up to 10, which had the bomb dropped on them included "West Point Story," "Jim Bowie," "Zane Grey Theatre," "Walter Winchell," "The Lineup," Ray Anthony debut on ABC-TV and "The Farmer's Daughter," old feature on channel 9. Best showing against the Metro picture was made by KNXT's "Crusader," which polled 12.7 against Colgate Theatre's 29.

Station was given complete reprint of "Tokyo" in 35m to adjust the lighting for improved tv reception.

## WPIX

Continued from page 39

ment, WPIX has added Max Factor to its list, with the firm's pharmaceutical and cosmetic division, sponsoring "The Tracer," a series which will kick off Thursday (25) at 9:30 p.m.

WPIX's reliance on telefilms, in the face of the new feature film packages being unloaded in the N. Y. seven-station market, is evidenced by its 60 half-hour telefilm shows now being telecast, compared to the 35 during the summer and the 25 in the fall of last year.

## 'Mohicans'

Continued from page 39

Programs of America, with the CBC also associated in the venture. Series marks the first time CBC will share in worldwide revenues of a telefilm, thus enabling it to recoup some of its program costs, also a first. Naming of E. A. Weir, ex-CBC commercial manager; J. D. Mingay, prominent Toronto business man, and Donald McTaggart, Toronto lawyer, as directors of Normandie is being announced this week.

In Hollywood or N. Y., the usual tv film crew totals around 30 people—producer, director and assistant, cameraman and assistant, grips, prop men, makeup people, wardrobe, et al. Excluding Lon Chaney in the title role, and John Hart, as Hawkeye, Fenimore Cooper's scout, Normandie imported only eight men from the U. S. for its crew. Heading the staff are Sig Neufeld as producer and Sam Newfield, director. All others are Canadians, but none of 'em had ever worked on a tv film series before and the lack of experience was a terrific problem in getting footage rolling at a rate where costs weren't murderous. Took about a month to really integrate and train the crew.

So far, "Mohicans" has given jobs to around 350 Canadian actors, and by the time the series ends shooting, it's anticipated 1,300 acting jobs will have bonanzaed their way into the local scene. One reason Toronto was chosen is that its actor pool of about 700 is the third largest on the continent, after N. Y. and Hollywood. Reason, of course, is that Toronto is CBC's main origination centre for English tv and AM shows.

It's expected that "Mohicans" will complete production for a little over the \$1,000,000 originally budgeted unquestionably the largest tv film budget ever allocated for Canada. Normandie is now working on a second series to be made up here, to take advantage of the experienced crew and expanded facilities "Mohicans" will account for, with Audio Pictures now building a second stage.

Pioneering efforts didn't stop with the studio and crew, but extended to the Pickering location site as well. To get into the wooded areas, roads had to be bulldozed and a small wooden bridge built so camera and sound trucks could get in. An Indian village and a pre-revolutionary log cabin settlement were also built. Wardrobe, makeup equipment, lights and other gear are trucked in every day. Lon Chaney, to get himself some comfort while on location (while weather holds, location shooting goes five days a week), designed and built a trailer for himself, with bunks, galley, etc.

And well out of camera range, Normandie had to build two other structures, quite modern. One's labeled "Squaws"; the other, "Braves."

## Pitt's Pirates Yield On Brewing Sponsor After 20-Yr. Dry Run

Pittsburgh, Oct. 16. Pittsburgh Pirates will have a brewing sponsor next season for first time in nearly 20 years. Pittsburgh Brewing Co. bought into Atlantic Refining's purchase of radio and away-from-home tv rights to games of local National League entry, and a third bankroller is expected to be recruited, too. During past year, Atlantic, Plymouth and Braun Baking Co. went for the regional radio net coverage and also for nine foreign field encounters, all the club would permit.

Reason o brewery has been associated with Pirates' radio coverage in recent history can be traced to Branch Rickey. He refused to sanction it. During Rickey's tenure of office as general manager of team, beer was taboo as a backer of the broadcasts. The ban's no longer in effect, however, since Rickey stepped down in favor of Joe L. Brown, son of comedian Joe E. Brown.

St. Louis—Bruce Barrington, top exec of WEW, St. Louis, has been elected prez of the Missouri Broadcasting Assn. at a recent annual election in Jefferson City. Chet L. Thomas of station KXOK was succeeded to the presidency of the organization by Earl Dougherty, Mexico.

## Blacklist Issue Due For Another Once-Over As WDL Calls Parley

Problem of blacklisting may get another goingover in the near future. The Workers Defense League, non-partisan agency which interests itself in labor matters, has issued call for a Conference on a Code of Ethics for Employment in the Entertainment Industry, which it hopes will be able to formulate a clarification of the problem, and if not unanimous solution, then a number of alternative methods of "protecting the rights of employees and the well-being of the industry."

WDL will invite all the unions involved—Equity, AFTRA and Writers Guild of America—representatives of the industry, individual performers, writers, producers and directors who have been affected, outside critics, and the pro-blacklisting forces, specifically Vincent Hartnett, Godfrey Schmidt and George Sokolsky.

Already sponsoring the conference—for which no date has been set pending acceptance by the industry—are playwright Elmer Rice, attorney Morris Ernst, philosopher Sidney Hook, Norman Thomas, American Civil Liberties Union staff counsel Rowland Watts, Communications Workers of America prez Joseph Beltrame, International Union of Electrical Workers prexy James Carey, AFL-CIO civil rights committee director Boris Shishkin, Union Theological Seminary prof John Bennett and International Council of Jewish Women prez Mrs. Joseph Willen.

## WTAM SOLD FOR 85G

Atlanta, Oct. 16. Radio Station WTAM in nearby Decatur, Ga., has been sold, subject to FCC approval, for \$85,000, it was announced by Henry W. Lanham, executive vice president of Republic Broadcasting System, Inc.

Lanham said Republic has sold the station to Robert Wasden and Jack Siegel, owners and operators of WMFJ, Daytona Beach, and WATL, Tampa. New owners plan to increase power of mill to 5kw, it was announced.

Dallas—Dick Richmond, formerly news director of KTTA, San Antonio, has been appointed director of news and special events of KLTIF here.

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\*Theatre Tours is a division of Theatrical Subsidiaries, Inc., New York



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# KTTV

LOS ANGELES TIMES TELEVISION • CHANNEL 11  
8746 SUNSET BOULEVARD • LOS ANGELES 26, CALIFORNIA • HOLLYWOOD 2-7111

RICHARD A. MOORE  
PRESIDENT

October 15, 1956.

Mr. Charles C. Barry  
Vice President, MGM-TV  
1540 Broadway  
New York, N. Y.

Dear Bud:

At eight o'clock last Friday night, a new era in television began.

That was the moment when KTTV began telecasting its first MGM picture -- "Thirty Seconds Over Tokyo."

For the next two and a half hours, more people watched KTTV than all six competing stations put together.

We had expected that your pictures would cause a viewing revolution, but we never dreamed it would be so drastic and so swift.

As a result, everything in television -- everything -- is changed. New richness is there for the audience. New approaches, new opportunities for stations and advertisers.

We congratulate you and all our friends at MGM-TV. We also congratulate the Colgate-Palmolive Company and Ted Bates & Company on their instinct for great showmanship. In this vast and vital market they have added a new dimension to television's known effectiveness.

Sincerely,



Richard A. Moore

RAM/gr

P. S. - The ARB Coincidental Survey, with more than 2000 phone calls, gave "Thirty Seconds Over Tokyo" a share of audience of 53.8 -- and an average rating of 30.8. The average ratings for the other channels for the same period were: 7.4, 6.4, 3.7, 3.5, 3.2, and 2.2.

P. P. S. -- All this -- and next week, MRS. MINIVER!



## IVY LEAGUE GAME OF THE WEEK

With Dan Peterson, Bill Hickey  
Sat. 1:15 p.m.  
HARRIS-UPHAM, BRISTOL  
MYERS

WCBS, New York  
(Albert Frank "Guenther" Law,  
Doherty, Clifford, Steers, Shen-  
field)

WCBS, the Gotham key of the CBS Radio, has been out on its own for the past three Saturday afternoons with some decent football coverage. Local outlet has sent a knowledgeable, if not always exciting, team of talkers to the various eastern locales of the season's hotter Ivy League games.

Last Saturday (13) Dan Peterson and Bill Hickey hopped down to Philly to feed a live remote from Franklin Field on the Princeton-Penn. fracas. This makes sense. Ivy League teams are popular in the metropolitan area among a substantial group of people, from urban-dwelling ad men to suburban contractors and realtors. It's good listening for weekend out-of-homers and might even be heard by televisioners (with the sound on the tv set turned down while watching NBC-TV's NCAA coverage).

Peterson, an Ivy Leaguer himself, did a pertinent pre-game spiel at Franklin Field. Maybe 15-minutes was a little more time than he needed, because his normally hesitant delivery showed marked gaps in the minutes just prior to the 1:30 game whistle; there was just so much with which to stall. The Peterson commercials heard for Harris-Upham investment houses were handled smartly.

Hickey did play-by-play. A conventional performer, he worked up to a point in the Princeton march to victory at which his second-by-second observations assimilated a feel for some of the on-field action, but at the start it was a spiritless accounting. Art.

## JAZZ NOCTURNE

With Jim Burke  
60 Mins., 7:30 p.m. Mon.-Fri.  
Participating

Program and music department at KMBC found they had a top-rated show after this one had been on summer evenings following baseball broadcasts. Now they have moved it to a more favorable time slot beginning this week, and expectancy is that participation will pick up.

What has garnered the ratings is the combination of musical content and delivery by Burke who ostensibly is a disk jockey on this one, but who is not of the typical mold. Also listed as the station's special events man, Burke goes in more for the informative type of chatter and does little of the usual record plugging. 'Twouldn't be much use anyway, for most of them are not on sale.

The fact that these are from the collectors albums has much to do with the listenable factor. Recordings are mostly in the traditional jazz vein, the David Kayburns, the earlier King Coles, the established Count Basie licks, and the other leaders, most of them from past decades. Mostly Burke picks the solid ones and veers off from the wild, oddball bits. Many are standards, most of them of the definite class not to be confused with today's run of the mill pops. Generally, they are good listening, and of a type not to be found in any abundance on any other stations here. Which is another reason for the ratings. Not to mention that heretofore "Nocturne" hasn't been too burdened with commercials and gave the listener a lot for his dial twist. Quin.

## Radio Followup

## CBS Radio Workshop

Hector Chevigny came front and center to occupy the main niche and the title role in "A Writer At Work" for Friday's (12) "CBS Radio Workshop." Chevigny, of course, was a natural. He's been at his trade pounding out a multitude of scripts for nearly three decades, a pretty good indication that he knows the score, and in the latter-day through his oyster is "Second Mrs. Burton," one of the going soapopera concerns on the network. Of complementary importance, his esquire of Gramercy Park (his New York atelier) is not, as has been said classically about Oliver Goldsmith, one who "writes like an angel but talks like poor Poll." Chevigny can talk; he's an over-the-grade conversationalist.

So in Friday's dictation-to-secretary with a load of asides, he was able to show not only savvy on how he goes about prepping the hearts & flowers stuff but an acute and even slightly acidulous sense of humor that cut across any possible "he takes himself too seriously" view on the part of the listener. It was an okay modified twist on the "stream of conscience" school, the better for having been dolled up with a light touch instead of a triphammer.

Having first gone through the bitter-sweet agonies of the story approach and dictated the yarn betwixt and between, the next step was showing how a "Burton" segment would emerge on the air. This took the form of a rehearsal with the theme timed for Thanksgiving. Chevigny's technique of doing the practice stanza in "thee" and "thou" style and departing from the universal cliché of a "Turkey Day feast was a gem of an idea which accented the humor. It was an altogether interesting contribution to the clever "Radio Workshop" series—and in opportunity for listeners to learn something about one of the stalwarts of radio scribbling. One listener, however, wishes there were more on the subject's personal life in view of the fact that Chevigny has long been a "human interest" story of which the public at large knows just about nothing. Trau.

## THREE TO MAKE MUSIC

With Dick Karnow, Ken Parker,  
Joel Spivak, others  
160 Mins., Sat., 9 a.m.  
PARTICIPATING  
WPTR, Albany

Three-hour program, targeted at teenage listeners, is one in a series produced by WPTR to give the Schine-owned 50,000-watt "new sound." Most of each 60-minute segment is devoted to recorded interviews with Albany and Troy public and parochial high school students and to the music they would like to hear. When caught, the first-hour had Ken Parker as quizzier at an Albany food-and-fountain frequented by boys and girls; the second, Joel Spivak from a similar Troy spot; the third, Dick Karnow, from an Albany coffee shop. News blocks (including ABC networkers) and spot announcements rounded out the show—wrapped up by Parker in the studio.

Program's principal appeal is to the young crowd, although it has certain points of interest to sociologists, survey experts, parents, political candidates and show business analysts. The last-named might like to know, or receive confirmation, on the teenagers' preferences in music, recording artists and screen personalities.

The wisdom of assigning teen-

## Ballot Ballads

Jinglesmiths Hy Zaret and Lou Singer know how to make a "little song on a big subject" go a long way. Their latest jingle junket, which has been grooved on a special 45 rpm platter for distribution to broadcasters around the country, rides the political beat under the banner of "Little Songs for Busy Voters."

The ditties are bright and catchy and include such titles as "Register and Vote," "I'm Goin' To Vote" and "See You At the Polls." Tunes are delivered with a lot of zest and bounce by Sunny Gale (courtesy RCA Victor), The Blenders, Doty Evans and the Tony Mottola orch. Platter was produced in cooperation with the Advertising Council and the American Heritage Foundation. Gros.

## THE GREAT GILDERSLEEVE

With Willard Waterman, Walter Tetley, Amanda Randolph, Richard LaGrande, Mayrice Robb, others

Producer-director: Virgil P. Reimer  
Writer: Virginia Safford Lynn  
30 Mins., Thurs., 8 p.m.

PARTICIPATING

NBC, transcribed from Hollywood

After years of airing, this situation comedy still holds up, packing an amusing punch, despite some of the script clichés. Following a hiatus which began last March, NBC Radio resumed "Gildersleeve" Thursday (11) night, continuing a track record which began in 1941.

Initiator in this lightweight weekly programmer found Gildersleeve nearly entrapped by marriage, saved by the scheming of another admirer and his own reluctance. The buffoonery and sentiment is neatly handled by Willard Waterman, who portrays Gildersleeve. He is assisted by an able cast, including Walter Tetley as his young nephew, Leroy, Amanda Randolph as the housemaid, Birdie, Richard LaGrande, as smalltown philosopher Beavey, Shirley Mitchell, as the aging Southern belle, and Betty Lou Gerson, as June Steedman, the woman who nearly hooked the aging bachelor.

Most of the character types are well drawn, and the fun, wholesome, even though in the formula vein, ingredients which probably account for the show's longevity. Listening to Gildersleeve's involvements offers a pleasant way to while away a half-hour.

As to the clichés, updating of script requirements could avoid such pitfalls as Gildersleeve saying, "Marriage is a great institution. But who wants to be trapped in an institution." Fortunately, most of the script steers clear of such tired gags. Horo.

age dialers three consecutive hours on a powerful station is perhaps debatable. The same results might be achieved in a half or third of that time. In the present state of broadcasting, however, the experimental, the trial-and-error, method may be justifiable.

"Three To Make Music" is uneven, with stretches that are a bit dull. Level depends upon whom is being interviewed, and the questions which are asked, and the responses which are given. Music is chiefly rhythm and blues and rock 'n' roll—Elvis Presley is a pronounced favorite.

Glaring instance of misplaced foppiness was the Albany High School boy who told Karnow he would be "a gambler" after he finished school. Jaco.

## Inside Stuff—Radio-TV

John S. Hayes, prexy of Washington Post Broadcast Division, which includes Washington's WTOP, and WMBR, Jacksonville, has been named chairman of a new Broadcasting-Television Advisory Board for the Navy. Primary function of board, according to Vice Admiral J. L. Holloway, chief of Naval Personnel, will be to advise the Bureau of Navy Personnel on public service and recruiting policy, and help in promotion campaigns and programs for Navy recruiting.

Board will meet every 90 days in order to give Navy benefit of experience of some of top drawer names in the industry.

In addition to Hayes, following were appointed to group: Niles Trammel, Biscayne Broadcasting Co. prexy; Miami; Elliott Sanger, exec v.p. WQXR, New York; Robert Dunville, head of Crosley Broadcasting Co., Cincinnati; Donald Thornburgh, WCAU, Philadelphia; Todd Storz, president, Mid-Continent Broadcasting Co. Omaha; G. B. Larson, pres., KDYL, Salt Lake City; Phil Lasky, v.p. Westinghouse Broadcasting, San Francisco; Harry Novik, prexy, WLII, New York; Jack Harris, v.p., Houston Post radio-tv division; William Grant, president, KOA, Denver.

"America Presents America," U.S. Information Agency's new documentary made especially for distribution in this country, is set for a tv preem in nine key cities on both east and west coasts next Sunday (21). The 26½-minute film was produced under contract by Movietone News to give the taxpayers a look-see at the government's overseas information program.

"Cast" for documentary includes USIA staffers, from boss Theodore Streibert down the line, with special accents on operation of Voice of America. It opens with a Presidential press conference, then takes the viewer backstage to see worldwide distribution of the new via press, radio, tv, and motion pictures.

Portion of film consists of behind-the-Iron Curtain scenes, showing the Commie propaganda machine, was detailed account of manner in which USIA combats this propaganda abroad. Shots of "Porgy and Bess" and NBC-Toscanini orch abroad add color and interest to film.

Stations selected as springboard for national distribution on a rotating basis are WABT-TV, Birmingham; KPRC-TV, Houston; WRCA-TV, New York; WBZ-TV, Boston; KPXX, San Francisco; KNXT-TV, Los Angeles; KING-TV, Seattle.

RCA president Frank M. Folsom, back from a cruise with RCA board chairman David Sarnoff on the latter's yacht, is heading for Palm Beach, this week to visit with one of his daughters whose husband is in Johns Hopkins Hospital, Baltimore, and leaves shortly thereafter for Los Angeles. A new RCA distributing plant will be dedicated there Oct. 24.

General Sarnoff insisted on taking Folsom away with him on the cruise, following the sudden death of Mrs. Folsom on Oct. 4, aged 58, as result of a heart attack, but the RCA prexy thinks that the best thing for him is "plenty of hard work."

Son-in-law William H. Cooke, a West Palm Beach attorney who was 50-50 partner with Ted Grank in the local tv station, was compelled to sell out because of his health. With her husband hospitalized, Mrs. Cooke (the former Jeanne Folsom) has eight children to take care of.

Agreement under which some 1,500 metropolitan New York independent food dealers will join the WRCA-WRCA-TV "Chain Lightning" merchandising plan has been set between NBC and the N.Y. State Food Merchants Assn., the latter repping the indie groceries. Under the plan, the merchants provided point-of-sale displays while they in turn are promoted as members of the plan via on-the-air plugs on the stations.

William G. Hildebrand, exec secretary of the association, said the "prestige and cooperation of NBC will put the independent merchants on an equal footing with the biggest food retailing groups."

KDKA-TV in Pittsburgh showed the old feature, "Disc Jockey," again last week for the 'tenth time. In it, Art Pallen, Pitt deejay, appears briefly and speaks one line, to wit: "I'm Art Pallen from WWSW in Pittsburgh." Since picture was made, Pallen was switched from WWSW to KDKA. So when that shot of Pallen came on this occasion, his part was abridged. Film department cut out his identification tag, figuring that plugging the competition would be foolish.

Report last week on negotiations between CBS-TV and Walter Slezak for the actor to star in a filmed situation comedy series erratum in stating that the actor is currently without commitments. Slezak is on the Coast filming "10,000 Bedrooms" for Metro, and in February is slated to star in "The First Gentleman" on Broadway.

NBC is supplying free Salk polio vaccine inoculations to all employees of the network as a service to employees under 40 years of age. It's said to be the first company in the broadcast industry offering its employees the vaccine.

## Canada's Sponsor Retreat

Continued from page 29

On this serious situation, the CBC has decided to go along with established shows by placing these on a sustaining basis, an eventuality which does not please Canadian taxpayers who are paying for a monopolistic service they already believe to be topheavy and inefficient.

On unsold shows this season, one of the most glaring is the Wayne and Shuster series, these two billed as Canada's top comedy team. This has been cancelled by Christie Biscuits after three seasons. Also dropped this season by sponsors are "Holiday Ranch" (Aylmer's Soups); "On Camera" (Procter & Gamble); with "Howdie Doodle" receiving less backers than ever before; and "Mr. Fix-it," a do-it-yourself expert, dropped by Canadian Plywoods. (One of the cleverest variety shows on the CBC network is "The Barris Beat," but no sponsor upcoming in show's carryover from summer replacement, though this was expected on prior results and was set for immediate exploitation.)

Meanwhile, the CBC is prepared to go along—on its trans-Canada network of 39 stations and affiliates—with the weekly presentations, on a sustainer basis, of programs that have pleased Canadian tv viewers in previous seasons, despite former sponsors' complaints

of "unhappiness." But for reasons of rising CBC production costs or the sponsors' desire for tv advertising retrenchment, the backers have so far dropped out this season and left the CBC not only holding the pursestrings but with the production problem of a sad—and now sustaining—situation.



Mgt. William Morris Agency



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beating Milton Berle, Robert Montgomery, Godfrey and Friends, Ford Theatre and many others.

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ZIV TELEVISION PROGRAMS, INC. Chicago-Hollywood-New York



# WBUF

NBC TV in Buffalo

## CLIMBS TO NEW HEIGHTS

740 feet high—four times higher than Niagara Falls—1349 feet above sea level—the tallest man-made structure in Buffalo! That's WBUF's tower, outstanding structure in WBUF's newly-completed \$1,500,000 Color Television Center. The new WBUF center was dedicated on the 11th of this month, making WBUF the first NBC-owned-and-operated station planned from foundation to tower-top specifically for ultra-high frequency TV operations. Twenty-eight years of NBC-RCA know-how went into making NBC's home in Buffalo the most modern and complete showplace in the Niagara Frontier Area.

To advertisers, WBUF's new facilities represent a powerful new way to sell in Buffalo—America's 14th largest market, with an effective buying income of \$2½ billion.

To TV-viewers in the Niagara Frontier Area, this new structure means the great lineup of NBC network programs—on WBUF, Channel 17, *exclusively*. The new tower and a new 500,000 watts of transmitting power bring to the entire Niagara Frontier Area a new, clearer, sharper picture. But they are only a promise of things to come from a station equipped to expand to a mighty 5 million watts. Small wonder that virtually every set now sold in Buffalo is an all-channel set, equipped to receive WBUF!

To the dynamic, growing community of Buffalo, the new WBUF symbolizes a major step forward in entertainment, public service, and advertising values.

When making your plans for Buffalo, keep your eye on WBUF, Channel 17. Your customers do.

**WBUF**  
CHANNEL  
**17**

**NBC**  
leadership  
station  
in Buffalo

sold by  SPOT SALES

## 'Matinee': No Dearth In The Aft.

Continued from page 26

could achieve. Sex is important to us because our audience wants it. Look at the top women's magazines, they're full of nudes with good-looking young men looking over their shoulder. Sex is all a woman thinks about while she's sitting at home, and we can give it to her."

McCleery is no less outspoken about other facets of his operation. "Most productions spend 30% more than they should or have to. We're doing 13 color films this year, because of those preemptions. We've already set a Hollywood record by filming 39 minutes in one day, with a two-camera setup. We've also got an hour film in color down to a budget of \$30,000, and I don't know of anybody who's ever been able to do that."

He attributes his cost savings to a number of factors, chief of which is his arena style of staging, which dispenses as far as possible with scenery and props in favor of subjective camera work, a technique which he characterizes as "selective realism." "Most film producers spend their big money in hours of lighting up the sets. We don't have to because we've done away with the proscenium arch, or at least tried to do."

Another money-saver is mere volume, and that applies basically

to scripts. "A lot of Hollywood writers refused to work for us because they claimed the rates weren't up to motion picture standards. They're dead and they don't know it. Most of our writing was done in the east—we paid \$250,000 to about 193 eastern writers, and that's \$250,000 the Hollywood boys never saw. They claimed they could get \$25,000 a script for a movie script. The trouble was, there weren't any movie scripts. There are a lot of cracks in those swimming pools out there."

### Publishers Cooperate

"Matinee" leans heavily for script material on current novels, a pattern that's emerged from its operation. Publishers are cooperating with the show because they've found that it can offer a tremendous pre-publication hypo to a book. "The publishers will bring out a novel and try to make a motion picture sale from the galleys. If they can't make one, they bring it to us, and we'll do the show, timing it for just before publication. We're generous with our mentions of the book, and it makes a considerable difference in the sales."

Initially, it was expected that "reruns" of early-day television dramas would be leaned upon heavily. "It didn't work out, though, and we're not using them anymore. We found that a five-year-old script becomes antiquated awfully fast. That's one of the reasons we're using current novels so much."

The first anniversary show will be something of a "special," an adaptation of Sir Winston Churchill's recently revised novel, "Savrola," which he wrote when he was 23. It will star Sarah Churchill, natch, but McCleery points up an interesting sidelight, that Churchill drew a portrait in the book of his conception of the ideal woman, and "it turned out to be the spitting image of Sarah."

"Matinee" also leans on the classics heavily because "we don't have any censorship of any kind, and as a result we can be and are the most sophisticated show on the air." McCleery recalls that when "Matinee" did an Edith Wharton novel, it used the famous final lines between the wife and the mistress: "I was married to him for 35 years." "But I had his child." A nighttime dramatic show did the same book, but had to change the lines.

Nobody, not even the sponsors, interfere with the show, McCleery stated. He recalled one instance where a sponsor wanted to see the scripts, so he sent out 75 scripts. Then they wanted information on casting, so he sent a list of 3,000 names. "They just couldn't handle it—they didn't have anybody who could go through the scripts or the names, and they forgot about the whole thing."

Summing it all up, McCleery thinks television at this time must be like the Greek theatre in its heyday, "the Comedie Francaise around the time of Moliere and the Elizabethan stage about the time when they had a young fella turning out a play or two like 'Julius Caesar.' It's just pregnant with excitement and ideas and imagination."

## Access of Freedom

Continued from page 29

four tv stations covering the proceedings live: WGN-TV, WBBM-TV, and the Chi NBC-TV newsreel crews were on hand for the first week's testimony. Such is the confusion about the equipment in the Federal Bldg. hearing room, that while Fulbright ruled WBKB's camera's off Hodge's countenance, at the latter's request, the newsreel boys kept grinding away on direct view footage that was run off later on the regular tv news shows.)

Despite the chairman's offer to order the tele cameras to stay off the witness chair, Hintz's lawyer continued to argue that the presence of all the electronic and newsreel gear made it impossible for his client to testify properly. Hintz refused even to be sworn in and after he refused to answer two test questions, Fulbright informed him that he would seek a contempt citation.

That the Senator was not taking his ruling lightly was indicated by the fact he called a recess to check

up on the legal precedents and to properly frame his reply to the arguments of Hintz's attorney.

Fulbright's defense of the mikes and cameras' presence at the hearing likely will serve as the basis for similar rulings by other committee chairmen. At least it's viewed by radio-tv newsmen as an important precedent and one that may well lead to an eventual Supreme Court decision on the "freedom of access" issue.

Fulbright first brushed aside the references to the previous contempt citation ruled illegal by the D.C. court, claiming the circumstances were not identical. He pointed out that the "press, radio and television have conducted themselves in an orderly and dignified fashion and they did not appear to distress or inconvenience either previous witnesses, or cause them difficulty in giving their testimony."

He argued that neither counsel for the witness nor the committee had the right to object to the means of communication used to bring the hearings to the public.

"It is not proper for the committee to discriminate against means of communication. To do so in the absence of definite reasons would amount to, in effect, a form of censorship," Fulbright asserted.

## AFTRA

Continued from page 27

radio agreement to allow multiple-times-per-week performance discounts such as there are in the TV Code. Networks have demanded a discount rate on radio performances for a particular show during a consecutive five-day period.

There is a demand for extending the 10% discount to all radio categories if 13 weeks of continuous employment are guaranteed.

Networks want a reduction in the 15-minute rate for sustaining radio programs. New fee asked is \$27, with rehearsal time reduced from two hours to one hour.

Networks also want permission to use actors for "unlimited doubling of voices," if they speak in no more than five lines per part. Same "doubling" demand holds for the ET Code.

The commercial producers have a demand to change certain elements of the ET Code. An actor who has to re-do his part over several different ways to meet "regional requirements" of the sponsor shall be paid for each tape he cuts, but producers don't want other performers on the same commercial (whose lines don't change) to receive any additional payments.

Another point in the industry counter-proposals: On any but dramatic shows, of 30-minutes or more, thespians should be remunerated according to the length of the portion of the program in which they appear. Industry wants the portions to be measured in quarter-hour units in which thespians appear rather than in terms of overall length of show. (Code already covers this angle where segmented radio shows are concerned, but there is no provision on participating non-segmented shows. Point seems mostly in behalf of NBC's "Monitor," etc.).

## KTLL Axes 'Bandstand'; 'Couldn't Get Off Nut'

Hollywood, Oct. 16. Commenting that "the day of the elaborate local show is over," Lew Arnold, new station manager of KTLL, has axed "Bandstand Review," for the past five years a local standard in video programming. Arnold added "it was a big, expensive show and if we sold it out twice, we still couldn't get off the nut."

"Bandstand" was a pet project of the late Klaus Landsberg, KTLL's first manager, who died last month. Although station execs are understandably mum about figures, it's been an open secret in trade circles here that the show has long been in the red.

Another factor in the decision to kill the live band showcasting, featuring the Leighton Noble orch, was the need for an added half-hour to allow the station's Sunday unsponsoring of Warners features to run uncut.

Boston—WBZ-WBZA signed Robert A. Messinger, Boston and Los Angeles newspaper editor, as publicity director of radio this week. He succeeds Jerold Harris, recently resigned.

## NBC Dedicates Buff. U

Continued from page 28

architectural scheme calling for three stages; the first of which has been completed and was the subject of the dedication last week. Cost of the entire three-stage project when complete will be \$1,500,000; as of now, the entire cost including transmitter and a 740-foot antenna housing a 500,000-watt signal is \$1,124,000. That figure involves extra equipment already installed in readiness for "stage two" which means that the actual expenditure on the first stage alone is in the neighborhood of \$950,000. This type of plant investment is hardly out of line for any new UHF operation.

2. The all-important promotion budget—the coin that brings conversions—is a reasonable \$100,000 for this year. That's not a tremendous sum in terms of the heavy advertising-promotional requirements necessary in any set conversion campaign.

3. The station expects to go into the black sometime next year, according to Charles Denny, NBC exec v.p. in charge of operations, which means that its red-ink period will have lasted two years at the outside. Looking at such a loss period in terms of the losses taken by VHF operators in the early days of television, that's not an unreasonable period to take a beating if the rest of the station's life has promise of profits, concludes Denny.

Thus, NBC contends that its own resources have little to do with the case—that WBUF is running on an economy that can be imitated and initiated in other cases by independents and that therefore the station can set a pattern for succeeding UHF investment. It's not so much a matter of money in creating an effective UHF station, states NBC, as it is a matter of going about the problem in the right manner—in combining the components of timing, promotion, advertising, publicity, programming and all the intangibles that will make people shell out anywhere from \$20 to \$50 and more to convert their sets.

How effective has NBC been? As of January, when it put Channel 17 back on the air after the FCC had okayed the purchase, the conversion ratio was about 25%, with some 105,000 out of 335,000 tv homes equipped to receive UHF. As of July 1, which was still before NBC's affiliation pact with WGR-TV had terminated and consequently before WBUF-TV was carrying the network schedule, the conversion figure was 47.5%, or 160,000 homes, this largely on the basis of local promotion and advertising. On Oct. 1, just two weeks ago, the figure had reached 52.9%, or 178,000 out of 338,700 homes.

About Oct. 1, RCA shipped in some 30,000 converters on the basis of expected demand because of WBUF's exclusive exposure of the World Series. By last week, not only RCA's 30,000 plus several hundred more that were subsequently shipped in from other UHF areas, but every other make of converter, was sold. As of dedication date—Oct. 11—there was not a converter to be had in all of Buffalo.

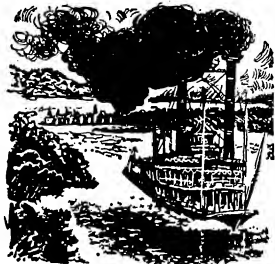
Unquestionably, the NBC affiliation, with its strong program lineup and special events like the Series, is a key factor in the conversion speedup. But equally important is the promotion done by Charles Bevis Jr., station's general manager, and his staff, along with the 600 boys from New York, from Denny down to special projects chief Hank Shepard and community relations-publicity boss Don Bishop. Events like a beauty contest at the Erie County Fair; a non-televized Labor Day "safety spectacular" attended by 75,000; a simple gimmick like an American-LaFrance 1921 model fire engine tabbed Engine No. 17 and an accepted symbol of the station; billboards, ads and street-lamp posters all over the town—all add up to effective and not overly expensive promotion for conversion.

Dedication last week came only 11 days after the station completed the switch from 148,000 watts to 500,000 with the first of a new line of RCA transmitters. New signal reaches Toronto, though this isn't included in the contour maps. Meanwhile, the station is waiting on RCA to complete development of a 5,000,000-watt transmitter, with the probability that an intermediate installation will be made

giving power somewhere in the 2,500,000-watt range, with RCA anticipating delivery sometime after the first of the year.

New plant is simple enough, comprising at the moment the center building of a three-stage setup, with second stage to be completed next year and the third held in abeyance until it's needed. First stage houses the transmitter, master control, equipment room, two studios, office space and a staging-scenery dock area, with a basement setup for heating, power air conditioning and more office space. The power, heating, and air conditioning installation already contains the equipment for the second and third stages, accounting for more than \$150,000 in additional costs beyond the \$950,000 needed for the basic plant. Second stage would include more studio and office space, the third if added would provide still more studios and staging-scenery area.

Dedication was made as part of the "Today" show, with Dave Garraway planning up to Buffalo to join newsmen, brass and J. Fred Mugs for the event. Topping the NBC delegation was Denny, who officiated in place of Sam Donaldson, N.Y. with a cold. Other brass included NBC o&o v.p. Tom McFadden, NBC staff v.p. Joseph Hefferman and RCA v.p.s Charles Baxter, E. C. Anderson and R. H. Coffin.



## STEAMING AHEAD!

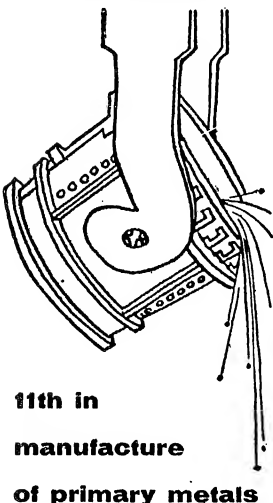
Since the sternwheelers first opened our Ohio River Valley to large-scale trade, this region has constantly steamed ahead to greater industrial records.

Today, its array of manufacturing is the most vast in America... a solid head-of-steam typified by our own doerest counties of Cabell and Kanawha (the Huntington-Charleston area) where—say preliminary reports of the new U. S. Census of Manufactures—the value of industry alone is up 55% since 1947, currently over one billion dollars!

This is only part of what you can command with WSAZ-TV. Surrounding our near-quarter-mile-high tower lies America's 23rd television market—four states wide, four billion dollars deep in buying potential. You leave a smart wake when you sail aboard WSAZ-TV. Any Katz office can make out a profitable bill of lading for you.



HUNTINGTON-CHARLESTON, W. VA.  
N.B.C. NETWORK  
Affiliated with Radio Stations  
WSAZ, Huntington & WGV, Charleston  
LAWRENCE H. ROGERS, PRESIDENT  
Represented by The Katz Agency



## 11th in manufacture of primary metals

Among the television markets foremost in the manufacture of primary metals, the Channel 8 Multi-City Market ranks eleventh, based on production figures for America's top 100 counties (SALES MANAGEMENT "Survey of Buying Power"—May 10, 1956).

## wgal-tv

LANCASTER, PENNA.  
NBC and CBS

Channel 8 Multi-City Market

Harrisburg	Reading
York	Lebanon
Hanover	Pottsville
Gettysburg	Hazleton
Chambersburg	Shamokin
Waynesboro	Mount Carmel
Frederick	Bloomsburg
Westminster	Lewisburg
Carlisle	Lewistown
Sunbury	Lock Haven
Martinsburg	Hagerstown

316,000 WATTS

STEINMAN STATION  
CLAIR McCOLLOUGH, Pres.

Representative  
the MEEKER company, inc.

New York  
Chicago

Los Angeles  
San Francisco





John H. DeWitt, Jr.  
President of WSM, Inc. of Nashville, Tennessee  
announces the appointment of  
**Walter "D." Kilpatrick**  
as manager,  
**WSM's Artists Service Bureau**

For the past 5 years the director of Mercury Records' Country Music Artists and Repertoire Department, Mr. Kilpatrick is a widely known authority on Country Music. His duties will include supervision of the activities and programing of the Grand Ole Opry as well as supervision of the almost 3,000 yearly personal appearance bookings of the Grand Ole Opry Stars.

All inquiries concerning bookings of Opry Stars should be directed to Mr. Kilpatrick at ALpine 4-5656, in Nashville.

**W S M , I n c .**  
NASHVILLE, TENNESSEE

## Tele Followups

Continued from page 32

served to illustrate the size of the auditorium. Miss Blaine, fetching-ly attired, scored handsily via several Frank Loesser special material numbers from "Guys and Dolls" which previously had not been released for radio-TV performance.

Carson, whose forte is impressions, did his version of eight years of Sullivan shows in eight minutes. Replete with travesties of the dour emcee himself, Jack Benny and Ed Murrow, among others, he parodied the mime course. Richard's magic-making was highlighted by his levitation bit. Trailer for "Giant" comprised a clip taken at last week's Roxy, N. Y., preem plus some footage from the film proper. *Gibb.*

### U.S. Steel Hour

Gypsy Rose Lee made her tele-debut as a "dramatic actress" in Robert Emmett's lightweight comedy, "Sauce For The Goose," on U.S. Steel's CBS-TV outing last Wednesday (10). Burlesqueen-turned-author turned actress had little to do in this marital farce and she did it with stock company competence.

In fact, the comedy itself was of stock company calibre. It was silly and trivial and had to rely on mugging and shouting delivery to give it a flickering spark.

The author bravely stepped into the lead male role at short notice, replacing the incapacitated Gig Young. His thespian matched his scribbling, both being etched in broad and obvious strokes.

Plimsy script line centered on a book written by Miss Lee that topsy-turvy Emmett's six-year

old marriage to Leora Dana. The marital mixup was of course, straightened out at the finale but there wasn't much preceding to keep the viewer interested until then. Miss Dana as well as Audrey Christie, in the mother-in-law role, played with a heavy hand.

Comedy on tv is a fragile thing and it takes some skill thesping to keep it from falling apart. *Gros.*

## Crowell-Collier

Continued from page 27

Birnie, a vice president, holds a minority interest in WKNE and WKNE-TV in Keene, N.H., which, in turn, have holdings in WKNY and WKNY-TV in Kingston, N.Y. Edward L. Elliott, a C-C director, is a director of WROW in Albany, N. Y.

Crowell-Collier publishes Collier's and the Woman's Home Companion magazines. It also listed among its publications Collier's Encyclopedia, Collier's Yearbook, Harvard Classics, Junior Classics, Woman's Home Companion Cook Book and Collier's World Atlas & Gazetteer. Company did not include The American, which it recently decided to discontinue.

In giving its reasons for the acquisition, Crowell-Collier told the Commission that in addition to "apparent corporate gains in the economic field" it desires "to maintain and to enhance our relative position of leadership in the communications field."

Crowell-Collier is the third magazine publisher to get into the tv field in recent years. The others are Time-Life and Meredith Publishing Co. ("Better Homes & Gardens," "Successful Farming"). Other magazine publishers in tv are Hearst, Cowles, Triangle Publications and Capper Publications.

## Mutual

Continued from page 25

Brown, head of WOR's news department, and John Whi more, former MBS news director.

Campbell, prior to his election as v.p. by the RKO TeleRadio Pictures board, was national sales manager for General TeleRadio's o&o stations. Campbell will retain his o&o functions, as well as serve as national sales director of the net.

Prior to joining General TeleRadio last August, Campbell had been veepee in charge of radio spot sales for CBS. Before that, he was v.p. in charge of station administration for CBS' o&o facilities.

The effective date of Trenner's resignation has been left open, depending on Trenner's personal plans and the time needed to effect readjustment of Mutual's sales operations. Trenner plans to devote his full time to his Miami, Fla., radio station, WVEC, as well as pursuing other interests.

## Levenson

Continued from page 25

partner Fields, the teacher-turned-racoon is readying material for tv and nitery dates. Among them are a series of return appearances this year on the Ed Sullivan show and a December three-week stand at the Sahara in Las Vegas.

Levenson's overall philosophy as a pro-who-looks-like anything-else-but is to "make America local" in terms of humor. His theory is that there's no such animal as regional humor. Not with tv, anyway.

## NARTB

Continued from page 26

themselves had a better understanding of the complexities of our business."

Much of the criticism of the industry, said Fellows, is "engendered by an articulate minority" which has created attitudes in the public mind that are not valid and in some cases are nothing more than "prejudicial assumptions."

"If a continuing public relations effort," Fellows said, "can bring into proper perspective the industry's total contribution, it will have solved a problem which is as ag-

gravating as any which now faces broadcasting."

FCC Comr. Robert E. Lee told the broadcasters he doesn't know "the real answer" to the "equal time" problem but he posed the question: "Should not the broadcaster, like the press, be permitted to shoulder this responsibility without either legislative or administrative second-guessing or directive?"

Lee said he "cannot conceive" that broadcasters would not make an honest effort to present both sides of an issue regardless of the equal time requirement. Any misgivings as to a licensee exercising his responsibility should quickly "evaporate," he said, in view of the critical appraisal of a broadcaster's operation by the listening and viewing public.

The Commissioner suggested that the equal time provision may be obsolete since it was written into law about 30 years ago when there were only a few radio stations and their ability to influence the public was vastly greater than now. Today, he pointed out, there are more stations than daily newspapers.

Lee suggested that broadcasting, like the press, has grown to the point over the last 30 years where it has reached "maturity."

## Hazel Bishop

Continued from page 26

who was one of the comedy trio in "It's a Great Life." Cosmetic outfit will retain its Saturday-at-7 sponsorship of "Beat the Clock" as well.

The Tuesday situation is somewhat more muddled. Frigidair has cancelled both the time and the show, "Do You Trust Your Wife?" L&M, as alternate sponsor, went along with the initial decision, but then decided to grab off the time period, since it follows "64,000 Question." As of the moment, L&M has the time alone, and is reportedly reconsidering its stance as regards "Wife," though it hasn't reached any decision on the show.

Meanwhile, "High Finance," in a last-ditch change of format aimed at simplifying the quizzer, hit its highest Tindex mark yet in its 15 weeks of Saturday night outings this weekend (13), scoring a 15.2. Joe Louis was guest, and he walked off the show with \$41,000.

## Brinkley, Huntley

Continued from page 29

the Monday night slot, with Sperry Rand continuing on Tuesdays, Miles Labs holding down Thursdays and alternating with Time-Life on Wednesdays, and Fridays still open.

On the program side, Frank takes over as producer from Frank McCall, after a long period as a writer and director-producer both in the news and public affairs sector of the network. Among Frank's top credits is "Background," the NBC series on which he served as managing editor.

The Huntley-Brinkley team, which was spotlighted heavily in NBC's convention coverage, was originally to have been brought into the news segment on a gradual basis, taking over the Monday and Friday segment from Swayze. Network changed its mind last week, however, for the umpteenth time, and assigned the team the entire five nights. Pair will work off a split screen, Huntley in N. Y. and Brinkley in Washington.

## Vidal

Continued from page 27

Coe's first production in Hollywood. Before completing that screenplay, Vidal dived in London on the "Capt. Dreyfus" film for Metro. His pact with latter studio—one pic per year—permits him freelance latitude, hence the "Billy" and other excursions away from the M-G lot.

Vidal is in New York now on business in connection with the Broadway production (in February) of his teleplay, "Visit to a Small Planet." He was last repped live on the home screens with "Dark Possession," given for a record third time on NBC-TV's "Matinee Theatre." "Possession" marked Vidal's debut in a 60-minute original a couple of years ago on "Studio One."

Vidal will also serve as narrator and introducer on "Blind Senator,"

## Culligan

Continued from page 28

ple to record twice as much info as they were able to assimilate before.

"Of all the visuals I have been exposed to—billboards, bumper tags, magazine ads, the only ones I can recall are the ones which were repeated on radio, Culligan said." In brief this is the essence of imagery-transfer. Radio used in the proper way can recreate vivid pictures in the consumer's mind. The frailty of human memory is one of the obstacles facing advertisers today. Radio can recreate mental pictures indoors or out because of its ability to go almost everywhere with anyone.

"Looking back it's obvious that radio was left to run on its own momentum while full attention was given to the newer medium. The important fact is that it survived, although many frills and some glamour were shaken out. But more important than what was lost was what remains.

New programs such as "Bandstand" and "Monitor," public interest sessions such as "Meet the Press" and established faves like "The Telephone Hour" and "Grand Ole Opry" were cited. While it requires three hours to get an "Extra" on the streets network radio can get a flash to the public in three seconds.

Culligan concluded by saying that network radio has been reprogrammed, revitalized and with fresh audiences won over and fresh revenue coming in, is embarked on a new era of service.

## Dunton

Continued from page 29

"a power-hungry colossus" and "the elite of empire-builders."

CBC, said Dunton, only made recommendations to the government, which could use its own judgment. In recommending the granting of licenses to stations, CBC tried to assure the quality of the broadcasting and not the broadcaster's profits, he said, adding that he had never heard of a station going broke.

Dunton admitted CBC had been thinking of abandoning the single-channel policy "five or 10 years hence," particularly in Vancouver, Toronto, Winnipeg, Montreal, Edmonton, Calgary, Regina and some southern Ontario areas. In doing this, he said, to keep Canadian television Canadian, CBC would need more money to step up production as well as regulations requiring the second stations to carry a fixed percentage of Canadian-produced shows.

## Marg. Sullivan

Continued from page 27

about \$15,000. Thus, with CBS footing the bill on the kinnle and on the make-good production costs, the total loss will come to about \$40,000, or the equivalent of one program.

Network's decision not to proceed against Miss Sullivan, an exec stated, was an administrative one based on weighing of the specific case itself as balanced against the philosophy on talent relations. It reflected no weakness in the contract with Miss Sullivan, which exempted her from appearance only by dint of illness or the customary "Act of God" clauses. The CBS exec stated that had the web chosen to proceed against Miss Sullivan, it would have had an airtight case under her contract and that no future changes are deemed necessary.

ARCHIE SMITH EXITS WABD After a year on the job, Archie Smith is anking as WABD's (N.Y.) chief engineer to return to private business. No successor has been chosen.

Ralph Curtis becomes acting chief of engineering for the tv station.

## Unveil Blueprint For TV 'Odyssey'

Washington, Oct. 16.

A news conference at Smithsonian Institution and a plush dinner-reception served as springboard for announcement of details of "Odyssey," new CBS teleseries skedded for a Jan. 6 debut.

Lineup of CBS brass, headed by web's tv prexy, J. L. Van Volkenburg and news and public affairs v.p. Sig Mickelson, rubbed shoulders with some of top museum execs of this country and great Britain at the dual affair. Series is being made with cooperation of American Association of Museums, and coming-out party was official part of world-wide observance of International Museum Week. Show, currently shopping for a sponsor, will have the 4-5 p.m. (EST) Sunday slot.

Series, which has been two years in the making, and which, according to announcement, has as many as 200 staffers working on a single show, will deal with such subjects as the birth of jazz; the history of the circus; the development of motion pictures; and the story of famed battleship "Old Ironsides." Each story will use some filmed museum material and will bring in remote lives.

Irving Gitlin, CBS director of public affairs, in charge of the D. C. presentation, told newsmen, "We will take the museum to the people."

## 'Digby' Telepix Series

Hollywood, Oct. 16.

Vision Productions has been formed by TV Programs of America to film a new vidpix series based on the "Digby" stories of Douglass Welsh, published in the SatEvePost, according to TPA production topper Leon Fromkess.

Sidney Marshall has been set to produce and Larry Marks to script the "Digby" pilot, to roll in December.

## Calif. B'casters

Continued from page 26

not the condition a year ago, he observes.

Booming sales of the sunlight hours are reported by KNXT and KRCA, CBS and NBC owned-and-operated outlets. "We're in our alltime high for this time period," comments KNXT sales topper Bob Wood. "I estimate that we're doing 20% better than last year. In five of our six morning-and-afternoon shows we're completely sold out; the sixth (early a.m. "Panorama Pacific") is 60 to 70% sold out."

KRCA station manager Tom McCray comments that the NBC station is "very happy" with present daytime sales, adding that both station's afternoon feature showings are completely sold out.

## \* Exec Available \*

- Aggressive, Young Businessman
  - Sound Administrator
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- For Position Utilizing Business, Sales, Exec Talents

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## SHOW PLACE

LITCHFIELD COUNTY. 200 acre estate. Large lawn, trees, brook, magnificent modern firestone house, 40' living room, fireplace, dining, kitchen, pantry, bedroom, bathroom, 1st fl. 5 large bedrooms, sitting room, 2 bathrooms, 2d 3-car garage. Near large lake, 100 miles New York City. Sacrifice \$50,000.

Write Box 99, VARIETY,  
154 W. 46th St., New York 36, N. Y.

## Need Two Girls for 52 Week Engagement

An urban suburban young wife type, 5'4" to 5'8", age 25-30, blonde. And a young career girl type, 5'3" to 5'5", age 20-25, brunette. These girls must be fashionable, articulate, bright, able to bring to life two new national fashion personalities.

Interviews: 530 7th Avenue, New York 6th Floor  
Wednesday and Thursday Evenings—5-7 P.M.

television  
Programs of  
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SUSIE

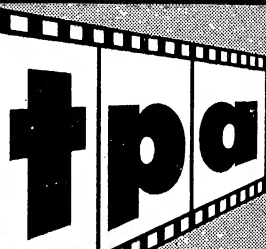


starring

ANN  
SOTHERN

Top Ratings! In Toledo,  
SUSIE outrates every syndicated series and 8 out of 10 of the top network favorites!

45.2, Videodex, Sept. 1956



488 Madison Ave  
New York 22  
Plaza 5-2100

# HAVOC! IN LONDON

## Television



"Thanks to June Havoc and Somerset Maugham this was one of the BBC's rare and memorable evenings and I'll wager that their play "Theatre" will live long—even to the day the year's TV awards are discussed. I say "their play" for Miss Havoc's dominating and intelligent passionate performance sets Mr. Maugham's theme brilliantly afire. It's a long time since a TV play held me spellbound in this way."   
Star—G. B. R.

"June Havoc is, I suppose, the only actress ever to score a triumph in her TV debut with the B. B. C.—with an airline ticket to New York already booked . . . More is the pity. June dominated the TV version of Somerset Maugham's highly theatrical novel "Theatre" in a way few women have done . . . June's subtle changes of tone and gesture . . . her switch from comedy to pathetic defeat . . . was acting at its flawless best."   
Daily Express—ROBERT CANNELL.

"June Havoc starred in a TV version of Somerset Maugham's "Theatre," a very adult production bursting with torrid scenes. She played the not-so-young but famous actress who has an affair with a much younger, poverty-stricken stage-door Johnny, Bryan Forbes . . . Miss Havoc gave us generous helpings of those delicate touches, in voice and gesture, which elevated a possibly sordid little plot to a believable, thoroughly creditable performance. I enjoyed every second of it."   
Daily Sketch—MARK JOHNS.

"June Havoc, acting from deep down inside her, the American way . . . turned in a glass showcase of a performance, with all the layers of Julia Lambert on view."   
Daily Mail—PHILIP PURSER.

"This is the first time Miss Havoc has appeared in a television play in this country. She was an outstanding success."   
Daily Sketch—H. de W. W.

"June Havoc made her appearance on the BBC in the central role of "Theatre," based on Somerset Maugham's novel. And vastly interesting it was . . . Miss Havoc left no doubt about her own technique as an actress. She never moved aimlessly. When she moved it was with purpose; she was always going somewhere. And she showed also the essential quality of stillness . . . In those tell-tale close-ups, always perfectly posed for the camera . . . In the moments of affection or distress, did those eyes convey that she meant what she was saying? But, then, did the character she was playing really mean much of what she said? After all, we were told that she was always acting . . . I should like to see Miss Havoc playing some role other than that of an actress actress. I don't know—but I think she would be VERY good!"   
Evening News—LESLIE AYRE.

## Cafe de Paris

"No more sophisticated blonde has ever exploded in London cabaret; her act zings with so much rhythm and vitality that our own pop artists seem atrophied charwomen. Somewhere along the serrated line of the Havoc career in vaudeville, Broadway, TV, and films, the disc talent scouts have slipped up. She should be on a life contract for records. And the genuine one-for-the-back-room boys personality has an aura you couldn't dispel with a searchlight."   
Daily Sketch—KER ROBERTSON.

"New star at the exclusive Cafe de Paris is your own June Havoc. A large audience of celebs and newspaper men greeted her debut and were quick to appreciate the talents and effervescence of this energetic personality. She put over some peppery numbers, but it didn't seem to matter what she sang; what we were interested in was that lithe, live body; those twirling arms and legs; that polished "knowhow" that indelibly stamps the experienced entertainer."   
Variety—MILTON DEANE.

"One of London's loveliest and most talented visitors this month is June Havoc, making a big hit at the Cafe de Paris, the swanky Coventry Street spot where Marlene Dietrich, Noel Coward and Eartha Kitt are prime favourites. Booked for three weeks, June was extended to five weeks. And no wonder. Hers is a versatile and entertaining act which reveals June as a great showman and a first class performer. It is really no wonder that this beautiful blonde had the Cafe customers eating out of her hand."   
Show Business—PETER NOBLE.

"At the Cafe de Paris, a svelte blonde dynamo from America beguiles the supper-seekers with a slick, highly professional singing act that combines sentiment and comedy admirably. June Havoc knows her cabaret stuff exceedingly well."   
The Sketch—DICK RICHARDS.

"A combination of exuberance and natural talent go a long way in helping June Havoc to make the necessary impact in her London cabaret debut . . . In that part of her routine which calls for dramatic overtones, Miss Havoc excels. She's likewise in top form when she indulges in a completely uninhibited rock 'n' roll interpretation . . . Easily her best number is her rendition of "One More for the Road" sung with positive dramatic impetus. This demands as much acting as it does vocalistics and she's not to be faulted on either score."   
—ARTHUR COPPERSMITH.





# Jocks, Jukes and Disks

By HERM SCHOENFELD

Perry Como: "Moonlight Love" (RCA Victor). "Chincherinchee" based on Debussy's "Claire de Lune," has been given a lush, slow-tempoed pop adaptation via Mitchell Parish's poetic lyric and Perry Como's smooth rendition with ace backing from the Ray Charles chorus and Mitchell Ayres orch. This side is about as far as one can get from the rock 'n' roll idiom and it could give impetus to the revival of quality music. "Chincherinchee," a lively novelty with a light Latin beat, could also be a big one.

Teresa Brewer: "Mutual Admiration Society" ("Crazy With Love" (Coral). The showtune tide is now beginning to rise and the signs are

to get the plug for her video appearance. But it's a clever piece of material which Miss Martin projects neatly.

The Petticoats: "I'll Go Along With You" ("High Heels" (Unique). The soft and sentimental line of "I'll Go Along With You" from the upcoming TV spec, "Jack and the Beanstalk," is a slick disk introduction for the Petticoats. They capture the tune's mood with a neat harmony styling that the deejays are sure to go for. "High Heels" is a light-hearted novelty which they handle well.

Jimmy Gavin: "Ballad of Jesse James" ("Hitchhiking Man" (Epic). The well-known "Ballad of Jesse James," which was teeeved Sun-



LAWRENCE WELK

and his CHAMPAGNE MUSIC

(Exclusively on Coral)

26th Consecutive Week

Aragon Ballroom—Ocean Park, Cal.

ABC-TV—Sat, 9-10 P. M. EDT

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## British Pop Disks

Soviet Army Ensemble: "Tipperary" ("Volga Boat Song"; "Soldiers' Chorus" ("Snowflakes" (Columbia). Recorded in London when the Red Army singers were appearing at Earl's Court, these four titles are sung with spirit and attack. "Tipperary" sung in English, is, of course, the most interesting to Western ears, though the words are so indecipherable as to sound more Russian than English. Particularly striking is the light and shade in the choral work.

Michael Holliday: "The Thousand Miles" ("Runaway Train" (Columbia). Here's a fine new voice, due to rack up the sales on both sides of the Atlantic. "Ten Thousand Miles" is first-class material and gets a great performance (song was written by American Jerry Wayne. "Train" is the old Carson Robison standard, and is an old and unsuitable choice for such a voice.

Harry Secombe: "We'll Keep a Welcome" ("The World is Mine Tonight" (Philips). Secombe, primarily known to British customers as a comedian, also has a fine operatic tenor voice, which gets a stirring, if occasionally rather strident, working on these two sides. "Welcome" is local Welsh fare, but "World" will have appeal everywhere.

Jimmy Parkinson: "Gina" ("A Lover's Quarrel" (Columbia). Jimmy Parkinson is another promising example of the new talent found in Britain over the last few months. Singer came to Britain from Australia. "Gina" is a just-about-average, but Parkinson's stylish reading raises it out of the rut. "Quarrel" (Continued on page 62)

# 'And Then I Wrote' Series

Irving Caesar kicks off a good, novelty showmanship series, under the overall title of "And Then I Wrote," wherein Coral's a&r topper Bob Thiele has songsmiths like Bob Merrill, Harold Rome and J. Fred Coots doing similar medleys. Caesar, besides being lyricist to an impressive alltime American hit parade, is a good song demonstrator and, in fact, quips that he walked away with many an advance, more on the strength of his salesmanship than the basic song ware that he and his collaborators were peddling. However, with composers and co-authors like Gershwin, Youmans, DeSylva, Romberg and Harbach, among others, Caesar wasn't working particularly under handicap.

Series, to have complete authority, must also have complete honesty in its anecdota. The story or anecdote behind the song is always surefire stuff, and none can dispute the Gertrude Lawrence and Youmans houseparty stuff but one false note, such as that "Just A Gigolo" anecdote, can undo much of the other. It would have been more forthright for Caesar to have told the simple truth—this was originally a German tango, "Schoener Gigolo" original German lyric by Julius Brammer, music by Leonello Casucci (who certainly doesn't sound German), first published by the Wiener Boheme Verlag, Vienna, in 1929, and when DeSylva, Brown & Henderson Inc. acquired the American rights, they had Caesar do the American lyric, much as Jack Lawrence today does Yank adaptations of French imports.

Another shortcoming, probably too late so far as the Merrill-Rome-Coots 12-inch LPs, which are trailized on this album, are concerned, is the breathlessness of Caesar which, at LP's end, would indicate he did it all in one session. If so, that is wrong because he was palpably winded, exhausted and breathing hard. While it makes for a little offbeat excitement, which might have been the factor in influencing Coral to release with undoubtedly full awareness of this aspect, it doesn't bear repetition.

And this series will be repetitive and deserves it. Disk anthologies have been prolific of late, and most of them are performed in sections, and just as often excerpted. The Caesar album (Coral 57083) is offbeat because it's different—this is the first of the pop produced and then-I wrote albums. Rome, who is on this series, has done similar stuff for limited labels like Heritage, but this series should enjoy wider plays. The post-midnight disk jockeys dote on these because it permits them to cut down on the yakitak, save for 15-minute interludes. As for the ASCAP performances' batting averages for the songwriter-entertainers, the potential is obvious. The Hal Webman liner is savvy and Caesar, on wax, supports the legendary buildup.

It may also bring into sharp focus that brand of songsmith who is known in the trade as a good demonstrator. There are many, and collaborations, especially in the pre-radio days of Tin Pan Alley with certain showman-songwriters, was double-insurance. It impressed the publisher into a contract and, more important, a sizeable advance.

There used to be a breed of Hollywood script writer who, too, "spoke a story" so glibly that he charmed the producers into contracts and, just as often, when it came to putting it down on paper, for plausible scenes and dialog, flivvered.

This Coral series is an extension, on vinylite, of the yesteryear "Songwriters On Parade" and kindred groups of songsmiths—a sort of Tin Pan Alley minstrel quartet or quintet, each "shining" in his most resounding hit—to appropriate audience-applause—and touring the small bigtime circuits as a glorified songplugging troupe. This, in turn, was the extension of the turn-of-the-century songplugger plant in the box bursting into song with the headline or being "discovered" as the songwriter of the latest ballad. Abel.

## Album Reviews

"Judy" (Capitol). This new collection showcases Judy Garland at the top of her form—which means in her most dramatic, evocative style. This set is also notable in that it does not contain "Over the Rainbow," a tune which has become her signature over the years. This set comprises a standout songalot, "Come Rain or Come Shine," "April Showers," "Dirty Hands, Dirty Face," "Lucky Day," "Memories of You," and "Last Night When We Were Young" and half a dozen others. Nelson Riddle's orch furnishes superlative backing.

Eddie MacKenzie: "Stepping in Society" (Columbia). Bandleader Eddie Davis, who died early this year, was among the top practitioners of that distinctive band genre known as "society music." In this memorial album, the Davis band, which was last heard at New York's Le Coq Rouge, swings in polite and highly pleasing style through 27 standards, ranging from "April in Paris" to "The Continental." The melody is lucid, the beat is simple and, as his son Hal Davis, a N. Y. ad exec, puts it in the liner notes, "the dancing is continuous." Royalties from the album are being donated to the fight against cancer.

"Gisele MacKenzie" (V i k). Launching its new album program, Vik makes a strong kickoff with this set by Gisele MacKenzie, the "Hit Parade" songstress and one of the more accomplished vocalists now around. Miss MacKenzie is featured on a surefire brace of standards such as "These Foolish Things," which she also does in French. "Between the Devil and the Deep Blue Sea," "You're My Everything," "At Sundown," and others. A vocal ensemble accomp. on some of the numbers.

The Ames Bros.: "The Magic Melting Pot of Melody" (RCA Victor). In a departure from the usual run of pop album, this set spotlights the Ames Bros. in a couple of special musical routines. One, called "The Four Brothers" and written by Sid Kuller, Lyn Murray and Leo Martin, gives the Ames treres a chance losing folk-type songs in several languages, including some American blues. The other routine, called "The Magic Melting Pot of Melody," is an elaborate medley of songs conceived as a tribute to the top pop composers. The musical continuity by Harry Keller and Kuller is, unfortunately, not up to the calibre of the featured standards. Hugo Winterhalter's arrangements on both routines are excellent.

"Cab Calloway" (Epic). One of the durable personalities of show business, Cab Calloway was among the top bandleaders of the 1930s. He was, of course, more noted for his vocals than his conducting and (Continued on page 62)

## Best Bets

PERRY COMO	MOONLIGHT LOVE
(RCA Victor)	Chincherinchee
TERESA BREWER	MUTUAL ADMIRATION SOCIETY
(Coral)	Crazy With Love
TONY BENNETT	JUST IN TIME
(Columbia)	The Autumn Waltz
EDDIE FONTAINE	THE YEARS BEFORE
(Decca)	A Rose and a Baby Ruth
BING CROSBY	MOUNTAIN GREENERY
(Verve)	I've Got Five Dollars

promising. "Mutual Admiration Society" from the legit musical, "Happy Hunting," is highly clever material with enough sock to break through the pop lists. Teresa Brewer sells it in snappy style, aided by Dick Jacobs' orch. Eddy Arnold and Jaye P. Morgan duet the tune for RCA Victor, but in a more restrained manner. On the Coral reverse, "Crazy With Love" is a rhythm tune with some novelty appeal.

Tony Bennett: "Just In Time" ("The Autumn Waltz" (Columbia). From another upcoming Broadway musical, "Bells Are Ringing," "Just In Time" has a solid pop flavor that Tony Bennett sells to the hilt, against a swinging background by the Percy Faith orch. Jeri Southern's rendition of this tune for Decca is another excellent entry in a slightly more relaxed mood. On the Columbia flip, Bennett has a fine seasonal ballad also with good potential.

Eddie Fontaine: "The Years Before" ("A Rose and a Baby Ruth" (Decca). "The Years Before" is another song for and about teenagers that could click. The lyric idea is appealing and the melodic line fits perfectly. Eddie Fontaine delivers with a neat rhythmic flair. "A Kiss and a Baby Ruth" is a ballad with a too self-conscious teenage lyric.

Bing Crosby: "Mountain Greenery" ("I've Got Five Dollars" (Verve). After a long hiatus, Bing Crosby has come back on the hit lists on the Capitol label with Cole Porter's "True Love," from the pic, "High Society." These Verve sides, from his recent album, are Rodgers Hart tunes and could be the right followups: "Mountain Greenery," from their first musical, "Garriack Gaieties," is handled in a charming, swinging groove that ought to rate plenty of jock spins. "I've Got Five Dollars" is another smart standard to showcase Der Bingle's most effective manner.

Somethin' Smith & The Red-heads: "We'll Build A Bungalow" ("When I Grow Too Old To Dream" (Epic). Somethin' Smith's old-fashioned harmony style gets another highly commercial workout on this coupling. "Bungalow" registers big via a community-sing type rendition. "The oldie, "When I Grow Too Old," also gets one of those warm, unpretentious workovers that'll win plenty of spins.

Sammy Davis Jr.: "New York's My Home" ("Never Like This" (Decca). "New York's My Home," the top song from Gordon Jenkins' "Manhattan Tower," is due for a new ride via this Sammy Davis Jr. interpretation. It's a big, colorful belting job by a savvy performer. "Never Like This" is a good new ballad, but Davis sounds a bit too strained on this side.

Mary Martin: "My Heart Belongs To Daddy" ("The Song From 'Born Yesterday'" (RCA Victor). In one of her infrequent wax performances, Mary Martin does two "show" tunes. Her "My Heart Belongs To Daddy," from "Leave It To Me," is an established classic which bears repetition, even if Miss Martin does insert some pop scat phrases in this new slice. The flip, subtitled "Boy Wanted" (its real title) from her upcoming NBC-TV "Born Yesterday," has a deliberately awkward title in order

day (7) on "Missouri Legend," should attract a lot of attention to Jimmy Gavin. He's got a winning folk-styled delivery that builds the ballad into exciting wax fare. He gives "Hitchhiking Man" a folksy touch but adds a solid rocking beat for added juke trade values.

Abbey Lincoln: "A Lonesome Cup of Coffee" ("I Didn't Say Yes" (Era). Newcomer Abbey Lincoln displays an effective blues style on "A Lonesome Cup of Coffee." It's a moody song that will need plenty of exposure before it can catch on. Her blues interpretation of "I Didn't Say Yes" misses the point of the oldie entirely.

Robbin Hood: "There's Always a First Time" ("Is Anybody List'nin'" (MGM). The quiet ballad mood of "There's Always a Next Time" is right up Robbin Hood's vocal ally and she works it into a pleasing platter offering. The jocks can find a lot in this side to rate repeat play. She segues to a cute offering in "Is Anybody List'nin'" and handles it well.

## JOE CASTRO (3) TO ATLANTIC

Joe Castro, Coast jazz pianist, has been signed to Atlantic Records. Castro is currently heading up a trio (Ed Shonk, bass, and Bud Greve, drums) at New York's Hickory House.

The trio will cut its first sessions for Atlantic within the next couple of weeks.

## VARIETY

## 10 Best Sellers on Coin-Machines

1. DON'T BE CRUEL (9)
2. WALKING IN THE RAIN (4)
3. WHEN THE WHITE LILACS BLOOM AGAIN (5)
4. CANADIAN SUNSET (10)
5. MIRACLE OF LOVE (2)
6. WHATEVER WILL BE, WILL BE (13)
7. HONK TONK (15)
8. THE GREEN DOOR (2)
9. TONIGHT YOU BELONG TO ME (5)
10. ALLEGHENY MOON (16)

## Second Group

- BLUEBERRY HILL  
HOUND DOG  
LAY DOWN YOUR ARMS  
FRIENDLY PERSUASION  
IN THE MIDDLE OF THE HOUSE  
LOVE ME TENDER  
MY PRAYER  
YOU'LL NEVER, NEVER KNOW  
AFTER THE LIGHTS GO DOWN LOW  
YOU DON'T KNOW ME

- Elvis Presley ..... Victor  
Johnnie Ray ..... Columbia  
Helmuth Zacharias ..... Decca  
Billy Vaughn ..... Dot  
LeRoy Holmes ..... MGM  
Florian Zabach ..... Mercury  
Hugo Winterhalter ..... Victor  
Andy Williams ..... Cadence  
Ginny Gibson ..... ABC-Par  
Eileen Rodgers ..... Columbia  
Doris Day ..... Columbia  
Bill Doggett ..... King  
Jim Lowe ..... Dot  
Patience & Prudence ..... Liberty  
Patti Page ..... Mercury

- Fats Domino ..... Imperial  
Elvis Presley ..... Victor  
Chordettes ..... Cadence  
Ann Shelton ..... Columbia  
Pat Boone ..... Dot  
Four Aces ..... Decca  
Rusty Draper ..... Mercury  
Vaughn Monroe ..... Victor  
Elvis Presley ..... Victor  
Platters ..... Mercury  
Platters ..... Mercury  
Al Hibbler ..... Decca  
Jerry Vale ..... Columbia

(Figures in parentheses indicate number of weeks song has been in the Top 10)

# ASCAP 'POT' BOILING AGAIN

## Case of the Rejected Pro-BMI Ms.

The hassle between the ASCAP songwriters and Broadcast Music Inc. developed an odd angle involving The Nation, the opinion weekly, last week. An unsolicited article on the ASCAP-BMI issue was recently sent to The Nation's editor, Carey McWilliams, by a Dr. Vera Miller, who is associated with the Amalgamated Clothing Workers of America. McWilliams, who planned to publish the article, sent it to Oscar Hammerstein 2d for his views. Hammerstein protested to McWilliams that the article was heavily biased in favor of BMI and suggested that a spokesman for the Songwriters Protective Assn. answer the article in detail.

An SPA investigation, meantime, uncovered the fact that Dr. Miller was the wife of Nat Shapiro, former BMI public relations staffer and currently with Columbia Records. Dr. Miller said she wanted to get the article in The Nation because of its wide audience in Washington, D.C., and she admitted that her husband usually helped her write her articles. McWilliams has since decided to kill the piece.

Authorized spokesman for BMI have repeatedly declined to discuss the controversy with the ASCAP songwriters, declaring that the only proper forum is the courtroom where a suit is now pending on the matter.

## 'Happy Hunting' Grounds for Jumps

### Nobody Sad as Diskeries Bypass Release Dates On Showtunes

Release-date jumping by the disk companies has come into vogue again and the publishers aren't doing anything about it. Latest case involves "Mutual Admiration Society," tune from the Matt Dubey-Harold Carr score for the upcoming legit musical, "Happy Hunting," in which Ethel Merman is starring. RCA Victor has the original cast album rights to the show and it's understood that Victor execs are burned up over the premature release of "Mutual Admiration" by Coral.

Chappell Music had originally set a Nov. 1 release date on the "Happy Hunting" score, approximately a week after the show bows in Philadelphia next Monday (22). Coral, however, hit the market last week with the Teresa Brewer single, almost simultaneously with Victor which put out its version by Jaye P. Morgan and Eddy Arnold. Another tune from the score, "Ifn," has likewise come onto the market with a flock of versions.

A similar situation occurred recently on the score from the film "Giant," published by the Warner Bros. music firm, which switched release dates after a diskery

(Continued on page 62)

## Up Milt Gabler To Decca Veep

Milt Gabler, Decca Records' artists & repertoire chief, has been given his v.p. stripes by the company. Gabler has been with the company since 1941, serving in a variety of a&r jobs. In 1953, he took over as Decca's a&r chief, replacing Dave Kapp, who exited the company.

Gabler previously was given the top a&r job with Coral Records. Decca's subsid, and his record there earned him the move up into the Decca slot. A disk industry veteran, Gabler founded the Commodore Music Shop, a leading N. Y. jazz outlet, in 1926. In 1938, he started the Commodore Record label, a pioneer in the independent disk field which has since grown to vast proportions.

Decca prexy Milton R. Rackmil announced Gabler's promotion.

## Lit'ry Eds Dale and Burr Into A&R Sphere for Col

Columbia Records has moved its literary editors, George Dale and Charles Burr, into the artists & repertoire orbit. Dale will work in the pop album field reporting to Stan Kavan, coordinator of pop album a&r. Burr has been assigned to the classical department reporting to David. Oppenheim, longhair a&r head.

The new assignments will allow them to participate in the creative areas of album packaging other than the writing of liner notes.

### Fill in the Trill

London, Oct. 16.

The current "do it yourself" craze has been taken a step further by EMI's Parlophone label with a "Sing It Yourself" disk. Idea behind the recordings of "Lay Down Your Arms" and "Whatever Will Be, Will Be" by the Parlophone orch is to provide only the orchestral and choral accompaniment of the tunes and let the customer do the rest.

Lyric sheets are provided with each copy of the disk, which is being sold experimentally on 78 rpm this month. If all goes well, the company will record the two top tunes on the same system each month.

## Sinatra-Fisher's Bow With 'Bundle'; BMI Deal Kayoed

Hollywood, Oct. 16.

Saga Music Publishing Co., new ASCAP pubby formed by Frank Sinatra and Eddie Fisher, will make its debut with the Mack Gordon-Josef Myrow score from RKO's "Bundle of Joy," which stars Fisher and Debbie Reynolds. Firm will pitch for film scores and for special material suitable for either of the partners. It's the first time two top singers have joined forces in a publishing company.

Saga will be operated by Ben Barton and Hank Sanicola, who also operate the other Sinatra pubberies, Barton Music and Trans Music. The "Bundle of Joy" score was originally slated for Fisher's own firm, Ramrod Music, but that deal was superseded by the Fisher-Sinatra tieup.

Meantime, Sinatra's deal with BMI for a \$60,000 annual guarantee for the Trans Music firm has fallen through. Talks were held between Barton, Sanicola and Robert J. Burton, BMI exec v.p., but after the recent Sinatra blast against BMI, it was decided to call the talks off. Trans Music will continue to get paid off from BMI on a straight performance basis.

### Ames Bros. Ax Brit. Date

The Ames Bros., have cancelled their projected British tour, including their two weeks at London's Prince of Wales Theatre. Because they could not commence their tour as originally planned Nov. 5 at the Prince of Wales, they would not accept a fortnight there from Nov. 19.

Bernard Delfont has not yet secured an alternative attraction.

## RANKS BEEF VS. PAYOFF REVISION

By HERM SCHOENFELD

A new revision of the ASCAP distribution plan is again stirring up strong criticism in the ranks of the publishers. Ruling, which went into effect Oct. 1, affects the performance values of music used by background, cues, bridges, etc., and set up the same payoff system as previously applied to jingles.

The new ruling now gives full performance credit for use as background music only to songs which have accumulated a minimum of 20,000 credit points. Proportionate values are given to songs with 15,000, 10,000 and 5,000 performance points. A song used as background with under 3,000 credits now gets 1% of a point, if played by three or more instruments, and one-tenth of 1% if played by less than three instruments.

Some publishers, who have large catalogs of background music, are due to be hit extremely hard. Some loud squawks have been registered to ASCAP execs and it's reported that at least one publisher is planning to take his case to the court.

According to the critics of the new payoff plan, giving full credit to background songs with over 20,000 credits heavily favors the big publishers who dominate the

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## Victor Execs On 'One World' For Music' Kick

Accenting the emergence of a global market for music, RCA-Victor has sent its pope album chief, Ed Welker, to Europe to study the needs of the various countries overseas. Welker, who left yesterday (Tues.), will confer with Victor affiliates in England, France, Italy and Switzerland on appropriate repertory for albums to be distributed in these and other countries on the Continent.

Move is part of Victor's growing interest in the world market for its product. It's expected that Welker's trip will bear fruit by next spring when British Decca takes over distribution of Victor's disks in England in place of the current Victor tieup with EMI (Electric & Musical Industries).

Welker's trip precedes by a few weeks the overseas fling by Bill Bullock, head of the Victor singles division, and Joe Carlton, pop artists & repertoire head. Latter are due to leave Nov. 3 and will cover much the same territory as Welker.

## Jeannie Carson Joins Decca Artists' Roster

Jeannie Carson, British comedienne and vocalist, has joined Decca's artists' roster. She has been in this country for over a year, has appeared on a number of tv specs and also has her own show on CBS-TV.

She formerly cut some sides for RCA Victor.

## Bing's Capitol Gains

Capitol Records apparently doesn't let the vet songsters fade away. Latest wax rejuvenation by Cap is for Bing Crosby, who is riding the bestseller lists for the first time in many years with "True Love."

Disk is Crosby's first away from Decca in close to 20 years. He's now on a non-exclusive basis with Decca and recently recorded an album for Norman Granz's Verve label. The platter, culled from Cap's soundtrack set of Metro's "High Society," is currently the diskery's bestselling single. (Crooner is co-billed with Grace Kelly on the platter.)

A few years ago, Cap pulled a similar stunt for Frank Sinatra. After a long glut period with Columbia Records, Sinatra switched to Capitol and broke into the hit lists again almost immediately with "Young At Heart."

## Platteries Not Playing Santa—Nix Guarantees, Unspool Oldies for Yule

### RCA's 'Ike' Loot

RCA Victor's Custom Records division has come up with some election business via an order from the Republican National Committee to press disks of Irving Berlin's "Ike For Four More Years." Earl Sheldon cut the tune with a nine-voice choir and a 19-piece band on one side with another Berlin number, "God Bless America," on the flip.

The GOP is distributing the disk to supporters around the country and they will be used to open meetings and rallies. Disk jockeys are also getting them with the hope of getting some plays.

The disk companies are playing Christmas safe this year. The "proceed with caution" ride is showing its influence in both sales and repertoire.

On the sales level, the diskeries have virtually blanketed out guarantees, while on the tune side, the new releases will be pegged mainly on standard repertoire for the packaged goods field. The popped Yule entries are being held at a minimum.

Last year, the major companies guaranteed most of their packaged goods, with disastrous results. With the 100% guarantee as a lure, the dealers overstocked themselves for the Xmas sales drive and when it was all over, shipped the remains back to the disk companies. As one disk sales exec put it, "We had to put on new men at the factory to handle all those returns."

This year, however, the diskers are limiting the guarantees to just a few special packages to prevent another avalanche of post-Xmas returns. Most of the companies now figure that since the package market is so strong and the disk business so bullish, no special guarantees or discount deals are necessary.

## Decca's Biggest Longhair Splash With 20 Albums

As part of its longhair catalog expansion plans, Decca Records is making its most extensive Gold Label release next week with a package of 20 classical albums. Move to release such an extensive lineup of platters was cued by the anticipated Christmas sales demand as well as the growth of the Gold Label line in the last year.

Decca's longhair program, which mainly stems from its affiliation with the Deutsche Grammophon Gesellschaft in Germany, will feature such artists as sopranos Maria Stader and Rita Streich; pianists Wilhelm Kempff and Curt Seemann; violinists Johanna Martzy and Wolfgang Schneiderhan; the Koeckert String Quartet; the Berlin Philharmonic Orchestra, the RIAS Symphony; and conductors Eugen Jochum, Igor Markevitch and Ferenc Fricsay.

Among the leading albums in the Decca release are Beethoven's "Eroica" Symphony; Mozart's "Bastien and Bastienne"; Stravinsky ballet suite; Brahms' Symphony No. 4; Dvorak's Violin Concerto; and a series of more popular classical works.

Decca is kicking off the new package release with an extensive ad-promotion campaign.

### Capitol Brass Reelectd

Hollywood, Oct. 16.

Following the annual meeting of the shareholders of Capitol Records, all the directors were reelected for another year. They include D. C. Bonbright, L. J. Brown, A. J. Gock, J. F. Lockwood, J. B. Lovelace, J. N. MacLeod, R. B. Smith, G. E. Wallichs and J. A. Wells.

All officers of the diskery were also reelected. Group comprises Glenn E. Wallichs, prexy; Daniel C. Bonbright, v.p. of administration and finance; James W. Bayless, v.p. of manufacturing and engineering; Lloyd W. Dunn, v.p. of merchandising and sales; Robert E. Carp, secretary; Walter H. Theiss, treasurer; and Lloyd Howe, assistant treasurer.

## Elvis' 40G 1-Niter New Dallas Mark

Dallas, Oct. 16.

Elvis Presley drew 26,500 into the Cotton Bowl Thursday (11) for the biggest one-nighter in local history. Sealed at \$1.25 and \$1.75, he grossed an estimated \$40,000. Radio station KLIF sponsored, and backed Presley with other acts—Sherry Davis, Howard & Wanda Bell, Rex Marlowe, Hubert Castle, the Jordonaires and Hyman Char-ninsky's orch.

Presley worked 35 minutes, winding up on all fours on the gridiron turf, doing "Hound Dog." But he was hardly heard due to the constant screams of the thousands of femme teenagers. Texas State Fair had an eight-foot-high heavy wire fence erected all around the Bowl rim to keep patrons in the stands and Presley from being mobbed. Also, 95 policemen were present to keep order.

## B'KLYN ACADEMY GOES JAZZ WITH TOP ARRAY

Jazz is heading for a big ride in Brooklyn via Art D'Lugoff's Festival Productions. Outfit has prepped a "Jazz at the Academy" series to kick off Oct. 24 with the Duke Ellington orch. Al (Jazzbo) Collins will emcee the bashes set for the Brooklyn Academy of Music.

Coming in under the Festival jazz banner are Dave Brubeck, Tony Martin, Tex Beneke, Benny Goodman, Louis Armstrong, Count Basie, Glenn Miller orch directed by Ray McKinley, Stan Rubin & Tigrertown Five, and the Sauter-Finegan orch.

According to Julius Bloom, director of the Academy, this marks the first jazz series to play the aud.

D'Lugoff is also packaging a variety series at New York's Hunter College and a weekly "Music and Dance Festival" at Carnegie Recital Hall.

## Shep Fields' 'Comeback' Via NBC 'Bandstand'

Bandleader Shep Fields, who's been hiding out in Texas for the past two years, will get his first national showcasing in some time when he bows on NBC's "Bandstand" show Oct. 29. Orch is set for a two-week ride on the stanza. Fields came to the orch leader front more than 20 years ago when he introduced his "Rippling Rhythm" style. He's been operating in the show-a-week booking agency and playing territorial dates in Texas.

## Hub D. J. Digs 'Em Up

### Bill Buchanan's 2-Hour Snub of Current 'Rubbish' For Yesteryear Orchs' Themes

Boston, Oct. 16.

Once a year Bill Buchanan, tv-radio columnist on the Boston Daily Record and disk jock on WVDA Saturday nights for two hours, plays only theme songs of the great bands on his "Old Record Shop" show, and it meets with more favor and approval than any other gimmicks he uses on the program.

Picking his list for this year's unveiling, the d.j., who specializes in the big name bands of yesteryear, refusing to play the current "rubbish," came up with 29 themes for the two-hour stint.

They were: "Stardust," Gene Krupa; "Out of the Night," Ted Weems; "Sunrise Serenade," Frankie Carle; "Flying Home," Lionel Hampton (Feb. 26, 1940); "Smoke Rings," Glen Gray; "My Shawl," Xavier Cugat; "I'm Getting Sentimental Over You," T. Dorsey (Oct. 17, 1935); "Cherokee," Charlie Barnet (July 17, 1939); "Snowfall," Claude Thornhill; "Thinking of You," Kay Kyser with Harry Babbitt; "Circibiribin," Harry James (April 6, 1939); "Contrasts," J. Dorsey; "Moonlight Serenade," Glenn Miller (April 4, 1939); "Does Your Heart Beat for Me," Russ Morgan; "Leap Frog," Les Brown; "Sunset to Sunrise," Art Mooney; "Artistry in Rhythm," Stan Kenton (Nov. 19, 1943); "Day Dreams Come True At Night," Dick Jurgens with Jimmy Castle; "Woodchopper's Ball," Woody Herman (April, 1939); "The Very Thought of You," Ray Noble with Snooky Lamson; "I'll Love You in My Dreams," Horace Heidt; "Let's Dance," Benny Goodman (Oct. 24, 1939); "Racing with the Moon," Vaughn Monroe; "Nightmare," Artie Shaw (Feb. 27, 1939); "Take the 'A' Train," Duke Ellington (Feb. 15, 1941); "Hot Lips," Henry Busse; "The White Star of Sigma Nu," Johnny Long; "Au Revoir," Ben Bernie; "Nighty Night," Alvin Roy.

## R&R Has 'Had It' Here, O'Seas Not Hot: ASCAP Top

The rock 'n' roll cycle hasn't snowballed through Europe as it has in the U. S., reports Paul Cunningham, president of the American Society of Composers, Authors and Publishers, back last week after a month's trip abroad. While isolated cases of rock 'n' roll disorders have occurred particularly in England, Cunningham believes that the r&r idiom is too young to translate into foreign languages.

Although no specific data was disclosed to the ASCAP chief, he said there was a general air of prosperity in the European music biz. The performing rights societies in the countries which he visited, namely England, Germany and Italy, all indicated that their affairs were going very well.

Since coming back to the U. S., Cunningham said he has gained the impression that rock 'n' roll here has definitely reached its peak. "From this point on," he said, "we can expect a revival of good music in the style of the Gershwins, the Kerns and the Rombergs. He stated that it was the better type of U. S. pops which has remained widely accepted in Europe. ASCAP, of course, has a lesser stake in r&r—as against the old standards.

Cunningham, who arrived back from Europe last Tuesday (9), left for Hollywood over last weekend (13), to attend the annual Coast membership meeting of the Society Monday (15).

### SHERLOCK'S DECCA-TO-CONNER

Hollywood, Oct. 16. George "Buck" Sherlock, Decca western division deejay promotion manager for the last five years, resigned effective Friday (19).

Sherlock is swinging over to join Mike Conner, former Decca promotion publicity topper, who is opening his own personal management-record promotion office.

### Diamond Pacts Adams As Buddy Clark 'Double'

Hollywood, Oct. 16.

Diamond Records has signed Rush Adams to a term contract and will launch him with an album taking advantage of the similarity between his voice and that of the late Buddy Clark.

Initial LP will consist entirely of hit items from Clark's disk repertoire. Adams recently wound his contract with MGM Records.

### Cap to Etch Toch's Symph

Ernst Toch's "Symphony No. 3" will be premiered at Carnegie Hall, N. Y., by the Pittsburgh Symphony with William Steinberg conducting. The Toch symphony will be put into the groove by the same orch for Capitol Records.

The composer recently signed an exclusive pact with Mills Music Ltd., and his compositions will be made available in the U. S. through Mills Music Inc.

## Basie Big, Treads Softly In Paris' Jazz Season Bow

Paris, Oct. 9.

Count Basie orch (17) was the first major jazz event of the season in four concerts at the big Palais De Chaillot Theatre over the weekend (6-7). Turnouts were big and mitting heavy, but jazz audiences this year show a marked reserve and behavior to those of yore. Youthful and exhibited some impatience by catcalls and footstamping when curtain was a little late, but settled down to attentive listening when it rose on Basie's solidly seated and solid setup.

It was a pure program of good, clean jazz without any attempt to play in the more commercialized, raucous manner to incite the audience. Swing underlined the fine rhythming and orchestrations and with enough solo improvisation and tempo to make for good listening. Joe Williams' fine blues, with his musicianlike voice and a feel for the blues, got a solid hand and kept him on long. The Count was his usual suave self and gave only one encore to audience demands. They then filed out quietly.

Jazz is definitely becoming a connoisseur's item here and the mellowing of youthful frenzy on the pop music scene bodes fair that rock 'n' roll does not have

(Continued on page 62)

## ABC-Par Still Tapping New Distributions in Keys

Larry Newton, who joined ABC-Paramount as sales manager about a month ago, is continuing to reshuffle the diskery's distribution network in key areas.

Last week Newton named William E. Laughman to handle the ABC-Par line out of El Paso. He also set Henry Stone as the label's new distributor in Miami.

## Elvis to Play Ft. Worth, Promoter Drops Suit

Fort Worth, Oct. 16.

Local promoter R. G. McElyea and Elvis Presley reached agreement last week and the rock 'n' roller will perform here twice before Dec. 15. McElyea said he had "talked over" the situation with Thomas A. Parker, Presley's manager.

Earlier on agreement day, Presley and Parker were named in a \$3,000 breach of contract suit filed by the promoter, who contended for terms which called for the singer to make four appearances.

Presley has played here once before. Two shows before Dec. 15 plus the one on that date fulfill the contract, according to McElyea, who said the suit, for which a subpoena was served on Presley in Dallas, will be dropped.

## Nat'l Jazz Frat Formed to Patrol The Campus Beat

A jazz foundation has been set up to promote jazz in colleges and universities. With h.q. in New York, the National Jazz Fraternity (nicknamed Najafra), will work with undergrads in sponsoring local campus jazz concerts, and assist them in establishing jazz record workshops, libraries, etc.

Najafra also plans to launch an annual national collegiate jazz concert to determine outstanding collegiate jazz groups and toolsters. The winners will record under the Najafra label and the disks will be distributed privately to members of the jazz frat. The nonprofit org is headed up by David J. Martindell, president; Don Elliott, v.p., and Bill Coss, secretary.

### 'House' Moves to Brit.

"A House With Love In It" has been acquired for England by Lawrence Wright. Tune, penned by Sid Lippman and Sylvia Dee, is published in the U. S. by Redd Evans.

## RETAIL DISK AND ALBUM BEST SELLERS

### VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating  
This Last  
wk. wk.

Artist, Label, Title

Rank	Artist	Record Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Washington—(Super Music)	Boston—(Moshier Music Co.)	Albany—(Van Curen Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedford's Music)	Birmingham—(Lovenam Music)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titchie-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Record Ctrs.)	St. Louis—(Stix, Bag & Fuller)	Cleveland—(Record Rendezvous)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	1	ELVIS PRESLEY (Victor) "Don't Be Cruel"	5	1	2	2	2	2	1	3	1	2	1	8	4	3	9	2	1	3	146				
2	4	ELVIS PRESLEY (Victor) "Love Me Tender"	2	1	1	9	2	2	1	4	3	1	1	1	6	1	9	1	131						
3	2	HUGO WINTERHALTER (Victor) "Canadian Sunset"	5	3	8	4	1	3	5	3	7	4	8	2	4	1	2	105							
4	3	BILL DOGGETT (King) "Honky Tonk"	1	2	3	6	3	4	2	1	2	2	7	4	3	5	87								
5	8	JIM LOWE (Dot) "The Green Door"	3	8	1	7	5	2	8	5	10	3	2	5	3	5	87								
6	5	PATIENCE-PRUDENCE (Liberty) "Tonight You Belong to Me"	10	5	3	1	4	5	7	6	3	4	6	3	4	82									
7	6	JOHNNIE RAY (Columbia) "Just Walking in the Rain"	8	6	5	6	5	8	6	4	5	5	4	7	6	4	8	78							
8	7	ELVIS PRESLEY (Victor) "Hound Dog"	1	5	2	8	7	10	6	9	7	2	6	1	3	8	67								
9	9	DORIS DAY (Columbia) "Whatever Will Be, Will Be"	3	8	7	10	6	9	7	10	3	10	5	7	2	56									
10	11	CROSBY-KELLY (Capitol) "True Love"	6	7	7	9	4	3	9	3	9	9	10	8	10	33									
11	10	PLATTERS (Mercury) "My Prayer"	2	3	5	10	10	8	10	8	10	10	8	10	33										
12	16	FATS DOMINO (Imperial) "Blueberry Hill"	10	4	7	9	10	6	9	5	5	5	7	30											
13	15	JANE POWELL (Verve) "True Love"	4	3	2	10	8	10	8	10	10	10	8	10	33										
14A	13	PAT BOONE (Dot) "Friendly Persuasion"	9	10	1	8	6	21																	
14B	16	AL HIBBLER (Decca) "After the Light Go Down"	8	7	9	10	6	21																	
16A	21	FIVE KEYS (Capitol) "Out of Sight, Out of Mind"	4	3	2	10	8	10	8	10	10	10	8	10	33										
16B		PLATTERS (Mercury) "It Isn't Right"	4	3	2	10	8	10	8	10	10	10	8	10	33										
18A	12	EDDIE HEYWOOD (Mercury) "Soft, Summer Breeze"	9	10	1	8	6	21																	
18B		FIVE SATINS (Embers) "In the Still of the Night"	6	7	9	4	3	9	3	9	9	9	10	8	10	33									
18C	19	PLATTERS (Mercury) "You'll Never, Never Know"	4	3	2	10	8	10	8	10	10	10	8	10	33										
18D	14	ANDY WILLIAMS (Cadence) "Canadian Sunset"	4	3	2	10	8	10	8	10	10	10	8	10	33										
22		CHORDETTE (Cadence) "Lay Down Your Arms"	6	7	9	4	3	9	3	9	9	9	10	8	10	33									
23	23	PATTI PAGE (Mercury) "Allegheny Moon"	6	7	9	4	3	9	3	9	9	9	10	8	10	33									
24		VAUGHN MONROE (Victor) "In the Middle of the House"	8	7	9	4	3	9	3	9	9	9	10	8	10	33									
25		ELVIS PRESLEY (Victor) "I Want You, I Need You"	7	9	4	3	9	3	9	9	9	9	10	8	10	33									

1	2	3	4	5	6	7	8	9	10
MY FAIR LADY	EDDY DUCHIN	KING AND I	CALYPSO	ELVIS PRESLEY	HIGH SOCIETY	OKLAHOMA!	CAROUSEL	BEAUFONTE	SONGS FOR SWINGING LOVERS
Broadway Cast	Film Soundtrack	Film Soundtrack	Harry Belafonte	Elvis Presley	Film Soundtrack	Film Soundtrack	Film Soundtrack	Harry Belafonte	
Columbia	Decca	Capitol	Victor	Victor	Capitol	Capitol	Capitol	Victor	Frank Sinatra
CL 5999	DL 8299	W 740	LPM 1248	LPM 1254	W 750	SAO 595	W 694	LPM 1150	W 853
		EAP 740	EPA 1248	EPB 1254		SDM 595	EDM 694		EAP 653



# Mike Wallace 'By Proxy' for BMI In 2d ASCAP Songsmiths' Panel

The second round last Wednesday (10) night of the ASCAP songwriters vs. BMI slugging contest on DuMont's WABD in N. Y., which is the only video station in the country that has placed such a stress on this trade story, was a lot more evenly matched than the first round which was held the previous Sunday (30). In both instances, Broadcast Music Inc. reps declined to appear to present their viewpoints, but last Wednesday BMI had a vigorous spokesman, by proxy, in Mike Wallace, who conducts the WABD "Nightbeat" "standards" show on Sept. 30. When even the moderator, Les'ler L. Wolff, joined the panelists in clobbering BMI.

Wallace was rough in his probing an ASCAP battery consisting of Dorothy Fields, Arthur Schwartz, Harold Rome, Jack Lawrence and Carleton Carpenter in addition to N. Y. Herald-Tribune columnist John Crosby, who has apparently taken the ASCAP cause as his own. Pointing to an empty chair that was designated for the BMI rep, Wallace stated he would attempt to fill that seat in his cross-talk with the ASCAP protagonists.

He asked: "If there's a conspiracy against ASCAP music, how is it that 85% of the music played on video and 75% of the music played on radio is licensed by ASCAP?" Rome replied that these percentages were based on ASCAP's 42-year backlog and did not reflect the position of ASCAP vis-a-vis BMI in the field of current songs. On this matter, Wallace quoted from VARIETY's compilation of top tunes in last week's issue which showed that ASCAP had four out of the top 10, a fact which indicated, he said, that there was no conspiracy against ASCAP music. Schwartz disagreed, saying "nobody is claiming that there is a complete blackout of ASCAP tunes on the air. But they have the power to black us out." A ratio of four out of the top 10 obviously was not satisfactory to ASCAP writers.

When Wallace alleged that the reason why Schwartz and the others were not coming up with hits (Continued on page 60)

## N. Y. Library Acquires Elliott Shapiro File Of American Sheet Music

The extensive private collection of early American sheet music, built over 30 years by the late Elliott Shapiro of Shapiro-Bernstein Music, has been taken over by the New York Public Library. The N. Y. Libraries' acquisition of the Shapiro collection, containing over 7,500 items, makes it the second biggest repository of musical Americana, ranking under the collection of the Library of Congress in Washington. The N. Y. Library trustees approved the purchase of the Shapiro collection out of a special fund for buys of exceptional material when it becomes available.

Included in the Shapiro file is the first American printing of "Yankee Doodle." Other items include one sheet music cover for an elusive number, "The Song of the Graduates," which was illustrated by James McNeill Whistler while the artist was a cadet at West Point. Another w.k. artist, Winslow Homer, is represented with an illustration on an 1856 number, "The Wheelbarrow Polka."

Other unusual items are the first edition of "Hail Columbia," the nation's first national anthem, and numerous early printings of "The Star Spangled Banner." The library has owned a first edition of the latter song since 1938. It is considered the most valuable of all American sheet music.

### New AMC Prexy

Jack F. Feddersen, exec v.p. of the Selmer instrument company, has been elected president of the American Music Conference. Organization is financed by the music industry to promote musical participation in the U.S., with headquarters in Chicago.

Feddersen succeeds Frank L. Reed, who recently became exec v.p. of the National Piano Manufacturers Assn.

### ANOTHER BOSWELL COMIN'

Hungarian-Born Singer Here In Oct. for Disk Rally

Blackpool, Eng., Oct. 16. Eve Boswell, Hungarian-born chirper who clicked in the long-running George & Alfred Black summer show at the Opera House here, is skedded to sail for the U.S. Oct. 24 on disk-exploitation tour. She wound her act in the Opera House revue Saturday (13), and has BBC radio and tv dates before leaving for N.Y. Thrush is pacted to play title part in "Aladdin" pantomime for second year in succession at Coventry, Eng.

### Solly Loft to Sewan And Typort as GPM

Solly Loft has joined Sewan (ASCAP) and Typort (BMI) music firms as general professional manager. Loft, a vet music man, was formerly with Shapiro-Bernstein and recently headed his own firm, Revere Music.

The two firms were launched recently by Jerry Rappaport and Jim Tyson, toppers of Major Artists, a personal management outfit.

## Dot in Distrib Deal With Israeli Co.; 45s To Hit Market Shortly

Tel Aviv, Oct. 9.

An agreement signed between Dot Records, U. S. label, and the Carphone Co. Inc. provides for a release of Dot platters in Israel. Dot will provide original masters and the Israeli company will wax them locally. The first release, due mid-October, will bring to the Israeli market such top hits as Billy Vaughn's "Moritat," Pat Boone's "Tutti Frutti," The Fontane Sisters' "Seventeen," along with the Hollywood company's latest Gale Storm, Nervous Norvus, Hilltoppers and Sanford Clark titles. Brand-new technical equipment from Germany enables the local company to achieve top-notch reproduction.

U. S. platters so far available in Israel have been Brunswick labels, pressed in Israel by Symphonia Ltd. under contract with British Decca, and Mercury and Grand discs as pressed by Hed Arzi. The latter's LP records (including material from Italy's Durium) have been well received. Only 78 standards and LPs are so far produced in Israel. The 45 rpm records will be introduced by the Makolith Co. later this year. Record players are now produced in the country, while the import of foreign makes is greatly restricted because of the lack of foreign currency and the generally difficulty in getting import licenses.

## '5 by Bernstein' Part of Columbia's 30-Package Autumn Harvest Kick

### No Hits, No Ulcers

Overheard in the Brill Bldg. by songwriter Pat Ballard is the following formula on how to operate in the music biz: "First you gotta get a good record and then a good break—but nobody knows how to get any of these, so why get excited?"

### Ted Heath-Billy May Swap, Though It Could Be Basie

London, Oct. 16.

Ted Heath is expected to make his second reciprocal band visit to America next year, with the exchange to be either Billy May's or Count Basie's.

If it is a Heath-May swap, the British band would have to reduce its American dates and increase the number of Canadian engagements as it is unlikely that sufficient bookings in Britain at the fee requested by Billy May are obtainable.

Another problem is that May has 19 instrumentalists and Heath only has 16. Heath at present is visiting Basie in Paris and is expected to make his decision shortly.

Leonard Bernstein has been given the keynote spot in Columbia Records' fall album campaign which will see 30 packages released within the next two months.

The pianist-conductor-commentator, who joined the label a few months ago, will get an unprecedented five-album kickoff at the end of this month. The set will include two wax workovers of Bernstein's dissertations on last season's CBS-TV "Omnibus" series. They are "What Is Jazz?" and a commentary on Beethoven's Fifth Symphony. The other three packages showcase Bernstein conducting his own "Fancy Free" and Aaron Copland's "El Salon Mexico," his own "Serenade for Violin Solo, Strings and Percussion," and Mozart Concertos Nos. 15 and 17.

The Bernstein promotion will include dealer display kits, radio station promotion kits, special service to key jazz stations, as well as the "Sound of Genius" ad campaign.

To get its fall campaigning rolling in high gear, Col has also specified its "Buy of the Month" packages (a \$2.98 12-inch LP) for November and December. The November sets are "Ski Trails" with Jo Stafford and the Norman Luboff Choir, and the Philadelphia Orchestra's workover of Khachaturian's "Gayne Ballet Suite" and Kabalevsky's "The Comedians." The December "Buy" albums are Norman Luboff's "Songs of Christmas" and "Calypto Christmas" with the De Paur Chorus.

Also set for a hefty promotional pitch are packages culled from this past summer's Newport Jazz Festival. Among the artists are Eddie Condon, Louis Armstrong, Dave Brubeck, Jay & Kai, Duke Ellington and Buck Clayton. There are four Newport albums in the series.

Col has also selected several of its newer artists for the fall package push. Among them are Rita Reyes, Ray Conniff, the Jazz Messengers and Jerri Adams. They'll be plugged in Col's "Sounds of the Future" campaign.

In conjunction with the fall push, Col is stepping up the release schedule of its low-price Entre line. In the first batch are Felix Weingarten conducting the Vienna Royal and London Philharmonic Orchestras in Beethoven Symphonies 1 to 9. The suggested list price for the complete set (five albums) is \$13.98. Other additions to the Entre line are Efreim Kurtz conducting Offenbach's "Gaite Parisienne" and Chopin's "Les Sylphides" and Erich Leinfond conducting Tchaikovsky's "Nutcracker Suite" and Grieg's "Peer Gynt Suite."

## RCA 'Talent Showcase,' Eartha Kitt Shindigs Day & Date This Wk.

RCA Victor's "New Talent Showcase," which will introduce the label's new recording artists to talent users, will kick off tomorrow (Thurs.) afternoon at the Johnny Victor Theatre in the RCA Exhibition Hall at Radio City, N. Y. Event, to which tv and radio producers and casting execs of other media were invited, is along the lines of a talent show recently held by Columbia Records at the Park Sheraton Hotel in N.Y.

Same day, Victor is also throwing a party for Eartha Kitt at the Plaza Hotel, N.Y., where she's currently playing. Shindig will mark the publication of Miss Kitt's autobiog, "Thursday's Child" (Duell, Sloane & Pearce), and the Victor release of an album by the songstress under the same title.

## Emergency Fund Marks 25th Anni at Astor, N. Y.

Musicians Emergency Fund, which marks its 25th anni this month, is holding a birthday gala Oct. 30 at the Sheraton Astor Hotel, N. Y., with a dinner to be followed by a concert and a ballet. Dinner is open to the public with boxoffice proceeds going into the Fund. Fritz Kreisler is chairman of the group.

The Fund helps to find employment for needy musicians and also has a rehabilitation program for the sick through the use of music therapy.

## VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

### TALENT

POSITIONS This Last Week Week		ARTIST AND LABEL	TUNE
1	1	ELVIS PRESLEY (Victor) .....	Don't Be Cruel Love Me Tender Hound Dog I Want You, I Need You
2	4	JOHNNIE RAY (Columbia) .....	Just Walking In The Rain
3	2	HUGO WINTERHALTER (Victor) .....	Canadian Sunset
4	3	BILL DOGGETT (King) .....	Honky Tonk
5	7	JIM LOWE (Dot) .....	The Green Door
6	5	PATIENCE & PRUDENCE (Liberty) .....	Tonight You Belong To Me
7	6	PLATTERS (Mercury) .....	My Prayer It Isn't Right You'll Never, Never Know
8	8	DORIS DAY (Columbia) .....	Whatever Will Be, Will Be Julie
9	..	FATS DOMINO (Imperial) .....	Blueberry Hill Dreamboat Comes Home
10	10	CROSBY & KELLY (Capitol) .....	True Love

### TUNES (\*ASCAP. †BMI)

POSITIONS This Last Week Week		TUNE	PUBLISHER
1	2	†DON'T BE CRUEL .....	Shalimar-P
2	1	†CANADIAN SUNSET .....	Meridian
3	3	*WHATEVER WILL BE, WILL BE .....	Artists
4	4	*TONIGHT YOU BELONG TO ME .....	BVC
5	10	†LOVE ME TENDER .....	Beacon
6	6	†JUST WALKING IN THE RAIN .....	Golden West
7	5	†HONKY TONK .....	Billace
8	..	†THE GREEN DOOR .....	Trinity
9	9	*TRUE LOVE .....	Buxton Hill
10	8	*ALLEGHENY MOON .....	Oxford

# Top Record Talent and Tunes

## VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less than some discs that have only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP † BMI

Pop. Pos. No.  
This week  
vs. wk. in leg

Pos.	No.	Artist	Label	Song	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45													
1	4	6	Jim Lowe	Dot	1	2	3	4	5	6	7	8	9	2	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45												
2	5	6	Pat Boone	Dot	1	2	3	4	5	6	7	8	9	2	6	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45		
3	6	5	Crosby & Kelly	Capitol	1	2	3	4	5	6	7	8	9	2	5	10	4	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
4	29	2	Elvis Presley	Victor	1	2	3	4	5	6	7	8	9	2	1	7	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
5	8	12	Andy Williams	Cadence	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
6	7	7	Johnnie Ray	Columbia	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
7	12	12	Elvis Presley	Victor	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
8	9	9	Bill Doggett	King	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
9	3	16	Hugo Winterhalter	Victor	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
10	2	12	Patience & Prudence Liberty	Liberty	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
11	23	3	Vince Martin	Glory	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
12	20	5	Chordettes	Cadence	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
13	13	7	Gogi Grant	Era	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
14	29	2	Fats Domino	Imperial	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
15	1	1	Johnny Cash	Sun	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
16A	36	2	Dick Jacobs	Coral	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
16B	43	3	Platters	Mercury	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
18A	45	2	Eddie Fisher	Victor	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
18B	1	1	Five Keys	Capitol	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
20	5	5	Jane Powell	Verve	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
21A	16	17	Doris Day	Columbia	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
21B	21	4	Four Aces	Decca	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
23A	15	17	Platters	Mercury	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
23B	25	8	Four Lads	Columbia	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
25A	22	10	Al Hibbler	Decca	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
25B	25	4	Don Rondo	Jubilee	1	2	3	4	5	6	7	8	9	2	3	10	1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	1																												

## Inside Stuff—Music

Sculptor George Loder has submitted a sketch of the statue of George M. Cohan to occupy the Times Square island in front of the RKO Palace Theatre, somewhat in front of the Father Duffy statue, but which the committee in charge doesn't quite like. Meantime, Commissioner Robert Moses is trying to work out a tax-exemption ruling so that sizeable contributions will not be taxed. Irving Berlin, who sparked the idea of Cohan's "Give My Regards To Broadway" as a permanent landmark, has contributed \$10,000; so did Jack L. Warner, whose studio filmed "Yankee Doodle Dandy," the Cohan biopic with James Cagney.

Unlike the Lillian Waldman skating rink and the Hans Christian Andersen statue, both in New York's Central Park, which have obvious children's benevolent functions—Eva LeGallienne and others hold storytelling semesters in front of the Danish fairytale author—the Cohan statue has a somewhat different aspect. Meantime sculptor Loder is redoing the sketch of Cohan's head.

Bob Weiss, who recently moved over from Continental rep for Capitol Records to be the European managing director (in Paris) of the new international division of the E. E. Morris music pubbery, found an Auld Lang Syne aspect in this switch. It all concerns a song.

In 1946 Weiss was assistant to Walter Gross, musical director of Musicraft Records. Gross clefted a melody which Weiss liked and tried to sell to Morris. Without words, as yet, Morris-nixed it. Later Margaret Whiting took to it and had Jack Lawrence do the lyrics. It clicked and Morris decided to take it after hearing it in this form. Song is "Tenderly," which 10 years later sees it as a bridge which brought Weiss and Morris together.

MGM Records went on an all-out campaign to promote Art Mooney's disk of "Giant," title theme of the George Stevens' pic. Diskery tied up with the Texas State Highway Commission to have 2,500 maps that told the story of Texas sent to dealers around the country. In cooperation with Jim Durkin, publicity chief of Eastern Airlines, the "Giant" disks were delivered to all key stations in Texas by airline hostesses. In addition, Henry Okun, who handles Mooney's promotion, arranged with Len Forman, ad chief at Pocket Books, to send 2,500 copies of the paperback "Giant" to the dealers. Cover of the book contained a plug for the Mooney waxing.

For the second time in a matter of months, a piece of recorded material has been used in another segment of show business. First example was Gordon Jenkins' "Manhattan Tower" which will become an NBC-TV spectacular Oct. 27. Now, a new cartoon character is in the works as result of the just-completed RCA Victor Album, "Mago in Hi-Fi." Package is the work of Dennis Farnon, label's coast album producer, who has scored several of the Mago shorts. Score of the album prompted creation of a new character, Mother Mago, who will be starred in a UFA cartoon shortly.

The United Fruit Co. has put its new Chiquita Banana jingle into the cardboard groove. The recording is part of a cardboard folder which the company is distributing as a phase of its new campaign. The cardboard disk can be removed from the promotion piece and played on any standard 78 rpm phonograph. It's said to be good for about 200 spins. Current voice of Chiquita, Banana is Rosemary June of the Perry Como show. Previous Chiquitas were Patty Clayton, Elsa Miranda and Monica Lewis. The first jingle was recorded in 1944.

As the latest supplement to its Program Guide, ASCAP has released a repertory of over 1,000 tunes entitled "Music For The Main Street Merchant." It is divided into seven main categories: apparel, business, flowers, food & beverages, real estate, home furnishings, money & finance. Guide, which also contains recordings of the various numbers, is designed to help radio-TV program directors to build programs for local merchants by helping to stress the sponsors' products via the playing of appropriate songs.

Forthcoming shutdown of the Biltmore Bowl, Los Angeles prompted a new appeal from AFM Local 47 proxy John to Groen to California congressmen to repeal the 20% entertainment tax as quickly as possible. Bowl closed last week after 22 years of operation, throwing several hundred persons out of work. To Groen contended that the "iniquitous" war-time tariff, still on the books, "produces little revenue and has caused the closing of more than two-thirds of the hotel dining rooms in the nation."

RCA Victor is again entering into a tieup with Seventeen magazine on a disk-advertising promotion. Mag's November issue is carrying a special nine-page ad section, which bands together the layouts of phonograph, cosmetics, lingerie, etc., manufacturers around a Victor series of 20 disk albums, titled "Perfect For Parties." Victor is offering a sampler record, containing six songs from the various albums, for 25c plus the mag coupon. A similar idea was used by Seventeen last year.

Carter Harman, music editor of Time mag, has authored "A Popular History of Music" which has been published by Dell in a 50c paperback edition this week. Subtitled "From Gregorian Chant To Jazz," Harman's work is framed around biographical material on the leading longhair composers, from Monteverdi to Stravinsky. The influence of jazz and the record player on the development of music is also covered in the book which contains a useful glossary of musical terms, a bibliography and an index.

Decca recently held an expensive recording session with Bing Crosby on the Coast. When Milt Gabler arrived in Hollywood last week to cut Crosby, who now works on a freelance basis for several labels, he found that the singer was in San Francisco. Gabler then rehearsed a band in Hollywood and chartered a plane to carry them to Frisco for the Crosby session. The numbers were "Love In A Home" and "Around The World," latter being from the Mike Todd film, "Around The World In 80 Days."

Dr. Stanley Rothenberg, author of "Copyright and Public Performance of Music," has a new book on the market titled "Copyright Law—Basic and Related Materials." The 1,100-page \$20 volume is published by Clark Boardman. Book has an introduction by Morris Ebenstein, copyright counsel for Warner Bros. and chairman of the copyright committee for the Motion Picture Assn. of America.

"Stained Glass Windows," a number written several years ago by Charles Tobias and the late Peter DeRose, is now getting a tie-in with the Stained Glass Windows Assn. of America and disk coverage of the tune is in the works. Tobias & Lewis Music is publishing the song.

## DeFranco's 3 Packages, 3 Packagers, 3 Pitches

Hollywood, Oct. 16.

Buddy DeFranco is getting a three-way disk impact currently via three album releases from as many companies, each featuring a different style.

Clarinetist's ultra-progressive

era is spotlighted on an MGM Records package which contains several reissues of platters he cut there. In addition, Norman Granz is releasing a swinging jazz album on the Norgran label, in which Barney Kessel and Harry Edison back DeFranco, and a big orchestra package on the Verve label. Later is a Broadway showtunes, with strings backing the usual DeFranco lineup.

## 'New' Elvis for Xmas

Hollywood, Oct. 16.

RCA Victor has completed the first "new" Elvis Presley album and is rushing the package to the market in time for the Christmas trade. Material has not previously been released as singles.

Label figures the package will open a new market for Presley in that it will appear to a more mature audience, in addition to his current teenage following. Produced by Steve Sholes, it leans heavily on the country & western field and includes the standard "Old Shep."

## U. S. Jazzsters, Cleffers Hop Aboard Germany's 'Week of Light Music'

Berlin, Oct. 9.

For the fifth consecutive year, Sueddeutscher Rundfunk (South German Radio Station) in Stuttgart is arranging a "Week of Light Music." Oct. 22-26. Program includes various new compositions, written for this occasion upon request, a number of German and world preems.

A number of American musicians will be on the bill, including the Modern Jazz Quartet (Milt Jackson, John Lewis, Percy Heath, Conny Kay), conductors Dean Dixon and Leo Mueller as well as several jazz pianists. Dixon has been guest conductor with numerous U. S. orchestras, while Mueller already has worked such institutions as the Met in New York, the San Francisco Opera and NBC-TV Opera.

Dixon will conduct the Symphony Orchestra of Sueddeutscher Rundfunk and bring a new piece called "Symphony No. 1 for Jazz Combo and Symphony Orchestra," by John Graas. Latter wrote this actually for the Cincinnati Symphony orch, but it will have its world preem at the forthcoming "Week." Compositions by Bill Holman and Jimmy Giuffe have been ordered by Sueddeutscher Rundfunk upon arrangement by the Jazz International Organization.

Although many of the new works are of American origin, the East German radio station, Deutschlandsender, will broadcast the program for the first time. Same will be done by several foreign stations, including WQXR, N. Y., via its program "Music From Germany."

The press department of "Week of Light Music" is handled by Peter R. Mordo, a U. S. national. After the "Week," he'll leave for New York to negotiate with composers on orders for the "Week of Light Music" next year.

## Riesel Hails Petrillo As 'Labor Statesman'

Albany, Oct. 16.

James C. Petrillo, president of the American Federation of Musicians, was included among "the labor statesmen" who spearhead an "honest, decent, crusading force," in a powerful address delivered by labor columnist Victor Riesel (blinded in an April 5 acid attack in New York) before editors of newspapers belonging to the New York State Associated Press Assn., here last week.

Speaking before 85 men and women, Riesel listed "Jimmy Petrillo" among eight or 10 whom he called "labor statesmen."

Denouncing racketeers in the labor movement, Riesel singled out one in Pittsburgh and another in Chicago. In detailing the activities of the pair, the columnist spoke of the Chicagoan's union and its relations to "jukeboxes." Riesel commented that the "tough boys" are important figures in the juke field of Chicago, Detroit and New York.

## Echoic Label Bows

Albert Leigh has launched a new diskery, Echoic Records which will be based in Detroit. The label, a subside of Super Sound Motion Picture Productions, already has inked combo leader Jesse Taylor, vocalist Bob Starrett and orch leader Charlie Barnet.

Distribution is currently being set with Arc Distributing Co. to handle the label for Michigan and northern Ohio.

## Sammy Davis Jr. Replies To Lieberman On Plan To Stem Juvenile Delinquency

New York.

### Composers Guild to Vote On 12 Board Members

Hollywood, Oct. 16.

Ballots have been mailed to all members of the Composers and Lyricists Guild of America for election of 12 board members, nine from the west and three from the east. Also on the ballot is an amendment which clarifies the Guild's constitution, proxy Leith Steven's reported.

Seeking election from the west are Lou Maury, David Raksin, Walter Scharf, Jack Meakin, Mahlon Merrick, Irving Miller, Nathan G. Scott, Bobby Troup, Stanley J. Wilson, Johnny Burke, Ray Evans, Ralph Freed, Jerry Livingston, Ivan Ditmars, Ruby Raksin, Russel Garcia and Louis Palange. Eastern candidates are Milton M. Kraus, Ben Ludlow, Morris Mamorsky, Eddy Manson, Charles Paul, Henry Brant and Lou Singer.

## BMI, AFM Support For Davis' JD Plan

Sammy Davis Jr.'s plan to set up a "Music Council to Combat Juvenile Delinquency" is gaining wide industry support. In addition to the early adherence of BMI proxy Carl Haverlin, American Federation of Musicians proxy James C. Petrillo has also indicated that we would serve on the board. Newspaper columnists, such as Walter Winchell and Barry Gray, have also said they would fully support the work of the group.

Davis is hoping that Manie Sacks, RCA v.p., will assume the presidency of the council. He's discussing the project and RCA Victor's possible participation with Sacks this week. The matter will also be placed before the whole disk industry at the next meeting of the Record Industry Assn. of America later this month.

Davis reports that disk jockeys from all over the country have already pledged their support to put over the council. Several teenage organizations, as well as private individuals, are also backing the plan.

Davis stated that "since the Council must be run on a strictly business-like, professional basis, it is essential that the major elements in the music industry underwrite the cost of the project, which should not be too great." BMI has already put up \$500 to start such a fund.

## 'JATP' HEAVY \$12,100 IN PORTLAND 1-NITER

Portland, Ore., Oct. 16.

Norman Granz' "Jazz at the Philharmonic" scored with near capacity \$12,100 at Civic Auditorium Friday (12) night. Cast was nearly the same as last year. Take was slightly less than Louis Armstrong racked up at the same spot two weeks ago. The jazz enthusiasts applauded generously throughout.

Outfit included Ella Fitzgerald, Gene Krupa, Oscar Peterson, Dizzy Gillespie, Stan Getz, and several hot groups. Although the fans enjoyed the shindig, there were many expressions about "looking for different artists" in next year's clambake. Many stubbolders thought the deal was too repetitious. Granz' gang has always been big here.

## Sol Kosarin Makes Bid In Local 802 Elections

An opposition candidate to Al Manuti, president of American Federation of Musicians Local 802, N. Y., has finally come to the fore in the person of Sol Kosarin, chairman of "The Musicians' New Deal Group." Kosarin is holding a meeting tomorrow (Thurs.) to present his program.

Kosarin, heretofore not a factor in the local politics, is expected to enter his name as nominee for the post of Local 802 prez. Elections are due early in December.

Dear Goddard Lieberman and Editor, VARIETY:

This is in reply to your letter of Oct. 1, which was addressed jointly to the Editor of VARIETY and me. I am delighted to hear that Columbia Records will participate in the "Music Council to Combat Juvenile Delinquency" if the other record companies enter into it.

Regarding your statement that I should more properly have brought this matter to the Record Industry Assn. of America, I can only reply, "I did." They told me to first get the record companies' support, then they would help.

As to your first reservation that agencies already in existence should receive the scattered support of the music industry. It is the Council's intention to cooperate fully and give every possible assistance to these well-established organizations who are now fighting the problem of Juvenile Delinquency. After all, these agencies have had the benefit of years of seasoned experience. Yet I'm sure you and I both realize full well that show people are a curl on lot. They are always more willing to help a cause and are more effective in a fight if they are banded together rather than acting as individuals.

Your second reservation, that a music industry effort to fight juvenile delinquency might be construed as a tacit admission that music causes juvenile delinquency is debatable. Just as cancer is a physical problem to be treated with physical means, juvenile delinquency is a social problem that must be treated by social means. Music is of vital social importance to all teenagers, delinquent or otherwise. Having come into contact with the problem of juvenile delinquency personally, I know that the kids will listen to musical messages by their favorites.

As the RIAA requested me to enlist the aid of the major companies before it formerly helped the Music Council, I again appeal to you—as President of Columbia Records and a leader in our business and social community—to lend your full support to the "Music Council to Combat Juvenile Delinquency." When the board of directors of the RIAA meets this month, may we count on you to support the Council?

Sammy Davis Jr.

## R'n'R Show's Invite Bid To Mayor to Lift Ban In Pitt, With Haley Dropout

Pittsburgh, Oct. 16.

Promoters of the first rock 'n' roll show—designated rhythm & blues for local consumption—of the season next Monday (22) are extending invitations to Mayor David L. Lawrence and members of his Council in hopes that they will be sufficiently satisfied with what they see to exert some pressure in having the r&r ban here lifted. The city didn't impose the taboo; that was the doing of the Syria Assn., which controls 8,800-seat Syria Mosque, the only auditorium around here big enough to pay off any large-sized entertainment.

Attraction is being labeled "The Biggest in Person Show of '56" and lineup includes the Platters, Clyde McPhatter, Frankie Lymon & Teenagers, the Clovers, Buddy Johnson, Vic Lewis, Ella Johnson, Chuck Berry, Shirley & Lee, the Flairs and Shirley Gunther. Bill Haley & Comets were to have headlined the layout but Mosque refused to grant show a permit with Haley was on the bill and he had to be dropped for the Pitt engagement.

Syria's ban on r&r and Haley, too, was based on his last time here, when teenagers went wild and tore up thousands of dollars worth of seats and furniture. Promoters hope that by appealing to audience for order, on the basis that they would have to behave if they wanted to see such future shows, and with mayor and councilmen on hand to see a mannerly crowd, Syria Assn. might be urged to rescind its action.



# HOW DISK JOCKEYS NEW AUDIENCE

NOVEMBER IS WAKE TO MUSIC MONTH

Featuring 34 top-flight entertainers of  
3 leading recording companies!

The following entertainers are featured in the circular graphic:

- Mindy Carson
- Tony Bennett
- Sammy Kaye
- Judy Garland
- Eddie Fisher
- Jill Corey
- Vaughn Monroe
- Julius La Rosa
- Frankie Laine
- Jaye P. Morgan
- Mitch Miller
- Margaret Whiting
- Stan Kenton
- Four Freshmen
- Ray Anthony
- The Four Lads
- Percy Faith
- Hugo Winterhalter
- Les Paul — Mary Ford
- Eddy Arnold
- Glen Gray
- Dean Martin
- Don Cherry
- Tony Martin
- June Valli
- Billy Eckstine

## WAKE TO MUSIC MONTH

*Wake to Music Month* is the sensational new promotion that ties together top-flight entertainers . . . the record companies . . . the disk jockeys who play the recordings . . . the radio stations which carry the disk jockey's pro-

grams . . . the manufacturers who make the clock-radios . . . the distributors and dealers who sell them . . . and Telechron Timers that turn on the clock-radios that wake the listening audience to music disk jockeys play.

# CAN CASH IN ON BUILDING PROMOTION

## STAR-STUDED PROMOTION

"Wake to the Music of the Stars with a Clock-Radio" adds show business magnetism to the *Wake to Music* idea. It brings a star-studded galaxy of big-name artists to the support of this promotion. They provide glamour for radio stations, disk jockeys, and all others co-operating in this activity.

## Timed to Develop Radio Time Sales in Local Areas

*Wake to Music Month* is a sales bonanza. It's built to create real selling excitement for local radio stations, disk jockeys, everyone connected with radio during the biggest sales months for clock-radios.

Key to this sensational promotional program is the clock-radio. Because the more people who wake to music, the greater the early morning radio audience, and the greater the holdover listening throughout the day.

## Clock-Radios Open Your Sales Door

Now is the time to contact distributors, appliance stores, department stores, music stores, public utilities—everyone who sells clock-radios.

Distributors and retailers are wide open for profitable, local promotions. And the obvious place to spend their own dollars, and their co-op money is with disk jockeys on local radio stations pushing *Wake to Music Month*.



Sign them up for your local *Wake to Music* radio time promotion. Sign them up for spots, station breaks, sponsorship of entire programs.

## Play Up Wake to Music Month

Feature *Wake to Music* on station breaks day and night, to build up this theme and your own listening audience.

## Wake to Music Wakes Up Sales of Broadcast Time

Well-known radio stations around the country have tried this idea at the local level. They report an amazing increase in sponsors with local clock-radio *Wake to Music* promotions. Here are some of the results.

### 240 Sponsored Spots in One Month

● Using 20,000 lines of newspaper advertising and a radio sustaining promotion to introduce "Wake Up New England to Music on Clock-Radio," WHDH, Boston, followed up with an intensive spot program.

These spots brought in a total of 240 sponsored announcements in one month, each of which promoted the sales of clock-radios.

### 20-25 Sponsors for Each 2-hour Show

● WATW, Ashland, Wisconsin, reported they built to approximately 20-25 sponsors for their 6-8 a.m. show, which featured the *Wake to Music* idea.

### From 4th to 2nd Place in Market of 17 Stations

● WWDC, Washington, D. C., plugged the wake-up theme in 10-a-day spots—as well as in newspapers and direct mail. With this kind of promotion WWDC jumped from 4th to 2nd place in a market of 17 stations.

## DEALER PROMOTIONS FROM COAST TO COAST



November and December are the great selling months, the time when manufacturers, distributors and dealers push clock-radios. Here is a ready-made market for *Wake to Music Month* co-op promotions through disk jockey programs.

## FULL-PAGE, 4-COLOR ADS IN LIFE AND POST

Telechron Timers will kick off *Wake to Music Month* with a colorful, hard-selling, star-spangled spread in *The Saturday Evening Post*. And follow up with other ads in *Life* and *The Post* during the entire month of November.

## FREE

### Merchandising Helps

Write, wire or phone for details and full information on sales aids of all kinds. Telechron Timers, Clock and Timer Dept., General Electric Company, 11 Homer Ave., Ashland, Mass.

You'll see this theme symbol in stores everywhere, during this *Wake to Music Month* promotion.

November is *Wake to Music Month*

## On The Upbeat

### New York

Les Brown's Nov. 4 one-niter at Roseland Ballroom to be televised via the Steve Allen NBC stanza... Thrush Barbara Black opens to-night (Wed.) at Brooklyn's Club Elegante. She inked a personal management deal with Tommy Russell... Cathy Carr into the Castle Farms, Cincy, Friday (19) before appearing for one week beginning Oct. 22 on NBC-TV's "Bandstand"... Frank O'Brien, rounding out his eighth year at the Lou's Petite keyboard, signed for an additional year there... Joe Derise's jazz combo currently at Beau Brummel, eastside eatery... Bob Thompson orch inked to Zephyr Records.

Wayne Sanders continues indefinitely at the keyboard at Goldie's... Pianist Jerry Mar held over at the Golden Nightclub, Glen Cove, L.I... The Four Voices set for De Leo's Supper Club, Hartford, for five days beginning Oct. 23.

Deejay Stan Burns taking on new afternoon show on WINS in the time slot vacated by the N.Y. Yankee ballgames... Phineas Newborn Jr. moved into the Cafe Bohemia Friday (12)... WHIL, Boston station, doing a 12-installment radio profile of Elvis Presley... Dela McCarthy has set up an office to work on jingle assignments. Barton Music has picked up her pop tune, "It's Still To Early In The Game," written in collaboration with Lee Morris.

Mello-Larks into the Park Lane, Denver, for two frames beginning Oct. 26... George Shearing's autobiography, to be published by Henry Holt, is being written in collaboration with his publicist, Bill Hegner. Tentative title is "Sing Under My Fingers"... Neal Hefti and Frances Wayne making a musi-

cal short for U-I... Deejay Jan Andree switching from WNDZ, Daytona Beach, to WTAL, Tallahassee... Frank Sinatra penning the liner notes for Riverside Records' Alec Wilder package... Mona Carol, recent ABC-Paranoid pactee, into Blinstrub's, Boston, Nov. 5... Cathy Carr guests on NBC-TV "Bandstand" week of Oct. 22... Teresa Brewer slated for a guest spot on Ed Sullivan's CBS-TV show Nov. 25.

Paul Coburn, disk jockey at KOE, Seattle, moved to KLUZ, Salt Lake City, as program director and deejay effective Oct. 15... Birdland's Oscar Goodstein off to Europe to line up promotion for the "Birdland Jazz" tour there early next year.

Wally Gingers orch set for one week at Westview Park Dancehall, Pittsburgh, Nov. 17. Orch also has a date at Aragon Ballroom, Cleveland, Dec. 2... PictuRees breaks into the disk field with a 12-inch LP called "Look, Listen and Learn Baseball." Platter, accompanied by an 80-page booklet, features discussions of baseball by six Brooklyn Dodgers... Barbara Lea pactee to the Prestige label for a minimum of six albums in three years.

### Hollywood

Yma Sumac's firm, Amy Camus Music, will publish Gerald Stoley's new tune, "Farewell To Dreams"... Hi Fi Records cut first jazz album, pianist Stan Seltzer and trio... Irwin Zucker in Frisco to open a branch office of his record promotion outfit with Dee Hill at the helm... Will Bradley Jr. joins Charlie Barnett's band as drummer... The Platters cast in 20th-Fox's "The Girl Can't Help It"... Eva Bartok, currently starring in Metro's "Ten Thousand Bedrooms," has sold a ballad she clefted, "My Love," to Interlude Music, ASCAP firm.

Jimmy Wakely stats at first annual International Rocket Meet in Yuma, Ariz., today (Wed.) and tomorrow... Duke Mitchell on a cross-country trek plugging his latest Liberty record, "Too Soon to Know"... The Coronados, Vik recording pactees, current at Roosevelt Hotel, New Orleans.

### Chicago

Dave Brubeck into the Blue Note Wednesday (24) through Oct. 28; Count Basie segues at the Blue Note, Oct. 31-Nov. 11... Eddie Heywood Trio opening at Chi's London House tonight (Wed.) for four frames... Jackie Kain & Roy Kral pactee for Mr. Kelly's Dec. 5 for four rounds... Rusty Draper inked for Roosevelt Hotel, New Orleans, Dec. 6 for four stanzas... Ralph Marterie, one-nit in Texas, tours the midwest in November... Merry Maes current at Schroeder Hotel, Milwaukee... Dick Marx and Johnny Frigo closing at Cloister Inn after almost two years there and set to take over off-night chores at Mr. Kelly's... Audrey Morris leaving Mr. Kelly's to open at Cloister Inn with her newly formed trio Oct. 31.

### Pittsburgh

Lenny Martin's band, which has been playing weekends at the Anchorage for last seven years, pulling put end of this month to job around on one-nights... Johnny Spier, organist, host from long run at Hotel Belvedere in London, Ont., and into Hannah's Grill here for indefinite stay... Two-piano team of Reid Jaynes &

## Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. \*Legit musical. †Film. ‡TV.

Survey Week of Oct. 5-11, 1956

Allegheny Moon	Oxford
Big D—*Most Happy Fella	Frank
Canadian Sunset	Meridian
Friendly Persuasion—†Friendly Persuasion	Feist
From The Candy Store On The Corner	Shapiro-B
Giant—†Giant	Witmark
Happiness Street	Planetary
I Cry More	Famous
I Don't Know Enough About You	Porgie
It's Yours	Southern
I've Grown Accustomed—*My Fair Lady	Chappell
Jealous Lover	Barton
Mama From The Train	Remick
Married I Can Always Get—†Manhattan Tower	Leeds
Miracle Of Love	Rylan
Never Leave Me	Leeds
Night Lights	BUC
Now, Baby, Now	Robbins
On The Street Where You Live—*My Fair Lady	Chappell
Petticoats Of Portugal	Christopher
Tall Boy	Saunders
That's All There Is To That	Meridian
To The Ends Of The Earth	Winneton
Tonight You Belong To Me	BVC
Too Close For Comfort—*Mr. Wonderful	Laurel
True Love—†High Society	Buxton Hill
War and Peace—†War and Peace	Famous
When The White Lilies Bloom Again	Harms
Where In The World	Broadcast
You're Sensational—†High Society	Buxton Hill

### Top 30 Songs on TV

(More In Case of Ties)

Allegheny Moon	Oxford
Canadian Sunset	Meridian
Chincherinchee	Rogson
Don't Be Cruel	P&S
First Born	Bradshaw
Friendly Persuasion—†Friendly Persuasion	Feist
From The Candy Store On The Corner	Shapiro-B
Glendora	American
Happiness Street	Planetary
Honky Tonk	Billace
Hound Dog	P&L
I Almost Lost My Mind	St. Louis
I Could Have Danced All Night—*My Fair Lady	Chappell
I Cry More	Famous
I've Grown Accustomed—*My Fair Lady	Chappell
Jealous Lover	Barton
Just Walkin In The Rain	Golden West
Ka Ding Dong	Greta
Married I Can Always Get—†Manhattan Town	Leeds
Moonlight Love	Elkan-V
My Prayer	Shapiro-B
Now You Has Jazz—†High Society	Buxton Hill
On The Street Where You Live—*My Fair Lady	Chappell
That's All There Is To That	Meridian
Tonight You Belong To Me	BVC
True Love—†High Society	Buxton Hill
Wayward Wind	Warman
Well, Did You Evah—†High Society	Buxton Hill
Whatever Will Be, Will Be—†Man Who Knew	Artists
When The White Lilies Bloom Again	Harms
With A Little Bit Of Luck—*My Fair Lady	Chappell

Bobby Cardillo has returned to Carlton House's Town and Country Lounge until next summer. They replace Ernie Neff, organist, who had replaced them four months ago... Ciro Rima's orch and show inked for the Diamond Room downtown beginning Oct. 29... Walt Harper band into the Sky Vue again, following the Cavaliers, who were there for six weeks.

### Scotland

Ivor & Basil Kirchin orch to Playhouse, Glasgow, and set for American trip in February... Anne Shelton topping Scott best-selling disks with "Lay Down Your Arms" on Philips label... Lionel Hampton orch set for St. Andrew's Hall, Glasgow, one-nighter Nov. 7... Tanner Sisters, at Glasgow in vaude, will do cabaret stint in Calcutta... Four Jones Boys pactee for pantomime at Opera House, Belfast... Surfeit of rock 'n' roll shows here in vaude weeks.

### Mike Wallace

Continued from page 55

is that they are no longer writing, Schwartz answered by citing the Hill & Range deal with BMI under which the Aberbachs agreed not to exploit tunes in their ASCAP catalog. At the windup of the discussion, Miss Fields returned to the question of "not writing." Pointing out that she collaborated with 14 tunesmiths, Miss Fields asked if it wasn't more than a coincidence that "all of us have stopped writing at once."

Wallace queried Crosby for citing in one of his columns Frank Sinatra's wire to the House Subcommittee in which the singer rapped Mitch Miller for feeding him only BMI songs. Wallace said the figures proved exactly the op-

## ASCAP

Continued from page 53

ASCAP board. It's estimated that only about 500 songs in the whole ASCAP catalog have over 20,000 credits and these songs are pre-dominantly in the catalogs of such firms as the Music Publishers Holding Corp., The Big Three, Chappell, Mills and a few other major firms.

Issue of background music on video now becomes particularly important in view of the stepped-up use of old Hollywood films as programming fare. Publishers who specialized in film background music will now find that the performance values will be negligible under the new system since very few themes have amassed 20,000 credits, or anywhere near it. Previously, any background song that was published received full performance credit.

Hans Lengsfelder, leader of a rank-and-file publisher and writer group in ASCAP, has also raised the issue among his supporters. In a circular mailed out last weekend, Lengsfelder said that the new distribution plan follows "the pattern of previous rulings that place highly inequitable premiums on some old material—at the expense of more recently created works. It is a flagrant betrayal of the ASCAP credo: 'ASCAP fosters and safeguards the musical talent of American youth by increasing incentives, providing security and protecting their creative product.'"

Lengsfelder also, sharply attacked the big publishers for their high seniority and availability ratings, for using a "subjective" formula in rating theme songs and for ASCAP's "woefully inadequate" logging system.

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THE AMERICANS  
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## THE HIT OF THE WEEK

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A FOOL

AM I

MGM 12344

TOO

LATE

K 12344

M-G-M Records

## MAURICE SEYMOUR



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WMODOT FISHER  
WHERHUGH FRIZZELL  
WNPSJOHN FROLAND  
WMOBARBARA GURLEY  
WHERKITTY KELLY  
WREOGEORGE KLEIN  
WMOKATHY LANPHIER  
WHERBROTHER JOE MAY  
WLOKBUDDY MORENO  
WHHMDEWEY PHILLIPS  
WBBQLYDEL SIMS  
WMOROBERT THOMAS  
WBIATED WEISS  
WHHMLEE WILDER  
WNPSAUBREY GUY  
WNPSJIM HUTCHINSON  
WBBQMARION KEISKER  
WHERBUD LEONARD  
WNPSCHESTER McDOWELL  
WLOKWINK MARTINDALE  
WBBQFORD NELSON  
WBIABECKY PHILLIPS  
WHERRUFUS THOMAS  
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\*population rank in Sales Management "Survey of Buying Power," 1956



RCA VICTOR

spotlights hometown broadcasting

# BBC Strict Rule on Religiosos Lets Few Pass; 'Sincerity' the Key

London, Oct. 16.

Whether the boom of religious songs current in America is repeated here may depend largely on the British Broadcasting Corp. If the BBC does not approve of the religiousos and refuses them plug time on the air, there's going to be a hard uphill battle to get them over to the public.

The BBC has a strict policy toward songs with a religious kick, and only a minority have passed the strict censorship which lays down that they must not be offensive to any religious body or cult.

As yet, the BBC has not heard the latest batch of religion-flavored disks and cannot offer any judgment on them, but its "yes" or "no" will depend largely on the sincerity of the renderings.

Records like "I Believe" and "Walk Hand In Hand" had a tough time of it, but were passed. Meanwhile, a BBC official promisingly adds: "We have not turned down any records for a considerable time."

## Betty Johnson's Daily 'Dream' for Bally on TV

Betty Johnson and Bally Records are tying in with NBC-TV's "Modern Romances" for a week-long plug on the thrush's new disk, "I Dreamed." Miss Johnson takes over her first acting assignment on the series beginning Oct. 22 and during the course of the week will sing the song "live" three times. On the final two stanzas the Bally disk will be aired.

The diskery is releasing the platter late this week so that it will be in the stores in time for the show's run. Tune was written by Charlie Green and Marvin Moore. It's being published by Trinity Music.

## Jazz Fest Stays Put in Newport

Boston, Oct. 16.

Officials of the American Jazz Festival have buried the hatchet with the Newport town fathers and will stay in its cradle in the R.I. town. George Wein, director of the jazz bash and op of Hub's big jazz spot, Storyville, said that a meeting of all concerned was held in Newport and the peace pipe was smoked.

It seems the selectmen are now in a most cooperative mood, according to Wein, and they are going to ask the state legislature to appropriate \$10,000 for the jazz festival, which staged its third event in Newport, July 5-7.

Louis Lorillard, prexy of the A.J.F., told the Kiwanis Club in Newport that the bash will "definitely" be held in Newport next July 4-6." He said the festival for the first time finished in the black this year, with \$1,500 in the kitty for future planning.

The Wein and Lorillard statements knocked hopes of several cities, including Boston, for the event. Big pitch was made for the jazz festival in May by the Boston Chamber of Commerce after Lorillard and Wein went on record after a succession of incidents that as far as Newport was concerned, they'd had it.

Incidents included complaints from neighbors over contemplated use of Belcourt, necessitating playing in Freedy Park; wrangling over payment of extra police and firemen; clashes with the selectmen; and refusal of the R.I. legislature to appropriate \$10,000 for the festival. The board of directors this year even changed the name from Newport Jazz Festival to American Jazz Festival.

On May 1, the decision to quit Newport for the fourth running was made by Lorillard after the R.I. legislature failed to appropriate \$10,000 to support the affair. At that time relations between the directors and the town fathers and the legislature were cool. Now they've kissed and made up.

VOA To Beam '56 Fest  
Boston, Oct. 16.

Almost all of the music of this year's American Jazz Festival at Newport, R.I., will be broadcast in October by the Voice of America

# RETAIL SHEET BEST SELLERS

**VARIETY**  
Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.  
\* ASCAP † BMI

National  
Rating  
This Last  
wk. wk.

Title and Publisher

	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Preeman Music Co.)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	Portland—(Capitol Music Co.)
1	1	2	2	1	2	1	3	3	5	1	6	1	1	1
2	2	1	3	2	1	2	2	6	2	2	2	2	2	5
3	3	4	9	4	5	5	2	3	3	8	2	3	2	9
4	4	5	6	3	3	9	1	1	2	4	5	4	6	7
5	6	1	2	3	5	3	4	5	7	7	1	5	3	7
6	7	1	7	6	4	7	...	...	...	...	...	...	...	...
7	5	†	Soft, Summer Breeze (Regent)	...	...	...	...	...	...	...	...	...	...	...
8	...	...	†	Walking in Rain (Golden W.)	...	...	...	...	...	...	...	...	...	...
9A	8	...	...	...	...	...	...	...	...	...	...	...	...	...
9B	...	...	...	...	...	...	...	...	...	...	...	...	...	...
11	...	...	...	...	...	...	...	...	...	...	...	...	...	...
12	...	...	...	...	...	...	...	...	...	...	...	...	...	...
13A	11	...	...	...	...	...	...	...	...	...	...	...	...	...
13B	11	...	...	...	...	...	...	...	...	...	...	...	...	...
15	9	...	...	...	...	...	...	...	...	...	...	...	...	...

## New Deluxe A&R Chief

Fred Mendelsohn has joined the King Records organization, head-quartering in Cincinnati, as artists & repertoire chief for the subside Deluxe label. He will be based in N. Y. Mendelsohn was formerly associated with the Savoy and Regent labels.

Meantime, King Records has inked the Roy Milton band to an exclusive deal.

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## Album Reviews

Continued from page 32

this Epic set reissues the top numbers in his repertoire. Included are "Minnie the Moocher," "Smokey Joe," "Ut Da Zay," "St. James Infirmary Blues," "The Honeydripper." Not all of the sides are the best versions made by Calloway but overall this platter gives the man and his style.

Cynthia Gooding and Theodore Bikel: "Love Songs of Many Lands" (Elektra). This is a global outing along a folksong route. With Cynthia Gooding and Theodore Bikel as vocal guides, it adds up to a romantic trip with lots of charm. In solo or in duet, they hit the proper mood whether it be French, Slavic, Russian, Mexican or Israeli. The folksong buffs will go for this one.

Ann Gilbert: "The Many Moods of Ann" (Groove). Ann Gilbert is a highly promising vocalist with a stickout style and a good range. There's a slight tendency to reach for effect on occasion but, overall, she impresses as a jazz thrush who phrases with unusual sensitivity. Songbook contains several standards such as "Spring Is Here" and "Fun To Be Fooled," and some new material such as "Tall Boy." Elliot Lawrence arranged and batedon imaginatively. Ben Kempfer's liner notes are informative and highly readable. *Herm.*

## Basie Big

Continued from page 54

much chance to make for the appeal and outbreaks it has caused in other countries. Basie does two more concerts in Southern France before heading stateside.

Basil In Vienna

Vienna, Oct. 9.  
A night life adventure by a member of the Count Basie orchestra playing Konzert Haus in Vienna

might lead to a change of the Austrian "pawning" laws. Musician was robbed of his valuable musical instrument by an unidentified "lady." The instrument was discovered by the police in the Dorotheum, state-run pawnshop.

Empress Maria Theresa had issued a court order for "eternity" in 1770, that nobody should be embarrassed, when pawning belongings—so identification is not necessary. The Dorotheum cannot be made responsible for "doubtful" loans," so everybody—also this American—must pay to get his belongings back.

Government will ask parliament to change this law.

## 'Happy Hunting'

Continued from page 53

jumped the gun. As one disk exec put it, "the publishers now put you on the back in you jump their release date. Nobody can take it seriously any more."

Dubey and Carr, incidentally, were given the "Happy Hunting" assignment by producer Jo Mielziner after the latter auditioned a group of their songs and took an option on them. The Lindsay-Crouse book was arranged after Miss Merman also was sold on the songs. Dubey and Carr, a couple of young writers with no pop hits to their credit, have some material in the "New Faces" revue.

## Jenkins' 'Manhattan'

May Spark Feature Film

Hollywood, Oct. 16.

Gordon Jenkins' "Manhattan Tower," which started as a record album 11 years ago, has been expanded into a new LP and blossoms out as an NBC-TV spectacular Oct. 27, may become a feature film next year. Negotiations have been launched by RKO, which hopes to make it as an Eddie Fisher-Debbie Reynolds starrer, and discussions are also being held by Jenkins' representative, James Saphier, about a feature starring Bing Crosby, Judy Garland and Bob Hope.

Bidding price on the property reportedly has hit the \$150,000 mark. Film rights are owned by Jenkins, Saphier and Lou Levy, who published the music originally.

Guy Lombardo returns home to Canada with his Royal Canadians Oct. 30 to play for the Assn. of Professional Engineers of Ontario at Chateau Laurier Hotel, Ottawa.

## Brit. Pop Disks

Continued from page 52

is more in the great "Pretender" idiom, but hasn't the lilt of the latter.

David Hughes: "By the Fountains of Rome"—"Tombole, Tombole" (Philips). "Fountains" is a new British title climbing fast, and Hughes' big voice has done a lot to push it along. This version has been carbonized by other recording companies. "Tombole" is bright and bouncy.

## PROGRAM TO-DAY YESTERDAY'S

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# NITIES UPBEAT THE OFFBEAT

## Fontainebleau Hires Ft. Knox as Bait For Top Stars in Bids Vs. Fla. Field

By LARY SOLLOWAY

Miami Beach, Oct. 16.  
List of names Fontainebleau Hotel bookers are pitching for has reached the proportions of a Who's Who among attractions with an even dozen being paged to fill the long winter season of two-weekers in the plush La Ronde. With Eden Roc Hotel set for its major dates through mid-March and the new Americana setting up what looks like a high-medium budget set of acts for its cafe, the Fontainebleau group is in good position for buying.

Hot and high on its list are Libera and Jimmy Durante, with Jerry Lewis as a single also on the almost-signing verge. Libera, who spent two weeks at the hospice recently and is said to have developed a fondness for the place, would be found on the early February or early March agenda if salary obstacles clear. Durante—with the Americana also hot on his trail—is also reported inclined to a date in the biggery, as is Jerry Lewis, another former guest here.

Definitely pacted are Larry Parks and Betty Garrett for a December (tentative) date; the Ritz Bros. in mid-January (opposite Milton Berle at the Eden Roc) and Tony Martin, three frames in February, an annual stand for him. The rest of the run is being offered on two-week deals to Victor Borge, Patrice Munsel, Donald O'Connor, Eddie Fisher (if he can

(Continued on page 67)

**(FOURTH WEEK)**  
**SERENA SHAW**  
UPSTAIRS  
at the  
DUPLIX  
New York.  
Current  
ALBUM  
"CRY MY LOVE"  
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## Harrison & Fisher's Paris

### Reprise for Lido's Anni

U.S. dance team of Harrison & Fisher has been booked for the 10th anniversary show of the Lido, Paris, to start Dec. 11. It'll be the third time for this terp twain at this spot. They were on the original preem show.

For the occasion, they'll reprise their "Amphytrion" number which they performed there a decade ago.

## 325,000 in Dallas 1-Day Expo Mark

Dallas, Oct. 16.

State Fair of Texas, midway in its 71st annual outing, Oct. 6-21, claimed another new world's record for a single day's attendance Saturday (13) when 325,741 visitors, at the upped price of 75c each, jammed the 187-acre fairgrounds. Until this year tickets were 60c. One-day total topped the previous claimed single day's attendance record of 310,000 set by the Canadian National Exposition at Toronto last Sept. 8. Previous high here was 323,224 on Oct. 15, 1955.

Record draw here boosted the half-time attendance total to 1,458,751, well ahead of last year's 1,413,629 for the first eight days, and fair exco's are confident this year's turnstile total will top 1955's record of 2,611,271.

Top entertainment lure is the touring company of "Damn Yankees," in for 24 performances in 16 days in the 4,100-seat airconditioned State Fair Auditorium, scaled at \$1.20-\$4.80. Show stars Bobby Clark and features Sherry O'Neil, Allen Case, Rosemary Kuhlmann and Sid Stone.

"Ice Capades" second company is at the Ice Arena for 23 performances, scaled to \$3.30 top. Its sister, "Ice Cycles," has pulled better than 100,000 into the 5,600-seat arena for the past five years.

Jole Chitwood's Auto Daredevils will give 27 stunt shows in the grandstand, scaled to \$2 top.

Cuffo shows are a heavy draw. Chrysler has daily variety shows with comedian Johnny Matson, juggler Francis Brun and Johnny Long's orch. Falstaff Beer has Hank Thompson's Brazos Valley Boys in a run-of-the-fair show. Louis Armstrong and his crew staged four all fresco shows Monday (15) as Negro Achievement Day attraction. Expo's annual East Texas Day free Cotton Bowl show showcased pianist Roger Williams, the Sportsmen Quartet and the dancing Apache Belles from Tyler, Tex.

Victor Borge will give one show Saturday (20) in the Cotton Bowl. Fair is sponsoring, and scale is \$1.65-\$4.40.

Elvis Presley, five acts and a local orch pulled 26,500 screaming fans into the Cotton Bowl Thursday (11), with ducats at \$1.25-\$1.75 (see separate story).

Football is getting its share of expo visitors. Texas A&M-Texas Tech contest opening night (6) drew 35,000. Texas U.-Oklahoma U., annually in the Cotton Bowl at fair time, had its usual 75,504 sell-out Saturday (13). Highschool games are skedded this weekend.

## Kaye 255G, 5 Wks., Chi

Chicago, Oct. 16.

Fifth week of Danny Kaye's "All-Star International Show" at the Shubert Theatre here saw \$42,874 in the till for the week ending last Saturday (13). Total take for run so far is \$255,774, with the house scaled at a \$5.50 top. Show closes Saturday (20).

## BONIFACES TRY 'BRIGHT IDEAS'

By JOE COHEN

Many of the newer nities are playing the angles. With name entertainment either unavailable or too expensive for the average operation, bonifaces are turning to offbeat entertainment patterns in increasing numbers.

For example, New York has premed a pair of calypso rooms within a comparatively short time. Another operation, the Living Room, is decorated in the manner of its name. Others are of the do-it-yourself type with the customers fashioning their own entertainment as the mood seizes them, and some of the more consistent spots around town are the strippeeries.

The trend to offbeat entertainment is evident throughout the country. Miami Beach, for example, will get a Cotton Club type show at the Beachcomber. Ciro's, once a haven for names, is also playing the angles with off-track bookings, and San Francisco has been hitting a prosperous gait with a variety of spots from jazz to chichi performers.

Whatever the policy adopted at many of the new cafes, indications are that bonifaces must experiment if they are to survive. The newer spots are finding that names cannot be induced to come into the untitled rooms which have neither the capacity nor the prestige to snare (Continued on page 67)

## Presley's 'Tender' Film At Par Snarls His Vaudebut In N. Y. at Loew's State

Hollywood, Oct. 16.

Objections from the Paramount circuit are reported by have stymied a deal for Elvis Presley's vaudebut in New York. Deal had been in the works for Presley to go into Loew's State, N.Y., around Nov. 1 on a percentage deal. However, the nearby Paramount objected to that date because of the fact that the Presley pic, "Love Me Tender" (20th), would be current at the theatre around that time, and Presley thus would be creating his own competition to his picture.

It was also pointed out that the venture was the exact opposite of the usual procedure whereby a top-liner makes personal appearances in conjunction with his film in order to hype grosses. However, Presley is not likely to appear at the Par or any other house in New York in this connection.

Presley's one-nighters have been hitting top takes, and he, together with his manager, Col. Tom Parker, are loathe to give up that kind of coin even to increase the film gate. There is still a chance that Presley will make a New York vaude stand following the picture, but nothing is definite at this point.

## Judy 56½G at Palace; 3 Weeks' Total; 169½G

Business at the Palace Theatre, N. Y., where Judy Garland is headlining the two-a-day, has gotten into a rut. House is selling out with the legal number of standees and raked in \$56,500 on her third week. First week went to \$57,000 with a higher opening night tariff, and last week raked in \$56,000. She's in for 10 weeks and negotiations are on to extend the engagement.

One act was changed last week. The Szonyis came in for Kovach & Rabovsky. Rest of the show continues with Alan King, Amin Bros., Bob Williams, Pompoft, Thedy & Family and Wazzan Troupe.

## Ethel Waters' Bleu Date

Ethel Waters is slated for her first N. Y. nity stand in several years with a booking at Le Ruban Bleu starting Nov. 1.

Booking was set through Steve Yates of the Miles Ingalls office with which the singer recently signed a representation pact.

## S. America's 'Big Show' Reprise For U.S. Showmen; Ice & Water Lead Lures

### Lexington, N.C., Fair

#### Shutters Girl Shows

Greensboro, N. C., Oct. 16.

Girl shows on the midway at the Davidson County Fair at Lexington were ordered closed for Saturday night, while other shows and games were permitted to operate under surveillance, in a sweeping move made at the request of the Davidson County Ministerial Assn.

All shows and games, except bingo, were closed at 11 p.m. Friday by the sheriff. After this a conference was held between fair officials, officials of the carnival and representatives of the ministers. As a result of the meeting, none of the girl shows were opened Saturday night and other shows and games were permitted only under close scrutiny.

## Ops Reel From Pitt's 'No Peel'

Pittsburgh, Oct. 16.

It looks like the local sorority of strippers will either have to buy some clothes or go elsewhere if they want to keep working. State Liquor Control Board is cracking down heavily on the small spots doubling as peeleries, and this is "striking terror" with cafe owners who are playing disrobers but haven't been caught up with yet.

Couple of spots currently in trouble are Duffy's Tavern downtown and The Strip in the Strip district. They've both been cited by the board for presenting "lewd, immoral performances" and are fighting in court to retain their booze licenses. No decision has been handed down yet.

This is in line with what's happening in Philadelphia at the other end of the state and sounds as if the commonwealth in Harrisburg means business. Small agents who handle most of the peelers around here say that they've hit a new all-time low lately and they're searching for other accounts to pick up the slack.

## TED MACK ON A HOSS AT K. C. CORONATION

Kansas City, Oct. 16.

Ted Mack has been set as guest m.c. for the annual American Royal Coronation Ball in Municipal Auditorium Friday (19). Word is that he is in on the special invitation of E. M. Dodds, president of the Royal, but Mack is known to have a soft spot for the horse ball, being an honorary member of the board of governors of the American Royal.

His name is added to the list of top talent in for the event, including Rosemary Clooney, who'll warble, and Matt Mattox, who'll dance, at the ball; Hopalong Cassidy, for the Saturday parade, and Gene Autry and Gail Davis, who will appear at the horse show performances the following week. Mack is getting in an extra lick with a ride in the parade.

Performers are mostly wangled through their sponsors, which helps cut costs. But by and large it is a civic entry, not necessarily expected to pay off.

South America is being rediscovered as an outlet for spec-type U.S. shows as against an always prevailing accent on big names. Smaller packages are more difficult to book.

No longer are U.S. talent bookings in the South American area dependent upon casino activity. At best, the Brazilian casinos bought names and small shows. Current resurgence is centered around the large touring units with the gigantic potential of ballparks, stadiums, arenas and many of the larger theatres looming as the important targets.

Noel Sherman, for example, is now producing a water show, designed for South America. Labeled "Aqua-Fair," a cast of 65 is being set and is expected to take off for South America on Nov. 21 and open a few days later at the Estadio Maracana. It will then tour Brazil and other South American countries.

Sherman is posting two weeks' salary and a bond for transportation with the American Guild of Variety Artists to cover all the union performers.

Another show that has been hitting excellent takes in South America is "Holiday On Ice," which has been working some of the major cities. Outfit is carrying its own refrigeration plant in order to work every kind of situation.

Another layout that has been doing well down below is Harold (Continued on page 67)



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# Arenas Fed Up on 'No Show,' Want Pacts On 'Put Up or Shut Up' Basis

Along with a related litigation, arena operators are now seeking assurances that shows slated for their spots will fulfill their commitments. Henceforth, all new layouts booked will be asked to either put up front money or a bond that will indemnify the operators against losses incurred by a cancellation.

New modus operandi is a direct result of the recent cancellation of the Esther Williams swim show which was to have gone on a route of houses booked by the Arena Managers Assn. from the beginning of October to mid-March. Route was called off while Miss Williams was in England. Her first date in Montreal was to have taken place Oct. 2.

The cancellation, according to the arena operators, left each spot with an open week. In addition, each arena is said to have incurred terrific advertising losses. It's pointed out that the show was called off when it was too late to fill up the entire week. In addition, each arena manager was reportedly left holding the bag on sizable ad commitments. Of course, newspaper ads presented a minor problem since few advance commitments were made.

## Money Out the Window

However, in the matter of billboard, radio and tv spots, some arenas were left holding fairly large guarantees. In the first month of her projected playing time, the arenas had to make reservations for billboards and radio and tele time at premium rates in many instances because both major political parties had preempted the bulk of the available space and time. Those who had the booking after election time still had to buy up enough spots in advance to be able to map out a good ad campaign.

In all, the arena ops declare that they have been hurt sufficiently to warrant a new method of booking shows, making sure that each show has sufficient advertising material far enough in advance to make a good campaign. In some instances, show producers will be asked to put up half the advertising budget in advance of the date, as well as additional bond.

Another aftermath of the cancellation is a suit brought by a poster printing concern for costs of preparing advertising matter for the show. So far, all parties involved, including Miss Williams, have denied responsibility for ordering the material. Printer is going to court in an effort to determine responsibility and has served papers on Miss Williams, her husband, Ben Gage, the William Morris Agency and National Broadcasting Co., which was to have been a partner with Miss Williams in the touring show.

## Berle's Int'l Routine

Milton Berle is doing the commuting bit between New York and Europe within one week. Comic came in last week for a series of conferences with the William Morris Agency, and takes off for the Continent today (Wed.). Berle is currently doing a telefilm series in Europe for Sheldon Reynolds, and will return in several weeks again to do a round of cafe dates.

Berle has been set for the Town & Country Club, Brooklyn, Dec. 18; Eden Roc, Miami Beach, Jan. 17, and El Rancho, Las Vegas, Feb. 18.

## Color Plots to Order In Cafe's Numbers Game World Pream of Lights

Boston, Oct. 16.

Blinstrub's pre-set electronic lighting system, which mixes any color desired, was unveiled here last night (Mon.) for Teresa Brewer's opening. The lighting system, said to be the only one of its kind in a night club anywhere in the world, has banks onstage, banks set in the ceiling and another big bank at the rear of the 1,700-seater.

Controls are operated by orch leader Michael Gaylord from a special built stand onstage. By turning numbered dials, he can come up with any color or color combination in the rainbow. A telephone on the stage connects with the lighting booth upstairs where another set of controls is stationed.

Lighting will be pre-set for the acts and for orchestral numbers. Acts will get lighting mixtures best suited to their offerings. Gaylord has been studying up on lighting with the assistance of Rollo Gillespie Williams, who is in charge of the installation, which reportedly costs over \$35,000 and is a part of the \$65,000 worth of remodeling and refurbishing done this season.

A private demo was held Sunday (14) afternoon for physicists, research experts and pros from MIT, Harvard and research labs. Lighting setups for acts will work like this: For fast music, aquamarine, peach or yellow; for slow music, cerise, magenta or blue; for waltz numbers, orange. There will be combos of lighting for special effects also.

Acts playing Blinstrub's can now have a color scheme all their own. With Gaylord twisting the dials, like a painter with a palette, he can create every color of the spectrum. Color combos can be pre-set or mixed electronically by hand by turning dials to certain combos of numbers.

A color curtain on the upstairs stage gets painted with varying shades and intensities at every show. Another bank of lights onstage bathes the orch in a rash of colors when desired.

## Soph's Far West Trek As European Warmup

Sophie Tucker is set for a tour of niteries on the Coast before taking off for Europe where she'll work the Cafe de Paris, London, in April.

Miss Tucker, following a stint at Ciro's, Hollywood, Dec. 28, goes to Amato's, Portland, Jan. 21; the Village, San Francisco, Feb. 7, and the Wolhurst, Denver, Feb. 19.

## Spite Work

Bill Cook, personal manager of singer Roy Hamilton, now retired, has turned performer and opens at the Apollo, N.Y., Friday (19).

As a switch, Hamilton will act as personal manager and get 10% of Cook's earnings.

## AUTRY 10-DAY RODEO ROPES 175G IN CHI

Chicago, Oct. 16.

Gene Autry's and Harry Knight's "World Championship Golden Spurs Rodeo" wound up a 10-day, 14-performance stand in the International Amphitheatre here Sunday (14) with close to \$175,000 in the till. Tied in with the International Dairy Show, the rodeo was scaled to \$4 in the arena, set up to accommodate 8,000 for this event.

Weekend business was capacity throughout the run, with matinees Saturday and Sunday and a special Columbus Day matinee. Sunday night draw was weak, causing the promoters to lop off the evening performance on the closing day.

## Atlanta Fair's Gate Up In Rain, Midway Wham

Atlanta, Oct. 16.

Four days of rain and a one-day shorter run failed to hurt attendance at Southeastern Fair this year. In fact, turnstile count showed 353,230, some 18,000 more than last year. Revenue from amusements was the largest in 10 years, according to E. Lee Carter, fair's general manager.

Roller coaster, rebuilt after a fire that put it out of action for a number of years, was among the more popular rides on midway, with 35,000 trying it out.

Opening day was topper, attendance-wise, when 71,692 showed up.

## Saranac Lake

By Happy Benway

Richard (Dick) Flournoy, author and playwright with RKO in Hollywood and formerly of the vaude act of Benway & Flournoy, after a two-year battle with arthritis finally licked it and is back at work. Don & Julie Stone of Melody Lounge sold out and left for Florida.

George Power (Power's Elephants) celebrated his birthday with a bedside surprise party. The veteran, kudos for his work as landscape artist and his grand floral garden on the Will Rogers Hospital lawn, is an ambulatory patient holding up nicely.

Stella Hance, from Peekskill, N.Y., and registered for the general o.o. and rest routine. She's the wife of John Hance of Pathe Film Lab in N.Y.

Mickie (IATSE) Jacobi came here two years ago a very very sick man. For over a year he was strictly a bed patient. He recently rated an all-clear to resume work and is Gotham-bound.

Among those also rating special mention with progress, Elina Oliver, Roxy Theatre, Clarksville, Tenn.; Sonja Speller, the Colbers niter act; Henry Bishop, Rowley United Theatre, Palestine, Tex.; George Wellstead, cameraman for Molly Goldberg and Raymond Massey.

Allan Zee, Vaude and variety show producer and manager, who took a year to regain his health, left here with flying honors. He recently bought an interest in a motel unit at Schron Lake, N.Y., where he will reside.

Bob (Mello-Larks) Smith has joined the corps of downtown shoppers for the ailing gang; Henry Bishop upped to delivering trade papers and packages; John Siems takes care of special deliveries and telegrams; Joseph Shambaugh, newspapers and official greeter.

Jack Norton, veteran actor, taking a series of breathing exercises at Saranac Lake Rehabilitation Guild with vast improvement. His wife, one of the original Four Healy Sisters, is a constant bedside visitor.

Write to those who are ill.

## Cotillion Dates Celeste

Celeste Holm has been signed for the Cotillion Room of the Hotel Pierre, N.Y., starting May 7, thus filling up one of the few remaining time slots for the room.

The Cotillion Room opens Oct. 22 with Caterina Valente in one of the latest preems in the room's history. Spot is getting an extensive overhaul.

## Vaude, Cafe Dates

### New York

Jimmy Durante pacted for the Copacabana, Nov. 29 . . . Ruth Webb opened last night (Tues.) at the Pinup Room . . . Lucille & Eddie Roberts tapped for the Statler, Los Angeles, for three weeks starting Dec. 20 . . . Carroll & Gorman slated for the Riverside, Reno, Nov. 22, and the Kenilworth, Miami Beach, Dec. 21 for a run . . . Dolores Hawkins to the Eden Roc, Miami Beach, Oct. 18 . . . Something Smith & Redheads logged for the Tropics, Dayton, Oct. 19, and follow with the Schroeder, Milwaukee, Nov. 27 . . . Robert Maxwell to the Town Casino, Buffalo, Feb. 11 . . . Date for Moore & Lessy to work the Latin Quarter has been set for Jan. 10 . . . Lee Salomon of the William Morris Agency off for a selling trip in the Midwest . . . Jorie Remus renewed for 10 weeks at the Bon Soir . . . Sid Green, recently ailing in Texas, had the hospital bills paid by the Jewish Theatrical Guild.

Johnny Desmond inked for the Safari Lounge, New Orleans, Nov. 21 . . . Felicia Sanders contracted for Chubby's, Colingswood, N.J., Nov. 12 . . . Toni Arden to the Celebrity Club, Philadelphia, Nov. 29 . . . Jane Powell repeats at the Desert Inn, Las Vegas, in April . . . Midge & Bill Haggett started at the Fontaine-

## RINGLING'S ARENAS IN '58, TENTS IN '57

Plans for the Ringling Bros. and Barnum & Bailey Circus to tour arenas will take effect for the 1958 season, according to circus prexy John Ringling North. R-B goes under canvas next season following the traditional runs at Madison Square Garden, N.Y., and the Boston Garden. Show will open in New York early April and then go to the Hub before hitting the tent circuit.

Meanwhile, North admitted that talks on purchase of the circus are going on with Bill Vecek, former owner of the St. Louis Browns and the Cleveland Indians. North stated that nothing's definite at this time, no price having been arrived at and neither party having made any definite commitments.

## Amaya Big \$3,300 At 'Ideal' Pitt Carnegie

Pittsburgh, Oct. 16.

Carmen Amaya and her troupe, playing a one-nighter last Thursday (11) at Carnegie Music Hall, grossed \$3,300, more than twice the take here last year for a single performance downtown at the Nixon Theatre. Latter wasn't available this time because "Oklahoma!" film is in the middle of a long run there, and that's believed to have been a break for Miss Amaya.

Observers feel that an attraction of that character carries more weight when booked into a typical concert hall rather than a downtown legit house, and believe this factor was responsible for upping the Amaya business on her '56 date.

## Pat Boone Tops Rain Bill At Greensboro, N.C., Fair

Greensboro, N.C., Oct. 16.

Despite bad weather for the closing night, the "Grandstand Follies" with Pat Boone starring as vocalist, presented the scheduled show and raincoat-clad customers roamed the midway at the Greensboro Fair.

Clyde Kendall, fair manager, said it was one of the most successful in the series and that outside date attendance totaled about 80,000 for the five-day event.

The World of Mirth midway attractions and the grandstand performers moved to Winston-Salem for the fair there.

bleau, Miami Beach, yesterday (Tues.) . . . DeCastro Sisters into the Chanticleer, Baltimore, Oct. 19.

### Chicago

Joe E. Lewis set for the Balinese Room, Galveston, Nov. 15 for two weeks . . . Joe Maize & The Chordsmen opening at Duluth Hotel, Duluth, next Monday (22) for two frames . . . Karen Chandler and George Hopkins pacted for Eddys, Kaycee, Dec. 14 for a pair . . . Roberta Linn into Balinese Room, Galveston, Dec. 13 for two weeks . . . Connie Towers opens at Drake Hotel Nov. 2 for four frames . . . Tune-Tatters set for the Cleveland Statler, Jan. 14 for two weeks . . . Joey Bishop cancelled out of the Jan. 9 bill at Chez Paree; no replacement signed yet and Roberta Sherwood still set for that date.

### Hollywood

George Shearing Quintet set for two-week engagement at Congress Hotel, St. Louis, Oct. 30 . . . Anna Maria Alberghetti and Lucille Norman joined Edmond O'Brien and Corinne Calvet at California Racquet Club Sunday (14) for David Rose's testimonial dinner . . . Kitty White, Mercury diskier, signed by Jan Rubini to open a limited engagement at Keyboard Club, Beverly Hills, beginning today (Wed.) . . . Mickey Rooney signed by Gus Lampe, entertainment director of Coconut Grove, to open a two-week stand there beginning Oct. 24 . . . Jerry Gray opens at the Palladium Nov. 7 for three weeks of dance stuff plus four weeks of the ballroom's annual private parties.

### Montreal

Harry Holmok, who bought out his silent partner in Bellevue Casino two weeks ago, has taken an active partner, Jack Suz, Roland Gauthier, 40 years a theatrical agent, being honored by a party at Club Beret Bleu Oct. 23.

## 11 More In on MCA Stock; Brings Brass Total to 42

The board of the Music Corp. of America made another distribution of common stock to the firm's executives yesterday (Tues.). This increased the total number of individual execs now owning stock in MCA to 42, in addition to the trustees of the MCA profit-sharing trusts who also hold ownership in the company.

The new allocations were distributed to the following 11 officers of the MCA, companies: William Beutel, Ervin J. Brabec, Albert Doshkind, John W. Findlater, Louis N. Friedland, Walter A. Hanley, Edd Henry, Jennings Lang, Herbert Stern, Cecil Tennant and D. G. Barton.



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**Hotel Plaza, N. Y.**

Eartha Kitt with Sanford Gold; Ted Straeter and Mark Monte Orchs; \$2.50 and \$3 cover.

Parlaying the coincidental publication by Duell, Sloan & Pearce of her autobiography, "Thursday's Child," along with new RCA Victor LP album similarly titled, Eartha Kitt's advent into the Persian Room of the Hotel Plaza is a showmanship package. But she doesn't quite deliver that way.

An offbeat personality who segued from a European tour with Katharine Dunham to a deserved click in Leonard Sillman's "New Faces" of a few seasons ago (not the concurrent edition), somehow this time out Miss Kitt is overburdened by a self-endowed aura that doesn't measure up.

For one thing, even the most publicized femmes fatale of the Dietrich-Gabor genre play it cozy. Working in polite society to a mixed audience, she has a disk vogue, and should rightly be—that good balance is in order, Miss Kitt plays the "bad Eartha" motif all the way. It's a monotone, sans change of pace. So the minx has got the minx—but 40 minutes of that is too much. As a matter of fact she opens with a mutation mink job that is vivid testimony to Miss Kitt's prowess at garnering the worldly goods.

Thereafter the songaloy is in the same general vein. There is no "lift," until the end when "Evil" and her fractured French version of "El Bonito" give her a disk vogue, give her recognition.

The "material things" seem to be a lyric obsession with too much of her songaloy from "I Don't Care" to "If I Can't Take It With Me I Won't Go" and right down the line. "Fascinating Man," working to a male ringer, "I'm Continental." "An Englishman Needs Time" (somehow a British visitor would resent that from an American saloon singer), "Après toi," "Come Back Sunday," a tongue-in-cheek "Old Fashioned Girl," "I Love Him," a 50-so torch with a cockney brogue, are all in the same vein. Certainly a ballad or two, for change of pace, would relieve the sameness. There is too much self-conscious "production" and synthetic glamor attached to her café floor routine. Carrying Sanford Gold as her special maestro—he's another of those bearded pianists of the Lennie Hayton, Switch Boone school—is all right, but there seem to be extra instruments and the accent on the fortissimo is a little discordant.

Miss Kitt has been around, including an abortive straight legit try ("Mrs. Patterson"), and especially in the bistros which is her natural and, original balliwick. Somehow the prospects of the Persian Room's pretentiousness has endowed her with a vicarious ditto. The result militates against the appeal which the sleek-eyed, tawny songstress enjoyed in the past. Rerouting, and with particular care to enhancing the "warmth" of her café floor rapport, which is the more important in light of the intimacy of such engagements, should correct a lot of it.

Right now she gives too much the impression as if she believes she's the personal pronoun personification of every word of her s.a. lyrics. He's s.a. in relation to the b.s. would be enhanced if she played all those values in offbeat or throwaway manner; she hits it too hard as now constituted.

Per always, the Ted Straeter dansaports are tiptop dispensers of the right brand of "society" music in this plush room, and Mark Monte's Continentals ditto. Abel.

**Statler Hotel, L. A.**

Carl Ravazza, De Marlos (2), Eddie Bergman Orch; \$2-\$2.50 cover.

Carl Ravazza will be pouring 40 minutes of song twice nightly in the Terrace Room for the next three weeks and what he offers, because of the unique voice and easy-working style, will not be hard to take.

Paradoxically, the latter half of his stint warms up the audience more than the first because he breaks up the songs with amusing stories and jokes. Spicing the patter throughout might be a good idea. He walks on with a "Hello" greeting and settles down immediately for "My Lady Loves to Dance," "A Woman in Love," "Two Ladies in the Shade of the Banana Tree" and "Love and Marriage."

Some standard tunes of his act are then unveiled, along with the gentle jokes, plus a jivey "Rock, Rock, Rock." Identification numbers are "Calypso Joe," which never seems to be a "Pedro," the medley of old tunes he calls "Hold Hands Time," "When the World Was Young" and the signoff "Veni Su." As an aside, Ravazza was no ad for the Statler's valet service—

his tuxedo pants were full of packing wrinkles.

The De Marlos, dance team, open the show, running through five different terp spots with the aid of a piano and chair as props. Team didn't seem too friendly on the first number, warmed up to each other on the second but were cold thereafter. The ballroomology shows some routine work but not enough to win any rousing hands. Gals' costuming at show caught was unattractive. She's a looker and could show it off better.

Eddie Bergman and his 12-piece band lure the customers on the floor between shows and backs the acts appropriately. Brog.

**Copacabana, N. Y.**

(FOLLOWUP)

Jules Podell has refurbished the show surrounding Joe E. Lewis, presumably on the theory that everybody comes to see this headliner at least once, and the repeaters should get some additional values out of the subsequent visits.

While agreeing that Joe E. is the major event, the additional values give the proceedings a new plus. Margaret Whiting, marking her first café date in New York, is a singer of considerable ability. She's further described under New Act.

The Wilder Bros. (3), a youthful song and instrumental trio, complete the lineup. These lads are good in both endeavors. Of course, in their opening slot at the Copa, they have difficulty making headway with a crowd which presumably came solely for the purpose of hearing Joe E. However, they show good voices, aim at sight values with a cute fugue with gestures. Their trio sax work carries some distinction and gives them a chance to make some impression on the crowd.

The topliner delivers the coup de grace on the audience. His recital between stops at post-time stirs the audience with his poetic observations on the never-ending battle of the sexes added to his series of major works lampooning a wide variety of subjects. His material, per usual, is of the top cut. It's clever and it's funny and come along with his pixieish delivery, provides ample reason for repeat doses, which comes in copious doses during the Lewis tenure.

The rest of the show remains picturesque and tuneless with the Doug Coudy-routined line working the Mel Mitchell, Mike Durso and Marvin Kahn tunes. June Allyn and Tony Reynolds assist songwise in the production and Jackie Metcalf and Nora Bristow do the incidental terping. Durso's orch backstops excellently, and Frank Marti continues with the Latin relief. Jose.

**Le Carroll's, Paris**

Paris, Oct. 8.  
Marga Llergo, Menestrals (3), Danielle Dupre, Argentinos (3), Dodo de Hambourg, Rudy Castel Orch (9) with Lena Samara, Micki Leff; \$4 minimum.

Le Carroll's, the Champs-Élysées cave, is still the fad spot that shoe-horns general visitors and the Gallic monied set in indiscriminately. Tiny dance floor is usually packed to the stars. Latino tunes of Rudy Castel Orch (9) aided by Lena Samara's singing, and the mixed floorshows offers enough highpoints to keep this boite in the top pop register.

Staple Marga Llergo has finly been promoted to the head of the bill where she really deserves to be. Hefty Mexican singer, with solid gams, belts out her songs of love and frenzy with animal spirit, perfectly underlined lithering and an obvious relish and savor in her work that make her a trouper and one who is now ready for the U.S.

Menestrals are a colorful song trio (two boys and a girl) who get innuendo and point into their clever mock folksong repertoire. Fine coupling, movements and comic sense are rewarded by a mink but it still remains too Gallic for other than specialized stateside chances. Argentinos are also composed of two men and a girl and are all teeth and visually appealing in their Latin dancing, but do not quite have enough room to really unfurl their savvy terping. They still look good, would be even better with some lebensraum.

Danielle Dupre, she with the overstepped voice, has now toned it down a bit but has fallen to the dirge and chant ditties which remain somewhat too similar in feel.

Dodo de Hambourg is an elegantly proportioned German girl who gives out with one of the most engaging stripteases on the boards or nitery routes here. She has candor, youth and suppleness. Whole layout is introed by U.S. looker Micki Leff with poise. Mosk.

**Latin Quarter, N. Y.**

Lou Walters presentation of "Folies des Femmes," with Frankie Laine, Cy Reeves, Gautier's Steeplechase, Betty George, Helen Wood, Syncopated Waters, Beau Brummels (4), Line, Jo Lombardi and Buddy Harlowe Orchs; \$6 minimum.

This latest edition of Lou Walters' revue has a solid topliner in Frankie Laine, who has been making an annual stopper at the Latin Quarter. The rest of the show, except for comic Cy Reeves, is held over from the previous one.

This time around, Laine is hewing strictly to his songaloy, instead of interspersing the chatter as he did last time, and it's a payoff routine all the way. Backed by Al Lerner at the piano and Stanley Kaye at the drums, together with the Jo Lombardi orch, he comes on with his signature "I'm Gonna Live Till I Die" and keeps on belting through over a dozen numbers, most of which were disk clicks.

It's a straight song turn but Laine shows a savvy sense of pacing in mixing up the ballads with the rhythm numbers, the religious with the blues. The repertoire includes such tunes as "Ole Rockin' Chair," "Baby That Ain't Right," "That's My Desire," then segues into his list of record hits like "Cry of the Wild Goose," "Luck Old Sun," "Sunny Side of the Street" and "Mule Train." The final part of his act has him doing "Canadian Sunset," "Shine," "I Believe" (still the most effective bit in his turn), and "On the Road to Mandalay" in swing tempo. He goes off to an ovation.

As the supporting comic, Cy Reeves is a competent gag-teller with a bag of new stories and punchlines. He doesn't blow 'em down, but he keeps a steady ripple of laughter going with his script. He winds up with a comedy medley of songs for a neat hand.

Gautier's Steeplechase is still a great act for the spot and, together with the Syncopated Waters display, adds an offbeat note to the layout. Also okay in their slots are Betty George with her cleavage and her vocalizing, ballerina Helen Wood, the Beau Brummels, a quartet of male hoofers, and the line in the production numbers.

Lombardi cuts an excellent show and alternates on the bandstand with the Buddy Harlowe combo for customer dansapation. Herm.

**Moulin Rouge, H'wood**

Hollywood, Oct. 9.

Frank Sennes production of "C'est La Vie," starring Helen Traubel and featuring Wier Bros. (3), Jaynos & Bagyo (2), Pony Sherrill, Ffolliott Charlton, Will Carter, Luis Urbina, The Sennes Senders (50). Directed by Donn Arden; music and lyrics, Pony Sherrill, Phil Moody; costumes, Mme. Berthe; scenery, Harvey Warren; Eddie O'Neal Orch (20); \$6.85 admission including dinner.

The experimental "name" policy essayed in the closing weeks of his third season has been firmified by Frank Sennes, beginning with the eye-popping "C'est La Vie" launching the fourth season at the theatre-restaurant which has become the hallmark for the acme of cabaret entertainment. Stripped of its name content, it's a fine, fast-moving series of productions that dazzle and intrigue; with the names—and most particularly with the sensational simple stint of Helen Traubel—it becomes a 100-minute show that rates as a memorable evening of café entertainment.

This time, Sennes' opulence has turned more in the direction of costuming than sets. As a result, some tremendous Donn Arden numbers achieve even greater impact by virtue of the simplicity against which they are done. Highlights include a stunning "Symphonie D'Espagne," a "Hollywood" finale that subtly satires the general opinion of the film colony as it roars in and out of a women's prison number that builds to some pulse-pounding excitement. These routines are skillfully handled by the 50 "Sennes Senders," a line that includes some really eye-filling cuties, and enhanced by the good work of Ffolliott Charlton and the fine brassy chanting of Pony Sherrill (who, as usual, teamed with Phil Moody to do the original music and lyrics).

Miss Traubel's 30-minute next-to-closing spot serves as a model of what operatic talent should essay in "niteries." It's unimpressed save for a short, tongue-in-cheek excursion into such items as her standard "St. Louis Woman" and "Bill Bailey." The rest of the time, she simply stands there and sings, winning ovations both

for her unsurpassed vocal quality and her treatment of the melodies. She recognizes the inherent beauty of the songs and sings them on that level, rather than condescending to handle pops, and the results are perfect. And the final encore handling, sans mike, of Brahms' Lullaby achieves a degree of impact that makes it almost impossible for the finale to follow her. Too, during her stay it might be advisable to drop the "Espagne" interspersed as it is; her simple handling of the Carmen material operatic sequence completely overshadows the preceding production.

For comedies, Sennes has imported the Wier Bros, who grow funnier annually. Much of what they are doing here they did recently in the "Rosolinda" revival, but even the familiar material is done so slickly that it delights. They earn repeated guffaws with their buffoonery, which is neatly interspersed with good fiddle work and they get above-average assistance from Mildred Seymour at the piano. Featured acts are introduced by the excellent acrobatics of Jaynos & Bagyo, a European import. Act is several cuts above even the highgrade European entries of recent seasons and they handle some difficult hand-to-hand work with ease and considerable grace.

Costumes by Mme. Berthe, the Sherrill-Moody score and Moody's arrangements. Harvey Warren's scenery, Lee Gotch's choral direction and the pit work of Eddie O'Neal's crew all rate high. As usual, the production represents a hefty investment (probably around \$200,000) and a weekly nut in the neighborhood of \$25,000. That's ordinarily a much too fancy neighborhood for contemporary café tastes. But the Moulin Rouge has become a solid tourist attraction and the name policy should keep the locals coming as well as keep the house in the black. Show is in for three weeks. Kap.

**Chateau Madrid, N. Y.**

Carlos Ramirez, Ambra & Jose, Chiquita Sisters (2), Carlos Valadez and Luis Ortiz Orchs; \$3.50 to \$5 minimum.

Showtime at the Chateau Madrid is a brief affair offered primarily as a rest period for the Latino evening, to pack the room. The vivid Chile beat laid down by Carlos Valadez and Luis Ortiz orchs keeps the floor busy at all times, but the aud isn't disapproving when it has to sit out a sesh to make room for the trio of turns on the bill.

Carlos Ramirez is heading up current layout. His power-packed pipes demand attention and he holds the tablers through a likeable song set. He gets off to a buzzy start with a Spanish number, then multi-lingual on "Aneme E Core." He sways into "More of Your Amor" and then bangs over "Because You're Mine" for a good begoff.

Ambra & Jose acquit themselves adequately in a flamenco affair that displays some slick heel-antero maneuvers. The Chiquita Sisters start the show off on the right foot with a flavorsome terp turn. Gros.

**Blinstrub's, Boston**

(FOLLOWUP)

Boston, Oct. 9.

Vince Martin & The Tarriers, folksinging foursome, follow the Blinstrub pattern of hot diskers drawing hefty biz to the massive 1,700-seat South Boston nitery. Three lads, two with guitars and one with banjo, open with "Everybody Loves Saturday Night," playing and singing in roiling style. "No Hiding Place Down Here" they intro Martin, a hot diskster by virtue of his Glory label, "Cindy, Oh Cindy," rapidly climbing in jukebox circles.

Martin is a tall, personable, shy-appearing youngster with a definite folksong style that's ear-caressing. He gets off a mournful "Wayward Wind" to good returns and lets out on "Casey Jones" for big round. The three back Martin up on the guitars and banjo and join in the choruses. "Climax on Sunday" about a faithful sailor, a pulse-pounding excitement. These routines are skillfully handled by the 50 "Sennes Senders," a line that includes some really eye-filling cuties, and enhanced by the good work of Ffolliott Charlton and the fine brassy chanting of Pony Sherrill (who, as usual, teamed with Phil Moody to do the original music and lyrics).

Miss Traubel's 30-minute next-to-closing spot serves as a model of what operatic talent should essay in "niteries." It's unimpressed save for a short, tongue-in-cheek excursion into such items as her standard "St. Louis Woman" and "Bill Bailey." The rest of the time, she simply stands there and sings, winning ovations both for her unsurpassed vocal quality and her treatment of the melodies. She recognizes the inherent beauty of the songs and sings them on that level, rather than condescending to handle pops, and the results are perfect. And the final encore handling, sans mike, of Brahms' Lullaby achieves a degree of impact that makes it almost impossible for the finale to follow her. Too, during her stay it might be advisable to drop the "Espagne" interspersed as it is; her simple handling of the Carmen material operatic sequence completely overshadows the preceding production.

**Le Ruban Bleu, N. Y.**

Pat Bright, Betty Reilly, Phil Leeds, Harry Noble, Norman Paris Trio; \$5 minimum.

Le Ruban Bleu, with Phil Simon and Al Segal ensconced as bonifaces, is tightening the show on every occasion for purposes of variety and greater entertainment values. With the recent additions and subtractions, the layout is a smooth operation. Newcomers include Pat Bright, who is moving from one intimacy to another and seems equally potent in every situation, and Betty Reilly, who has made good in some of the town's larger rooms, including the Copacabana.

Miss Reilly is a songstress of considerable ability with sufficient groundwork to toy around the lyrics and melody for excellent effects. Dressed in a fire-engine red full length sheath, Miss Reilly moves in immediately for the take-over. She delivers a linguistic medley in which it's suspected that some of the French phrases aim for the Howdy Doody trade. She has a good sense of comedy in addition to her singing, as is evidenced by the Elvis Presley take-off, and pace-changers such as "Look for the Rainbow" give her additional stature. Her guitar accomps give her added strength and she's off excellently.

Miss Bright is a versatile comedienne with an ingrained sense of humor. Her spoofs of the chantooses, the Hungarian ladies of the marriage marts, and an assortment of Judy Holidayish characters carry her off to a successful conclusion. She has a bit on things as they used to be that carries laughs as further insurance to a strong exit mitt.

Phil Leeds, who holds over and is doubling from the legit comedy "The Matchmaker," is also strong in the comedy department. Leeds underplays for laughs and is successful at it. His dissertation on a Spanish village is the highlight that hits a jackpot for him. Harry Noble is the new jack-of-all-work here. He emcees, fills in the piano lull and does his turn. More about him under New Acts. The Norman Paris Trio gives the acts staunch support. Jose.

**Club Crescendo, Houston**

Carmen Lopez, Tune-Tatters (4), Jose Ortiz Orch (5); \$3 minimum Sat.

Houston, Oct. 9.

The Club Crescendo opened after a summer hiatus during which time major repairs turned the fashionable private club into Houston's most modern showplace. Included in the overhaul was an enlargement that upped the 250-seater to 450 capacity. In addition an hydraulic floor, with a maximum height of eight feet above floor level, was installed.

The Tune-Tatters are a refreshingly novel singing group of three boys and Dorothy Dressel. They have a more than pleasant vocal quality coupled with outstanding presentation auguring a fine future. The youngsters approach the mike from every angle. They put on their numbers, which vary from a spirited Injun mannerism accomplished without benefit of props but with good use of pantomime and exaggerated hand motion during "Pass That Peace Pipe And Bury That Hatchet," to a sock closing medley of vintage period songs.

The act runs 25 minutes and audience howled for more as the group went off. Raised floor, 30 inches up, is a big advantage in showing the quartet off to the large room that would have had trouble seeing all of the performance on conventional flooring.

Carmen Lopez, an energetic Latin dancer, opens the show with a standard 30 minutes of castanet work and heel-stomping that was hurt by between-numbers remarks that were a bit drawn out. Fors.

**Bradford Roof, Boston**

Boston, Oct. 9.

Jay Jayson, Nancy McDonald, Soler & Camargo, Harry DeAngelis Orch (5), Versitones (3); \$2.50 minimum.

Jay Jayson, the relaxed comic who returns season after season for Al Taxier at the Bradford Roof, is pulling the customers to the garden atop the hostelry with his gag buffoonings. Caught on the second lap of a two-weeker, Jayson, working in fine fettle, gets off a round of topical gags ranging from adventures in the biz world to Hollywood life.

Jayson uses an offbeat delivery style for telling effect, starting out on what appears to be an innocuous subject and ending up with a wham kick. He throws in some slick carbons of Godfrey, Presley, Pinza, does a bit on Cagney as "The Gimp" from "Love Me or Leave Me" (Continued on page 66)

## New Acts

### MARGARET WHITING

**Songs**  
15 Mins.  
CopaCabana, N. Y.  
It's been so long since Miss Whiting has been seen in New York that she rates classification as a new act. This appearance at the CopaCabana is her first cafe date in New York. She has worked vaude houses locally, but somehow, never got around to displaying herself in some of the well-appointed dungeons in town.

Miss Whiting is a singer with an excellent musical background and shows a respect for music as it's written but at the same time is sufficiently hip to provide individualistic musical interpretations. Miss Whiting some years ago scored with her waxing of "Might as Well Be Spring," a tune which she reprises in a manner that again brings out the delicacy of the Rodgers & Hammerstein opus. Most of her renditions are standards, but she gives each of them fresh treatment and a few distinguishing marks. She also salutes her late songwriter-father Dick Whiting with a medley of his tunes, a group which includes some major bright spots in the pop music realm. Included are "My Ideal," "Breezing Along with the Breeze," "Sleepy Time Gal," and a few others.

Miss Whiting, at show caught, was a late starter, but toward the end of her turn everything was going her way, and she scored strongly. *Jose.*

### ELENE DAY

**Songs**  
15 Mins.  
Churchills Club, London  
Eleene Day, a lush sepiola songstress from Washington, has taken over the lead spot in the Cecil Landau revue, currently at this Bond St. nitery and makes her main impact by subtle use of sex overtones. She has style, presence and looks but seems afraid to let go, and in consequence, occasionally, delivers in hushed tones, quite inadequate for this particular room.

Once she gets on friendlier terms with the mike, and uses it as a proper aid to hold the audience, Miss Day will make a fuller impact. She has the obvious know-how and a routine to command attention. She just needs to command a little more attention for herself.

As part of the regular club policy an abbreviated version of the revue is staged just before midnight with the full production coming on a little later. Miss Day appears in both shows and, of course, given her main chance in the latter presentation. She opens in the second show with a virile interpretation of "Peel Song Coming On," changes to dramatic style with "My First Affair" and is subsequently given backing by the dancers for her rendition of "Stay Out of My Heart."

The girl's shapely figure is enhanced by the use of attractive and expensive model gowns. *Myro.*

### HARRY NOBLE

**Songs, Piano**  
8 Mins.  
Le Ruban Bleu, N. Y.  
Harry Noble isn't a newcomer. For years, the male half of Noble & King achieved a degree of stature. Noble, now in business for himself, is a potent singer who accompanies himself at the piano.

Noble has a wide assortment of tunes that he does well. From "Foggy Day in London" to a specially mounted bit called "Rodeo," his items make for a well-rounded song assortment. In his chores at La Ruban Bleu he emcees the show and contributes the piano lulls. All these, including his own stint, are done in the manner of a good craftsman. Strongest, of course, is his song-and-piano work, which gets potent palms. *Jose.*

### DARIO MORENO

**Songs**  
45 Mins.  
L'Olympia, Paris  
Short, rotund singer of Spanish-Mexican extraction, with a slick appearance but clownish mien, has plenty of voice. He is primarily in the romantic vein with large-lyric renditions of such bits as "Amore," "Mambo Italiano" and more svelte numbers. Though tones are pear-shaped his personality belies this and there is still not a firmly developed individual approach to his songing. Sudden smirking clowning does not hit right and attempts at comedy are mostly quaint.

However, at present, he does not look to have the top quality and songalor for Stateside headlining as yet. More rigorous control of his choice of songs and a more te-

terminated attitude toward his material may give an emerging style which is still lacking in this turn. After the big voice is accepted there is nothing much in this act to keep an audience interested. Clowning is self-conscious and will have to be worked in more gracefully with the act. However, with that voice and a firmer grasp on a pishish personality, that is fleetingly present, plus a decided thespian flair, Moreno might be more palatable for U.S. musical comedy chances on his voice rather than for nitery stunting. *Mosk.*

### MARIE BENSON

**Songs**  
10 Mins.  
Empire, Glasgow  
This former member of the radio "Starazers" team strikes a welcome comedy note in her new solo act of songs and ballads.

Gal, whose figure isn't so shape-ly, cleverly tilts fun at her plumpish build, and makes this gabbing a lead-in to such tunes as "Diet Song" and "Sweet Old-Fashioned Girl." She has carefree infectious style, much vivacity and blonde attractive looks. She'll have to guard against danger of making too much between numbers, although her current theme is worked out on original lines.

Distaffer, an Australian, recalls advice given to her by a show biz star never to forget ordinary people, and uses this as intro to her tune "The Common Touch." Exits to good mitting. *Gord.*

Okay act for general run of UK and Commonwealth vaudeuries. Might profitably branch out more fully into the comedienne slotting at some future date.

### MARIE-JOSEE NEUVILLE

**Songs**  
20 Mins.  
L'Olympia, Paris  
Pigtailed 18-year-old has become the poet-laureate for the adolescent set here. With leg on a chair, and guitar perched on it, she gives out with a series of self-cleaved ditties. Though melodies are in the chant category and resemble each other to lead to an eventual monotony, and voice is more "disease" than singer, she does have a personal delivery and some near poetic insights into adolescence that make her a spokesmodel for her set and of interest to the adults. She has found a niche for herself here but specialized aspects make her practically impossible for U.S. spots unless there are some completely French-type boites around who would have the patience to decipher her probing lyrics.

In English they would not be much and she remains primarily a Gallic, local phenomenon, but worth putting under New Acts since she is heading for future star status here. *Mosk.*

### CLAUDE VEGA

**Impressions**  
25 Mins.  
L'Olympia, Paris  
Young, effeminate looking boy has developed a devastating mimic routine which raises it out of the imitation category on its insights into the mimed and maligned victims. Claude Vega has studied his characters well and has chosen a group of the top singers to work. He has their tonal aspects down perfectly and with that out of the way goes to work on their idiosyncrasies and makes for a sharp satirical turn.

Mitts are thunderous for this sophisticated act but it still remains primarily only a Gallic act since impersonated are Gallic stars. However, if he could put his sharp edged talent to work on many of the pop U.S. stars he could develop a number for placing in the New Yorkese smart spots. He is that good. *Mosk.*

### BARRY SISTERS (3)

**Songs**  
8 Mins.  
Favillon, Glasgow  
Three slenderly-built chirpers should be an okay pact for general run of vaudeuries with more experience. As is, act shows promise but will require much sharpening. Young, smallish and pretty, trio are attractively gowned and work smoothly in pop and novelty tunes, opening "Trolley Song." They present a pleasing eye-ful in pale orange spotlight for "Ivory Tower." Being natives of Tyneside, in northeast England, gals give out a local flavoring with the folksong, "Hae Ye Seen Me, Jimmy?," but this all with only curiosity and regionalized appeal.

From walk-on, threesome get good and reaction with well-received melody, but should aim at being something more than in the descriptive category of pleasantly pretty. *Gord.*

### THELMA RUBY

**Songs**  
22 Mins.  
Cafe de Paris, London  
Thelma Ruby, a name in West End revue, takes a stab at cabaret in a brief engagement at this No. 1 London nitery where she's virtually a fill-in for the nights when Liberace's out-of-town engagements made his appearance impossible. Her booking was limited to four performances and ended last Saturday 13.  
The best thing that can be said of her performance is that she made a genuine attempt to prep an act with special material, rather than take the easy way out and rely on standards. That it only comes off in small part is a pity for she obviously has talent, style and personality. She'll have to operate a trial and error routine until she strikes the right note.

As it stands, her act has a ragged and untidy look. There's a definite accent on comedy and that, too, frequently misses. The exception is her opener in which she suggests the customers have come on the wrong night, but as compensation for the fact they're missing Liberace, they have more space. That encouraging start, however, is not maintained and most of her other numbers fall below top standards. *Myro.*

### RUTH MCFADDEN

**Songs**  
5 Mins.  
Apollo, N.Y.  
Obviously a beginner, this sepiola warbler has a long road to travel before upping her engagements. Ruth McFadden is a looker, with a nice figure, but needs to get some color and variety in her voice, as well as boning up on mike technique.

Right now, her loud voice at times comes through as a shriek, killing the number. She did "Schoolboy" and "United We Stand" for her rock 'n' roll stint. *Horo.*

### JOE HENDERSON

**Piano**  
14 Mins.  
Empire, Glasgow  
Talented composer of songs in his own right, here's an offbeat act that's okay for nitery, radio and tv dates.

Act is entirely a piano offering, but he tinkles the ivories to solid effect, gaining warm mitting from the audience. Opening number is "The Autumn Concerto," then highlights one of his own tunes, "Flirtation Waltz," which gained international fame when President Eisenhower chose it during convalescence. Winds with a free-and-easy medley under title of "Sing It With Joe," calling on the customers to join in for current pops and traditional favorites.

A smiling friendly type, Henderson gives out with natural let's-enjoy-ourselves personality. *Gord.*

## Night Club Reviews

Continued from page 65

### Bradford Roof, Boston

Me., and drives home free with a nostalgic piece along the line of "If they've got it in Heaven, what a show!" in which he takes off Ben Bernie, Joe Penner, Lionel Barrymore, W. C. Fields, Wallace Beery and Al Jolson, clinching with a boff Jolson medley. Night caught, he worked to strong returns to nab three encores.

Nancy McDonald, slick songstress and local fave, panicks the act with a set of pops delivered in fine muscled style. Blonde looker, nicely costumed in metallic gown, holds ringsiders from walk-on with a rousing "I Could Have Danced All Night," takes the mike for walk-around on "Getting to Know You" direct to ringsiders and segues into a nostalgic bit, "The Two-a-Day," a special material song and chatter offering on the good old days of vaude. She carbons Eva Tanguay and Judy Garland for heavy mitting for bow-ful.

Called back, she does a sock "Dancing in the Dark," following with "Red Red Robin." Clincher is "Carolina in the Morning" with hat and cane. Aud refuses to be satisfied and thrush, who shows strong tv and musical comedy potential, wraps it up with "Love is Sweeping the Country." Soler & Camargo, one of better flamenco dance teams, open the show with dizzying display of picado steps and despalante work. Using five different rhythms and in gorgeous costumes, they keep the act on chair edges. Act, formerly with Jose Greco, gets solid round of salvos. Harry DeAngelis cuts the show with a slick beat, and Versitones please in the dance department. This layout ends Oct. 16, and Jackie Kabane opens the next day. *Gord.*

## VARIETY BILLS

WEEK OF OCTOBER 17

Numeral in connection with bills below indicate opening day of show whether full or split week  
Letter in parenthesis indicates circuit: (I) Independent; (L) Lowy; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

### NEW YORK CITY

**Music Hall (R) 18**  
Rockets  
Corpettes de Ballet  
Roger Roy  
Robby Domenick  
Don Butterfield  
Norman Beatty  
Jack Rothman

**Palace (P) 18**  
Jud Garland  
Alan King  
Pomphrey, Thedy &  
Wazzan Troupe  
Bob Williams  
Jimmy Bros  
G. & F. Szony

**SYDNEY**  
Tivoli (T) 22  
Katherine Dunham  
Co.

**BRISBANE**  
The Majestic (T) 22  
Philly Stanton  
Percy Marmont  
Noel Howlett  
Richard Beynon

**ASTON**  
Hippodrome (I) 15  
Peaches Page  
Scott & Foster  
Podesta Bros.  
Alan James  
Morreca & Dodo  
Joe Ruggles

**BLACKPOOL**  
Palace (I) 15  
David Lister  
Janet Brown  
Bill Washington  
Denise Bros.  
Fred Atkins  
Ronnie Boys  
Mrs. Shuffelwick  
Cox 2

**BIRMINGHAM**  
Hippodrome (M) 15  
Viv Oliver  
Gillian & June  
Harriott  
Sandra Collis  
Saven  
Darban & Wendy  
Peggy Thompson  
Lillian Brent

**BRADFORD**  
Alhambra (M) 15  
Dickie Valentine  
A. & V. Shelley  
Moncombe & Wise  
2 Nadias  
Freddie Harrison  
Muriel & Eddie  
Granger's Puppets

**BRISTOL**  
Hippodrome (M) 15  
P. & F. Page  
Leslie Roberts  
Len Lowe  
Empress (I) 15  
Terry Scott  
Johnston  
Gordon & Colville  
Hobby Brayne  
Peter Dury  
Vernon

**CARDIFF**  
Empire (M) 15  
Eddie Calvert  
Gerry Brereton  
Billy Whittaker  
Ron Lang  
Londoners  
Sylvia Drew  
Vador Bros.  
Mayfairs

**CHELSEA**  
Palace (I) 15  
Ben Jackson  
Jose Holder & Co.  
Peter Dury  
Henri Vaden & Pfr  
CHISWICK  
Empire (M) 15  
Al Martino  
Eddie Arnold  
Hickford & Doyle  
Rex Strange  
Trick Warren  
Giltson Sli

**FINSBURY PARK**  
Empire (M) 15  
Sally & Maudie  
Belle Anthony  
Peter Dury  
Busier Fiddlers  
Rose & Marion  
Michael Austin  
Al Adams  
Betty Co. & Co.

**GLASGOW**  
Empire (M) 15  
Tommy Cooper  
Flack & Cooper  
Renee  
Downey & Dave  
Frank Holder  
John Ventura  
Jack Francios  
Bob Andrews  
LEEDS  
Empire (M) 15  
Sabrina  
Patsy Sylvia

**LONDON**  
No. 1 Fifth Ave  
Bob Downey  
Harold Fonville  
Hotel Ambassador  
Chauncey Gray  
Gani Sarkis  
Quintessence  
Hotel Biltmore  
Russ Morgan  
Emery Deutsch  
Hotel Henry Hudson  
John Bishop

**Hotel Roosevelt**  
Eddie Lane  
Hotel Telf  
Vincent Lopez  
Hotel St. Regis  
Fernanda Montel  
Hotel St. Regis  
Ray Bari, Ore

**LAKEVIEW**  
Nicolette Bernard  
Edward Hepple  
Barbara Wyndon  
Harvey  
Frank Taylor  
Mayne Lynton  
Comond Wenban  
Perry Lloyd  
Nancy Stewart  
Stewart  
Carole Taylor

**LEICESTER**  
Golden Gate 4  
K. Klame Co.  
Demmond Lane  
Larry Grayson  
Barnes & Jean  
Floyd & N'ay  
2. Columbus  
Western Stars  
LIVERPOOL  
Emire (M) 15  
Carroll Lewis  
Mills 2  
Jones  
Mrs. Shuffelwick  
Cox 2

**LIVERPOOL**  
Hippodrome (M) 15  
Petula Clark  
Ronnie Boys  
Jimmy Chithero  
Trio Vedette  
Sandra Collis  
Joy Harris  
Roy Castle  
NEWCASTLE  
Emire (M) 15  
Lonnie Donegan  
De Vere Girls  
Stan Bennett  
Curzon 3  
Mike McKenzie  
Muriel & Eddie  
Griff Kendall  
NORTHAMPTON  
Hippodrome (M) 15  
Lee Lawrence  
Walters Co.  
Rex Strange  
Romaine & Eddie  
Walter Niblo  
Madrigal & Co.  
NOTTINGHAM  
Hippodrome (M) 15  
Ronnie Hilton  
Les & Len Rogers  
L. & Winters  
Kalefros  
Billy Dainty  
Gold & Cordell  
Shan

**PORTSMOUTH**  
Emire (M) 15  
Dave Gray  
Wallis & Beryl  
Johnny Ford  
Mizzi Gray  
Lillian Brown  
Sonny Clair  
Pete Dury  
Reece Sisters  
Michael & Arden  
Ann Buler  
Jack Whiteley's Co.  
PRINCETON  
Hippodrome (M) 15  
Billy Daniels  
Benny Payne  
Dickie Henderson  
Bill Maynard  
Joan Turner  
Sally & Maudie  
King Bros.  
Senor Carlos  
Paulette & Renee  
SHEFFIELD  
Emire (M) 15  
Tommy Cramble Co.  
Maxine Daniels  
Ron Fox  
Eddie Wynne  
Ross & Howitt  
Anthony Stewart  
John Ventura  
McKennas  
SOUTHAMPTON  
Hippodrome (M) 15  
Johnnie Lockwood  
Long Sisters  
Dennis Lawes  
Jean Campbell  
Williams & Moor

### Cabaret Bills

### NEW YORK CITY

**Don Solr**  
Tony & Eddie  
Portia Nelson  
Joe Romanus  
Jimmie Daniels  
Three Flames  
Warner Vaudean  
Blue Angel  
T. C. Jones  
Jill Cory  
John Carter  
Martha Davis  
& Spouse  
Jenny Lyons 3  
Charles  
Anny Kapitany  
Lili  
Baba Ore  
Liber Rakosky  
Bill Yedia  
Dick Maria  
Charles Madrid  
Carlos Ramirez  
Carlos Valadez  
CopaCabana  
Joe & Lesley  
Margaret Whiting  
Wildor Bros.  
Jimmy Bros  
Tony Reynolds

### Hotel Statler

T. & J. Dorsey Ore  
Larkin Quarter  
Frankie Lane  
Cly Reeves  
Edith Platt  
Annabelle Glee Ore  
Panchito Ore  
Viennese Lantern  
Harold Sander  
Sirt  
Ernest Schoen Ore  
Paul Mann  
Village Barn  
Frank Matthews  
Sammy Walsh  
Jack Wallace  
Betty Ann Steele  
Danny Davis Ore  
Larry McMahon  
Plute Pete  
Village Vanguard  
Helen Merrill  
Bill Holt  
Meade Lux Lewis  
C. Macas Trio  
Waldorf-Astoria  
Lisa Kirk  
Emil Coleman Ore  
Micha Borr Ore

### CHICAGO

**"Comics-On-Ice"**  
D. Aschold & Marj  
The Boyers  
Lillian Hene  
Paul Duffield  
George Simpson  
Paul Gibben  
J. K. Miller & D.  
Maxfield  
Virginia Sellers  
Al Dancy Ore  
Boulevard-Dears &  
Boulevard-Dons  
F. Masters Ore  
Constance Moore  
Jimmy Blade Ore  
Errol Garner 3  
Mister Kelly's  
Carol McRae  
Audrey Morris  
Palmer House  
"Hoot" & Marj  
Paul Hartman  
Bill Tabbert

### LOS ANGELES

**Ambassador Hotel**  
Marguerite Piazza  
Chiquita & Johnson  
F. Martin Ore  
Bar of Music  
Sir Elmo  
Felix De Cola  
Jerry Linden Ore  
Billy Gray's Band  
Billy Gray  
Leo Diamond  
Bert Gordon  
Eddie LeRoy  
Scott Twins  
Charles Shannon  
Dodie Drake

### LAS VEGAS

**Desert Inn**  
Guy Lombardo  
Royal Canadians  
Dorpan Bros.  
Paula & Paulette  
Dunes  
Smart Affairs '57  
Riviera Dancers  
Ray Sinatra Ore  
Martha Raye  
Saharun Dncrs  
Cec Davidson  
Sir Lionel Beckles  
Lon Fontaine  
Pete Lind Hayes &  
Carlton Hayes Ore  
El Cortez  
Mary Bert Hughes  
Bobby Fink  
Taify O'Neill  
Cirqueuses  
Sterling Young Ore  
El Rancho Vegas  
Gloria DeHaven  
Pierce DeHaven  
Myron Cohen  
El Rancho Ore  
Renee Macas Dncrs  
Flamingo  
Hills Bros.  
Carol Carter  
Don Kirk  
Marty Menzies  
Flamingoettes  
Marty Menzies  
Cliff Ferre  
Kable Sarge &  
His Sargents  
Golden Nugget  
Hank Penny  
Fue Thompson  
Fred Masters  
Sextette  
New Frontier  
Spicy Stones  
City Slickers

### MIAMI-MIAMI BEACH

**Ball & Chain**  
Charles Ventura Ore  
Billy Bean  
Mouley Alexander  
Edu Note  
Eden Roc  
Dolores Hawkins  
Edna Mae  
Della Wedington  
Mal Malkin Ore  
Charles Royer Ore  
Fontainebleau  
Jerry Lester  
Tony Ryan  
M. & B. Haggitt  
Al Navarro Ore  
Saccas Ore  
Addie's  
Can-Can Girls  
Toni Raye  
Renee  
Denise  
Atome  
Malayan  
Riviera Quintet  
Bimini Mama  
Pierce DeHaven  
Lad Richards Band  
Murray Franklin's  
Hoot & Marj  
Peggy Lloyd  
Murray Franklin  
Cookie Norwood  
Neutulis  
Eleanor Luckey  
Gill Marr  
Edu Note  
Antone & Ina  
Syd Stanley Ore  
Herkie Styles  
Dick Hall  
Freda Calo Ore  
Seville  
Marlon Powers  
Tony Ryan  
Johnny Silvers Ore  
Roy Rambo Ore  
LARRY  
Saxony  
Harmonicaes  
Peter Wood  
Charles & Faye  
Cortes Ore  
Roney Plaza  
Patti Phillips  
Tony Renard  
Serge Valder Ore  
5 O'Clock  
Flash Laine  
Tommy Ratt  
Parlison Ore  
(Continued on page 79)



**Roxy, N. Y.**

"Fall Fantasy" ice show, with Shirley Linde, Manuel Del Toro, Nicky Powers, Ice Roxettes, Roxy Blades; produced by Robert C. Rothafel; choreography and staging, Anolyn Arden; scenery, by Bruno Maire; costumes, Winiford Morton; Roxy Orch under direction of Robert Boucher; "Giant" (WB), reviewed in VARIETY Oct. 10, '56.

With its current picture, "Giant," running three hours and 18 minutes, the Roxy is presenting an abbreviated 20-minute ice show apparently offered to maintain the continuity of the theatre's new stagework policy.

As iceers go, it's a colorful and vigorous production, handsomely costumed, tastefully mounted, and directed with the usual precision-like quality. Since there are only a limited number of things that can be done on skates, the production values are the things that count and Roxy managing director Robert C. Rothafel, who supervised the entire show, has not stinted despite the short running time.

The offering is dubbed "Fall Fantasy" and the motif is the autumn harvest festivals of the American Indian. The troupe is gayly costumed as braves, squaws, medicine men and Indian chiefs. The sound of sliding blades is accompanied by whoops and drum-beating.

As an Indian princess, Shirley Linde making her Roxy debut as the "princess," displays a graceful, nymph-like quality. She is a master of every aspect of figure skating and scores solidly, particularly with her whirling dervish spins. She is ably supported in the individual and ensemble performances by Manuel Del Toro, Nicky Powers, the Ice Roxettes and the Roxy Blades.

The Roxy orch, under the baton of Robert Boucher, lends fine assistance and also impresses with an Irving Berlin overture. Holl.

**L'Olympia, Paris**

Paris, Oct. 11.

Dario Moreno, Andre Verchuren Orch (9), Claude Vega, Marie-Josée Neuville, Angela & Fred Roby, Freddy Harry (4), Olanders (5), Olympia Ballet (16), Jan & Rod; \$1.50 top.

For the Auto Salon the Olympia wisely booked a good all-around show with plenty of provincial pull. At this time the solid boxoffice the house launches singer Dario Moreno as the top of the bill. Rotund singer has a big voice but as yet lacks the savvy and weight for the prime spot. He is further reviewed under New Acts, as are second stringer Marie-Josée Neuville, a pigtailed youngster who has gained stature on her offbeat chanting, and the uncanny mime act of Claude Vega, who elevates his turn above ordinary mimicking to rare special mention.

Olympia Ballet (16) starts things off with a dance about Chicago, invoking a lot of old tunes and the inevitable Charleston. Group is now a staple house troupe and displays enough color and movement to act as a good package to the house acts. Some what too niteryish in dance routines, with the inevitable wiggles and erotic patterns, it could stand a clearer and more energetic idiom. But choreographer Paul Steffens does give his three numbers a stage-filling setup and they are an okay addition to the house formula.

Andre Verchuren orch (9) features the downtown street instrument so popular in France, the nearest to the U. S. hillbilly pop style, the accordion. Swirling polkas and jaxots (the dance where Apache types put hands on partner's buttocks) and a svelte handling of the squeezebox by Verchuren make this a good entry in a time of out-of-town influx, and it is pleasing to the hep set too.

Olanders (5) are a group of bounding kids whose exuberance and know-how make this one of the most rewarding gymnastic acts on the boards. Four boys and a girl, belt their acrobatic way through an excellent tumbling session worth mits and U. S. bookings.

Freddy Harry (4) are two couples doing some okay balancing within offbeat bit via the femmes holding up a platform with guy ropes around their necks and the men shinnying up and balancing atop. This makes for a good opener.

Jan & Rod are a bemustached guitar duo who do a rapid songalot that proves good listening on choice and some good production aspects. Still mainly for the Gallic paths, this new act may well develop into a clever song number.

Angela & Fred Roby are a combo ventrilo-terp-act with emphasis on the smart voice-throwing. First up is the male with a hand manipu-

lated duck whose pestiferous clowning and voicing make for a fine beginning. Then Angela does a good tear bit as partner takes pieces of her attire to make an enter dummy who sings and carries on while he drinks, smokes and plays a harmonica. This is a first-rate act and worth important state-side attention. Show winds Oct. 25 when it is replaced by the Chinese Circus of Peking now in London. Mosk.

**Apollo, N. Y.**

Frank Cully, The Pearls (5), Ruth McFadden, The Velours (5), Titus Turner, The Channels (5), Robert & Johnnie, The Deils (5), The Flamingos (4), The Solitaires (5), Buster Cooper Band (12); "Yankee Pasha" (U1);

The Apollo's all rock 'n' roll bill this week of 10 acts, nine of which are vocal groups, shapes up as monotonous fare, with virtually no change of pace and no standout stint.

Working against the possibility of any one group capturing the limelight and registering strongly is the sameness in the rhythm & blues tunes and their stylized delivery. As if vying with each other for attention, some of the acts take up suggestive gyrations, bumping and grinding to the yelps of the Harlem teenagers who crowded the theatre at show caught on Columbus Day.

Saxophonist Frank Cully, coming out first and playing two numbers, sets the tone for the proceedings, gyrating, running into the orchestra, and doing other stunts while playing hot licks on his instrument. For the Harlem house, his act is a crowd pleaser, though of limited appeal.

The better of the all-Negro acts includes vocalist Titus Turner, slotted fifth and taking over the emcee chores after his appearance. Turner has a nice voice and a seasoned delivery, although he seems somewhat out of his element as m.c. Also okay are the Channels, in the fifth spot, and the last three acts consisting of the Della (5), the Flamingos (4) and the Solitaires (5). These go through their r&r pace, his act is a crowd pleaser, though of limited appeal.

On the weak side are the Pearls (5), warbler Ruth McFadden (reviewed under New Acts), The Velours (5), and Robert & Johnnie, who need better arrangements for their guitar-accomp singing. Beginning Friday (19), Columbia's "Rock Around the Clock" will be the feature film attraction, capping the house's stage bill in the r&r idiom. Horo.

**Empire, Glasgow**

Glasgow, Oct. 9.

David Hughes (Ronnie Loughhead at piano), 4 Jones Boys, Tanner Sisters (2), Marie Benson, Church, Ossie Morris, Ray Alan, Anton & Janetta, Bobby Douds Orch.

David Hughes, dark and handsome singer, offers strong and attractive songalot at top of this disk-singer-dominated layout, presented by Bernard Delfont. Although still under 30, Hughes has garnered lotsa experience in recent years, and puts over a polished, accomplished singing act that relies on no gimmicks. He scores with his record hit, "The Fountains of Rome," and gives out with some welcome philosophizing as prelude to "There But for the Grace of God Go I."

Ronnie Loughhead, Australian pianist, backs him effectively.

The Four Jones Boys are one of the liveliest and most entertaining English vocal groups seen hereabouts, and belt over pops with zip. Garbed in smart gray suits with maroon ties, they range through "Mountain Greenery" to the oldie "Phil The Fluter's Ball" and win yocks with "Such a Night It Was!"

More songs from the two Tanner Sisters, who pay tribute in a melody to composer. Tolchard Evans. They are up to the minute with a rock 'n' roll medley, "A throw in the Auld Lang Sye." "A Gordon For Me" for local flavoring. Pair have vivacity and punch.

Marie Benson is another singer with a comedy flair (see New Acts). Ossie Morris tickles the risibilities with some earthy Welsh humor and could be a good character comedian if he chose. Joe Church, who links the acts as comedy emcee, strikes a happy touch with his own turn, marking the customers up accordingly for their laff reaction and clicking with self-praise humor.

Ray Alan, young vent, uses a "pigeony" and "a Tarrot" for dumplings in promising offering. Stylized dancing from mixed twosome Anton & Janetta, who illustrate, in terping the various nationalities and ages handing over a pass to a f.m.e. Showpacking by the Bobby Douds orch.

**Prince of Wales, London**

London, Oct. 9.

Billy Daniels (with Benny Payne), Dickie Henderson, Bill Maynard, Joan Turner (with Alan Crooks), Arthur Worsley, King Bros. (3), Senor Carlos, Vivian & Tassi, Paulette & Renee, Harold Collins Resident Orch.

As the climax of his sixmonth tour, Billy Daniels plays a return West End vaude date. While apparently there's quite a difference between London Palladium audiences and the patronage attracted to the Prince of Wales, there's not much variation in the quality of their enthusiasm. It is largely a difference in degree.

Daniels is primarily a showman and it's in this capacity he achieves his greatest success. He knows how to win and hold an audience, with every gesture based on years of experience. His performance is noteworthy for its high spirits, with the clicking fingers and the high kicks to accentuate the rhythmic influences which predominate. At the same time, he's also an expert hand in delivering more restrained numbers and this becomes evident in his interpretation of "Autumn Leaves" and "My Yiddish Mamma." That Old Black Magic" is, naturally, retained for his final curtain, but the vocal style that linked him to that number is apparent in several of his earlier offerings, particularly in his opening "Blackbirds." Benny Payne, who has long since become an integral part of the act, takes care of the ivories with a lively flourish.

Dickie Henderson, a versatile performer who has played in vaude, musicals and legit, takes over an emcee chore with considerable aplomb. His smooth flow of patter is a positive asset and his intros are made with obvious sincerity. His solo comedy spot, however, is of mixed quality; he gets the laughs as a raconteur, but strains for effect as an impressionist.

Bill Maynard chooses to defy the elementary laws of showmanship by suggesting he's a failure, and that's treating the audience on a dangerous ground. Although he, too, has an uphill tussle with the audience, his comedy patter mainly succeeds in evoking the right reaction. His main assets are impeccable timing and a polished delivery.

Johan Turner is a vocalist with a wide range which comfortably extends from comedy impressions to light opera. She has plenty of potential talent but fails to harness it in a way which would achieve the maximum impact.

Arthur Worsley, recently back from a U.S. tour, rapidly achieving a reputation as one of Britain's most polished vents. Over the past years he's perfected his act and now all the dialog—and pretty intricate it is too—is credited to his dummy. There's not a sign of lip movement and the performance can hardly be faulted in any way.

The King Brothers, a youthful vocal trio who are self-accompanied on piano, guitar and bass, recently had their first West End break at the Palladium and now are negotiating a longer term under Bernard Delfont's auspices. The American influence is clearly evident in their vocal style; it's as if they'd adapted the current U.S. idiom to suit British tastes. They have ample confidence and a great deal of enthusiasm which should help them on their way.

Senor Carlos, back after an absence of some years, has basically the same act with few variations. The good with which he makes animals out of balloons never fails to amaze London audiences. Vivian and Tassi, who took over the opening spot, are a slick pair of jugglers and Paulette & Renee show style and grace in their trampolene acrobatics. The bill is in for a fortnight, running through to Oct. 20. Entire presentation is adroitly backed by Harold Collins, the resident pit orch. Myro.

**Odeon, Toronto**

Toronto, Oct. 8.

Dorothy Lamour, The 4 Lads, Danny Crystal, Fenis Ferroni Duo, Joseph Nele Orch (12); "Who Done It?" (Rank).

World Series radio and tv cut in seriously on afternoon attendance for the four-day stage session at this house, where similar stints are to be presented periodically in future. What the entire bill needs is stronger film fare. However, it's the costarring names of the Four Lads and Dorothy Lamour that are the mercurial lure.

With Joe Nele's band, in crimson jackets, onstage and Danny Crystal handling the emcee chores, the Fenis Ferroni Duo open with an "arabesque" waltz with lots of lifts and turns. They operate in a class manner and garners lots of applause,

particularly on swiftness of the hands.

Dorothy Lamour was awaited avidly after her year's absence from here, with the songstress very sexy and glamorous in blue evening gown. Vivacious lady had a bad cold but mike, concealed on her person, obviated any general audience knowledge, whole ordeal proving that Miss Lamour is a great trouper who was giving a splendid performance. Most of her songs were those she is identified with, the fans breaking in for terrific applause. Opens with "Exactly Like You," "This Can't Be Love" and "Dreamer with a Penny." From her films she sings "Tangerine," "An Apple for the Teacher," "Moonlight and Shadows," "Personality."

She has her own musical conductor, Sal Mineo, at the grand and, during one of her changes, he plays the main theme of "Concerto" which he composed and performed a year ago with the Buffalo Symphony. This is out of the ordinary in a vaude bill but is well received. Miss Lamour wraps everything up very neatly with her "Piano Roll Blues" and "Little Grass Shack."

It's a tumultuous welcome also for the Four Lads with hometowners belting out their resonant "Down by the Riverside" for plenty of finger-snapping. From then on in, it's a generous offering of songs for which they're trademarked such as "Standing on the Corner," "Moments to Remember," "In My Arms," "I Don't Want to Walk Without You," "Roger Young," "Fubilee," "No, Not Much," and "House with Love in It." They also sock over a medley of Frank Loesser numbers in tribute to the composer.

Danny Crystal, who has been around here before as emcee and has quite a local following, proves to be a very funny fellow on the ad libs and with rapid-fire delivery. His impressions of stage personalities are over nicely, and ditto his imitations of musical instruments. McStay.

**Pavilion, Glasgow**

Glasgow, Oct. 10.

Lex McLean, with Glen Daly, Jimmy Carr & Ronnie; Margo Henderson & Sam Kemp, The Southlanders (4), Barry Sisters (3), Nick & Pat Lundon, Lockhart Bros. (2), Moxon Girls (8).

Lex McLean, comedian with strong local flavoring, heads this layout, and wins consistent yocks from stubholders attuned to Auld Lang Syne vaude fodder. McLean is an offbeat comedian with rambling style and a quaint, lazy method of gabbing. He scores in sketches, some of which need stronger tags, but should guard against addressing himself too much to the customer.

In comedy sketches he's assisted by a team of stooges, led by Glen Daly, Jimmy Carr and femme foil Ronnie Carr.

Margo Henderson, with partner Sam Kemp, is a personality on the so-so support bill. She has fresh, attractive approach singing songs at piano, while partner Sam has instrumental gimmick in playing pop tunes on bagpipes.

The Southlanders, a Jamaican foursome, offer well-rouined songalot and win palming for lively rendition of "Wedding of a Lucky Black Cat." The three Barry Sisters are pretty and attractive in the song department. Nick & Pat Lundon are the terping duo, blonde gal of this twosome showing instrumental act in the n.s.g. category. Eight Moxon Girls for the line. Gord.

**So. America**

Continued from page 63

Steinman's "Skating Vanities." In South America for more than a year, Steinman has made several repeat stands and grosses are still holding up. Show is slated to go into Latin-American situations on its way back to the States.

The smaller outfits that have toured that continent during the past few years have found the going difficult in many towns. However, with the large shows, spectacularly advertised, response has been excellent.

In the booking of names, the South American niteries have been able to get a better break from European agencies, and some of the big shows from Europe such as the "Folies Bergere" have hit jackpot box in some towns. As situation is now developing, the American layouts are along the style that have made good in arenas and it's indicated that the water, ice, and skating layouts are the best bets for that part of the world as far as American producers are concerned.

**WMA's Branson to Miami And Cuba on Cafe Sell**

Sam Branson, head of the William Morris Agency cafe dept. in New York, left last week for a trip to Havana and Miami Beach in a bid to make a further dent on niteries bookings in those towns. Miami Beach hotels are now engaged in filling out their regular winter schedules, while cafe bookings in the Cuban capital are on the upbeat.

An indication of the type of talent the Cuban cafes will go for is in the booking of Lena Horne at the Montmartre, March 1. All spots are in the market for top names hoping to lure much of the Miami Beach trade with a combination of names and casino activity a la Las Vegas.

**Upbeat the Offbeat**

Continued from page 63

the top level of performers. At the same time, the less expensive acts frequently fail to pull in enough trade to justify their salaries. Consequently, ideas have reached the premium stages.

One of the developments being watched particularly is the cabaret of the type of the Downstairs Room, N. Y., with a book show which features only four performers. It's an off-Broadway principle applied to the niterie belt, and it's likely that more rooms of this kind will be premed.

Another type of cafe that seems to be getting a lot of play is the language bistro. In the uptown N. Y. area, the Viennese and Hungarian spots are doing exceedingly well. The Viennese Lantern frequently does turnaway business, and the Chardas hits some important grosses. The various Spanish and Yiddish niteries on the lower east side are fixtures on the entertainment scene.

Experimentation is regarded as a healthy development in the trade. The new ideas give wide opportunities to a completely different type of performer, attract new audiences to niteries and at the same time develop a pattern of lower-cost operation that permits survival.

**Fontainebleau Hires**

Continued from page 63

(Clear his tv shows), Phil Silvers, Anna Maria Alberghetti, Lena Horne, Doris Day and inevitably, Sammy Davis Jr.

**Americana Lineup**

Thus far the Americana has admitted to pacting of Xavier Cugat with Abbe Lane for three weeks beginning Christmas; Marguerite Piazza, Red Buttons, Gloria DeHaven, Lilo, Lillian Roth—on paper not as strong a group of contenders as the Fontainebleau will come up with or the list End Rock already has set: Harry Belafonte, Jack Carter and Georgia Gibbs, Nat (King) Cole, Joe E. Lewis and Roberta Sherwood, Johnnie Ray and Milton Berle. The Sans Souci is heavy on comics, many on returns during season: Myron Cohen, Phil Foster, Jackie Miles, Morey Amsterdam, Billy Gray, the Redcaps, among others.

Rest of the hotel-cafes, all in the "smaller room" league, are still in the deciding stage. The Lucerne is going in for low-budget shows (\$3,000 per, which may include a line). Empress Hotel has set Mickey Katz for two dates and Diosa Costello. Saxony tees off Christmas week with modest-slay layout package of Ruth Wallis, Frankie Scott and Malagon Sisters. Nautilus is mixing comics, Gene Baylos, et al., and thrushes on one-week deals. Seville Hotel will round out the circuit on oceanfront locations although there'll be over a score of hostels featuring one-night stands for acts in the area. It's a run that can keep them occupied for several weeks.

The Beachcomber, changing its name to Cotton Club, will have Cab Calloway as header-upper of a big Benny Davis production-revue; Latin Quarter will again present Lou Walters' lavish production and international compote of acts with an occasional top name; the Vagabonds will add solid acts, a la Betty Reilly, to buttress antics in their own club on the mainland. Ciro's and Copa City are still in doubt with not much chance of coming into the name competition, if and when they reopen.

## Shows on Broadway

## Too Late the Phalarope

There were enough long, sleek, imported limousines with chauffeurs parked near the theatre opening night to support the illusion that a carriage trade still exists. And this offering is for them. It evokes enough amusement to qualify as adequate filler between dining and clubbing. It contains no original idea, only superficial funnyness which never rise to the stature of wisecrack and hardly rate as genuine wit. This is the rabbit-earred banter of Mayfair stereotypes, the 1956 rewrite of the silly '30s upper class.

It is sheer courtesy to describe the proceedings as a "plot" but for purposes of identification the title will suffice for the record. *An Affair of the Heart* (Continued on page 72).

Pressagent Howard Newman is working as Ben Washer's associate on "Girls of Summer" and "Candidate."

Laughton has made cuts at the end of the Salvation Army scene and in the final act and set the play in two long acts with but a single intermission. Donald Oenlager's sparse sets are nicely stylized and striking. Steam blows up

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(Continued on page 14)

## Whatever Became of Chi's Big B.O.?

### 'Boy', 'Witness' Pinpoint the Eclipse

Evidence continues to mount on the decline of Chicago as a legit stand. The second-largest U.S. city, long a valued booking for extended runs for touring Broadway shows, has tapered off in the last couple of seasons to just another key spot.

Three recent openings, one a major-star vaude offering, pinpoint the sad state of the Windy City stage. They confirm a recent VARIETY story about road conditions, specifically noting the decline of Chicago and the rise of the San Francisco-Los Angeles combination.

The touring "Boy Friend," going into Chicago's Blackstone Theatre following bohemian engagements in the Coast cities and with the rep of a smash Broadway run, opened to a measly \$16,000 advance, with a capacity gross potential of nearly \$40,600 a week. Moreover, despite a tumultuously enthusiastic opening and unanimous rave reviews, followed by an ingenious extra-space ad campaign, the musical has been grossing barely enough to break even.

"Witness for the Prosecution," also following bullish Coast stands and with a Broadway rep, pulled another crop of critical huzzahs, but has similarly failed to catch on at the b.o. Instead of the expected long and successful engagement at the Harris Theatre, it is set to fold next Saturday (20) after a mere four weeks, ending its tour.

Danny Kave, who should be a tremendous draw, opened recently at Chi's top legit house, the Shubert, to a reported \$28,000 advance for an announced three-week engagement, against a potential weekly gross capacity of about \$60,000. The comedian-singer has pulled hefty biz in the five weeks to date, but hasn't gone clean and is exiting next Saturday after only three weeks' extension.

#### 'Boy' Tries Weekend Switch

Chicago, Oct. 16. As an experiment, producers Cy Feuer & Ernest H. Martin have revamped the weekend schedule of the "Boy Friend" at the Blackstone, tacking on a ninth performance with the addition of a Sunday matinee. Move was prompted by the fact that Chicago has become a notorious weekend town with turnaway business Saturdays and Sundays, while weeknights, especially Mondays and Thursdays, are generally slow.

Starting Oct. 27, the traditional 2:30 Saturday matinee will be dropped and replaced by a performance starting at 6 p.m. There'll be a second Saturday night show at 9:15, with the company serving the cast dinner backstage between curtains.

Sundays there will be a 3 p.m. matinee, and the "Commuters' Special" continues in the evening with its 7 o'clock curtain. If either the early Saturday night or the Sunday midday performances catches on at the boxoffice, the Monday night stint probably will be dropped. Cast members get an additional eighth of their weekly salaries for the extra show.

## BOLTON IS CRUX PREX; MCCLAIN NAMED VEEP

Whitney Bolton, of the Morning Telegraph, has moved up from veepee to president of the N. Y. Drama Critics Circle. He succeeds Walter F. Kerr, of the Herald Tribune, who held the post for the past two years.

John McClain, of the Journal-American, takes over as vice-president, and according to custom should advance to the prexy spot after Bolton has served two terms. Tom Wenning, of Newsweek mag, and George Freedley, curator of the theatre collection at the N. Y. Public Library, remain as respective treasurer and secretary.

The election was held yesterday (Tues.) at the organization's annual fall meet. Tom Donnelly, who's been reviewing for the World-Telegram & Sun since the recent resignation of William Hawkins, sat in at the session, but wasn't admitted as a member, since he's not yet been officially appointed W-T-S critic.

## Alan Hewitt Into 'Wind,' Succeeds Tony Randall

Alan Hewitt goes in to the original company of "Inherit the Wind" next Monday night (22), taking over the role of E. K. Hornbeck, prototype of the late H. L. Menken. He succeeds Tony Randall, who originated the part.

The Herman Shumlin production of the Jerome Lawrence-Robert E. Lee drama based on the Scopes "monkey" trial of the 1920s, stars Paul Muni. It is in its 66th week at the National Theatre, N. Y. A touring edition starring Melvyn Douglas is playing this week at the Hartman Theatre, Columbus.

## Asking \$2,100,000

### For St. James N.Y.

The Shuberts are reportedly asking \$2,100,000 for the St. James Theatre, N. Y., one of the houses they are required to dispose of under the terms of the consent agreement with the Government. They're understood to have turned down bids as high as \$1,700,000.

Information in realty circles is that the \$2,100,000 asking price includes a \$500,000 down payment and the balance subject to a 15-year mortgage.

The theatre is a 1,615-seater, with an unusually large upstairs and therefore relatively limited capacity (and gross potential) on the lower floor. However, it's assumed the house could be altered to increase the seating, particularly downstairs.

"Pajama Game" is current at the spot, with "Li'l Abner" due to replace it Nov. 15.

## HEBREW ACTORS FORM OWN THEATRE OUTFIT

The Hebrew Actors Union is continuing to work both sides of the fence in promoting employment for its members. In recent years, the union has been attempting to offset dwindling Yiddish legit activity by utilizing its funds to hypo production. This season the union is actually presenting a new theatre group, the Yiddish Dramatic Players.

The YDP will operate on week-ends only, starting next Friday (19). The initial presentation will be "Father and Son," a Jewish folk play by F. Bimke, staged by the author. The outfit will function at the Labor Theatre Temple on the lower eastside. Performances will be given Friday, Saturday and Sunday evenings, with a matinee on Sunday.

The cast includes Ben Bonus, Mina Born, Max and Rose Bozik, Gustav Berger, Jacob Mostel and Israel Mandel.

## Want 'Lady' Tickets?

### Move to Flint, Mich.

Flint, Mich., Oct. 16. The longest wait round is apparently the shortest way home for snagging those hard-to-get tickets for "My Fair Lady." The duets may be virtually unobtainable on the Broadway home grounds, but 100 alert local residents copped an allotment.

There's a wrinkle involved, natch. "Lady" was included in a Flint-to-New York showplane package sponsored by local radio station WFDF, in cooperation with Capitol Airlines. The excursion, which took place last week, was the second under the WFDF banner. The first was last January.

The initial announcement of the current legit-catching trip was made Sept. 1 and was sold out within 10 days. The venture was promoted entirely through the station, principally on the "Morning Merry-Go-Round" disk jockey show, featuring Bud Haggart. The project was heavily over-subscribed, with plane seats limited to 100.

Besides "Lady," the tour also included visits to "Most Happy Fella," "My Wonderful," and "Inherit the Wind."

## Set 'Survival' on Coast; Eying B'way for Later

Hollywood, Oct. 16. "Survival," Alexander Ramati play said to be based on his own experiences during the Nazi occupation of Poland, will be produced at the Ivar Theatre here next month prior to a projected Broadway production. Script won the Canadian Jewish Drama Guild's annual award and premiered in Montreal, where it was classed as a "counterpoint" to the current "Diary of Anne Frank."

Play has been optioned by Hans Krels for London.

## See New Ticket Setup in Philly

Philadelphia, Oct. 16. Newspaper ticket exposes and the break between William Goldman and Lawrence Shubert Lawrence, former partners in the Erlanger Theatre, may bring a clean-up of the local duet distribution setup.

First indication of that came last week when certain brokers failed to receive tickets for "Li'l Abner," which relights the Erlanger Theatre next Tuesday (23). Goldman, who is operator of the house, stated that speculators hoping to get rich on shows playing here would be "out in the cold."

The independent film exhibitor refused to come out point blank and say so, but reports were that he was heading for a showdown with the Shuberts over bookings into the Erlanger. "I got 'Li'l Abner' by default," he declared. "There were no other theatres available for it in Philly. So far this season every other show has been booked into a Shubert house. Whom do they think they are kidding?" It was Goldman who several years ago won a \$2,750,000 verdict in an anti-trust suit against the Hollywood majors.

Speculation has been plentiful here about Goldman's probable action since ending his partnership with Lawrence Shubert Lawrence in the operation of the Erlanger. Lawrence is manager of the Forrest Theatre and general manager for the Shubert interests here.

The Erlanger's "no preferential" ticket policy was brought on by the uproar that attended the recent run of "Auntie Mame," at the Forrest. "I don't intend to have people extorted for sums like \$25 a ticket for our shows," Goldman said.

"My purpose is to convince the public that it should support theatre. One way to do so is to make as many tickets as possible available. When the tickets are sold it will be on a first-come, first-served policy. No more of that arriving at the boxoffice to learn there is nothing left up to the 18th row."

Goldman says that mail orders will be treated in the order in which they are received. He doesn't rule out the possibility that legitimate agencies may be given allotments. "But you can be sure they will only go to the ones whose prices are fair."

Newspaper reports revealed that the Goldlawr Corp. had received \$1,300 in rebates from two agencies for tickets during the run last Spring of "My Fair Lady." "It may sound naive after all my years as a showman, but I never knew about that until I saw the accounting," Goldman declared.

## 'Plaintiff' O.K. in London; Too Light for B'way

London, Oct. 16. "Plaintiff in a Pretty Hat," a comedy by Hugh and Margaret Williams, opened last Friday (12) at the Duchess Theatre. It's presented by E. P. Clift and Anna Deere Wiman, who are already partnered in the London production of "Reluctant Debutante." A lightweight piece, "Plaintiff" may catch on here, but is too slight for the U.S.

Williams stars with Andree Melly, Richard Johnson, Enoch Evans and Susan Caine. The play is staged by Jack Minster, who is produced by Hutchinson Scott.

## Adaptations of Other Writing Media A Still-Growing Trend in Legit

### Hot 'Time for Sergeants' At Josefstadt in Vienna

Vienna, Oct. 9. The Josefstadt Theatre here, which features German-language performances of U. S. plays, has landed another winner in "No Time for Sergeants." The Ira Levin-Mae Hyman comedy was translated by the late Oscar Karlweis, who handled the same chore on last year's click production of "Teahouse of the August Moon."

"Sergeants" which premed here recently, was directed by Fritz Schulz, with Heinz Conrads starred in the lead role, which Karlweis intended for himself. Franz Messner and Fritz Imhoff are featured, while other credits include sets, Gustav Manker; costumes, Inge Fiedler; lighting, Franz Pribil; technical details, Karl Dworsky, and music, Gustav Zelibor.

## TV Hypothes 'Night' To Sellout Pace

Tv plugs are continuing to mean big boxoffice for legit. Weekly video appearances of Edward G. Robinson on "The \$64,000 Challenge" and the recent spotting of a scene from his current Broadway starring vehicle, "Middle of the Night," on the Ed Sullivan series are regarded as the principal factors in pushing 'he play to virtual sellout status last week.

Robinson, returned to legit in the Paddy Chayefsky drama, made his first appearance on "Challenge" last Sept. 23, matching his art savvy against actor Vincent Price. That same night he appeared in the scene presented on the Sullivan stanza. There were also other incidental video appearances and plugs. Since then business for the play has climbed steadily.

The Walter Fried production, which laid off for the summer, resumed operation Aug. 27, with grosses for the next four weeks, ranging from \$20,000-\$28,500. The following week after the tv plugs, the show reversed a general downbeat business pattern by jumping \$7,600 over the previous stanza for a \$36,100 gross. Business climbed again the following frame and last week went over \$39,100.

## UNCERTAIN STATUS OF 2 FOR LONDON 'FANNY'

London, Oct. 16. Janet Pavek, who was understudy for the title role in the current Broadway production of "Fanny," has arrived here to play the lead in the British edition of the tuner, which is due to open Nov. 15 at the Drury Lane. Kevin Scott has also arrived from New York to play Marius.

Joshua Logan, s'ager and co-producer of the Broadway edition, said here last week that the Drury Lane production would be substantially different. The entire show was being re-choreographed, and Vakhevitch has re-designed the decor.

There will only be minimum changes in the book and alterations in the lyrics are considered unlikely, Logan added. Composer-lyricist Harold Rome will be here long enough before the Drury Lane opening to make any changes necessary.

As already announced, star male roles of Panisse and Cesar are being filled by Robert Morley and Ian Wallace. The rest of the cast will be of local origin.

Logan revealed that Marcel Pagnol, on whose trilogy the musical is based, had declined to see the show on Broadway because a fortune teller had warned him against an Atlantic crossing. However, the novelist-playwright has promised to come from France to London for the opening.

(A report in New York last week that Miss Pavek and Scott had been refused an entry permit by the British Ministry of Labor, acting on a recommendation of the British Equities, has not been confirmed. Ed.)

Legit, culling from itself and practically every other scripting media, is on an unparalleled adaptation kick. Concurrently the production of original plays and musicals has dwindled.

The adaptation boom has been building steadily for years, but is bigger than ever. Standout rewrites of recent years have included such powerhouse Broadway entries as "Life, Wit & Father," the Rodgers-Hammerstein's "Oklahoma," "Carousel" and "South Pacific" trio, "Mister Roberts," "Teahouse of the August Moon" and numerous others. Of 19 shows current on Broadway, 10 fall into the reread category.

This increasing swingover to outside originations has been attributed to several factors. The soaring cost of production and the hit-or-miss nature of the business is believed to bear heavily on an apparent producer inclination to shy away from unknown works in favor of betting on properties that have shown strength in some prior outing.

A dearth of new top-calibre playwrights has also been blamed for the falloff in original legit product. Regarding this angle, numerous writers have been breaking into the playwrighting field via tv where the huge demand for material makes script peddling easier. Some of them have branched out into legit with properties originally

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## Anouilh Ripsnorter Hits French Society Head-On; Pans Greet 'Pauve Bitos'

By GENE MOSKOWITZ

Paris, Oct. 16. Jean Anouilh regarded by many Frenchmen as the country's greatest living dramatist has come-cropped with his latest play, "Pauve Bitos" at the Theatre Montparnasse-Gaston Baty. Full of bitterness at modern and revolutionary France, he has succeeded in antagonizing left and right, public and critics with a display of generalized peevishness against his fellow mortals.

Play is in the form of a dinner party organized by the prosperous element of a small town for a returned native son, previously the town lackey and butt but now a public prosecutor who has unsparingly singled out citizens who committed crimes during World War II. The rich have arranged the dinner to humiliate the man and bend him to their will, as in the old days when, though the intellectual leader of his school, he rated as a social inferior.

Though play is talky and sacrifices characterization for types and ideas, it still has some excellent theatrical shafts and many brilliant bits. It falters because of Anouilh's anger against French society. Critics unanimously panned him, all suggesting that from great talent Anouilh has fallen into the trap of false genius. The second act which takes place during the French Revolution was also singled out for wrath in its depiction of many of the revolutionary heroes.

The dinner to trap Bitos is one to which the guests are asked to come as some revolutionary personage. All come with only their faces made up for it, but Bitos arrives fully disguised as the prim, dedicated Robespierre. His life is paralleled to that of Robespierre, and at a mock attempt at assassination he faints and becomes the real Robespierre to make up the second act. Then it comes back to the present as his hosts get him drunk and work on him to win him over and then laugh at him. Warned by a sympathetic girl, whom he wants to marry and who does not want him, he goes off threatening to get them all and her first. There is no sympathy (or hope) for any of these characters.

In passing Anouilh jibes at the French army for being replete with generals quick to sign decrees to deal justice, retrospectively. He says state-subsidized actors are ready to die for art but this does not imply talent. Poets should be exterminated, and journalists thrashed at birth, the so-called ruling 200 families of France are mythical. (Continued on page 72)



## Shows Abroad

Die Letzte Station  
(The Last Station)

Berlin, Sept. 25.

Berlin Cultural Festival presentation of drama in two acts, by Erich Maria Remarque. Stage, Hans Hoyer. Kurt Meisel, Harry Meyan. Staged by Paul Verhoeven; setting, Fritz Maurischat. At Renaissance Theatre, Berlin, Sept. 22, '36. \$15 top.

Anna Walter.....Heldemarie Hatheyer  
Ross.....Kurt Meisel  
Grete.....Edith Hancke  
Corporal.....Harry Meyan  
SS Men.....Lutz Moik, Reinhard Koldheoff  
Koch.....Manfred Inger  
Frau Koerner.....Ilse Trautschold  
Russian Soldiers.....Peter Schiff  
Otto Czarski, Georg Pinagel,  
Serge Knud, Gert Wolfrum  
Frau Rode's Voice.....Dore Klesow

"The Last Station," novelist Erich Maria Remarque's first play, has been given its initial production as a feature of the Berlin Cultural Festival. The author, an emigre, whose works were banned by the Nazis, returned to the theatre, and with the cast and director, received an ovation, including 30 curtain calls, at the final curtain.

The drama, originally titled "Berlin, 1945," is an obvious hit, likely to be one of the top commercial prospects for other German cities as well as for adaptation in the U. S. and elsewhere, and probably a bet for pictures. It seems strong enough to overcome the resistance of the nationalistic segment of the public that will dislike its attack on militarism and wish to forget the brutalities of the Nazi regime.

The single-setter is located in the living room of a house in Berlin in the dying days of the Third Reich. The plot involves an escaped concentration camp prisoner who takes refuge in the home of a German army officer's wife. A woman with a dubious political past, she is at first reluctant to risk sheltering him, but presently gives him one of her husband's uniforms for disguise.

When a detail of Storm Troopers arrive in search of the fugitive, she pretends he's her brother-in-law. Later, when the Russians have occupied the city, a soldier of Red soldiers appears, as does one of the SS men now disguised as a civilian and trying to escape capture. At the finale, the SS man is killed but the concentration camp fugitive is released by the Russians.

The first act is powerful enough to offset the somewhat melodramatic second, and the suspense holds throughout. Among the various juicy roles, the housefrau is skillfully and affectingly portrayed by Heldemarie Hatheyer. The escaped prisoner is vividly played by Kurt Meisel, and Harry Meisel is suitably intense as the intelligent but unscrupulous SS corporal who is finally slain by the Red soldiers.

There are other commendable performances by Edith Hancke as a garrulous maid, Manfred Inger as a Jewish fugitive who leaps to his death out a window to escape the Storm Troopers, and Reinhard Koldheoff and Lutz Moik as SS men. Possibly because their roles have less authenticity or sympathetic identification for West Berlin audiences, the Russian soldiers seem not too convincing.

Paul Verhoeven's positive staging and Fritz Maurischat's realistic interior setting are strong assets. All in all, "Last Station" is the most enthralling and exciting drama to be seen on the West German stage in the last 11 years.

Hans.

## Sorcerer's Apprentice

London, Oct. 9.

Rok Productions' presentation of a drama in three acts (six scenes) by Charles Fenn. Fenn, Harry Meyan, Silvia Herklotz and Lloyd Lambie. Staged by Paul Verhoeven. Decor by Jefferson Strong. At The London Theatre, London, Oct. 2, '36; \$15 top.

Brian Worth  
Enoch Appleby  
Doris Muratti  
Kath Ammore  
Mike Muratti  
Mr. Wong

This Club Theatre production of "The Sorcerer's Apprentice" does very little justice to Charles Fenn's play, but even the obvious weaknesses cannot disguise the fact that there is some substantial merit in it. On its present showing it would hardly justify a West End transfer, but could make the move if there was a complete change of cast and a general improvement in the standard of presentation.

The criticism, in the main, must be levelled at the production, although the play itself cannot escape completely. This, too, needs some tightening up, if not a more general overhaul. The intrinsic idea, however, is good enough to justify such a course, particularly as so much care has been taken with characterization. More so,

indeed, then is generally the case in mellers of this type.

The action is set in Hong Kong and this should lend atmosphere to the story of a writer who seduces his friend's wife and then tricks her into killing herself. The method employed in the actual killing lacks surprise in view of earlier incident, but there is a taut final act in which a shy Chinese detective extracts a full confession. The third act has a redeeming quality which is not matched by earlier acts.

Apart from Michael Peake's acute playing of the detective, the acting is of only moderate quality. Silvia Herklotz, who impressed in an earlier appearance at this theatre, appears quite unable to come to grips with her dramatic role. Brian Worth and Lloyd Lambie are adequate as the writer and husband, and Gwenda Wilson shows a nice personality as a friend. Sally Lewis put some harm into her part as a Chinese maid. Myro.

## A View From the Bridge

London, Oct. 12.

New Watergate Theatre Club presentation of drama in two acts, by Arthur Miller. Cast: Mary Ure, Mena Jenkins, Michael Gwynn. Staged and designed by Paul Verhoeven. At the Theatre, London, Oct. 11, '36; \$25 top.

Louis.....Richard Harris  
Mike.....Norman Mitchell  
Eddie.....Anthony Quayle  
Catherine.....Mary Ure  
Mildred.....Mena Jenkins  
Marco.....Ian Bannen  
Tony.....Ralph Nossek  
1st Officer.....Brian Bedford  
2nd Officer.....Colin Rice  
Mr. Lombari.....Marvyn Dune  
A "Submarine".....Peter James

The New Watergate Theatre Club makes a magnificent start at its new home at the Comedy Theatre with the presentation of "A View From the Bridge." Arthur Miller's play has been kept out of regular theatres by the Lord Chamberlain, but its staging here is made legal provided only club members buy tickets.

Under the Watergate's club rules each member may buy maximum of four tickets for any one performance and at current time on the night of the preem the membership role stood at 13,000. In these circumstances the strength of membership must inevitably determine the length of run; in the case of their initial production there is little doubt that it will attract the maximum possible audience.

The play has been extended since its original New York presentation, where it was staged with a one-acter in support. Now it has been lengthened to make a complete entertainment on its own, and, while some of the additions may be obvious, it still remains a powerful and thoroughly absorbing drama. The author's command of language and his deep and sincere sense of the dramatic combine to make this one of the most thought-provoking plays to be seen this year. There will obviously be mixed feelings to his use of a narrator to hold the story threads, a device which this reviewer found largely a hindrance, rather than an aid.

An all-British cast does the author proud. Anthony Quayle, just back in town after anklung the Shakespeare Memorial Theatre at Stratford, gives a gripping study of the longshoreman, who stops at nothing in a bid to prevent his niece from marrying the illegal immigrant whom he accuses of homosexual tendencies. Mary Ure's moving interpretation of the young girl and Mena Jenkins' sympathetic study of her aunt are among the acting high spots. Michael Gwynn plays the narrator with model restraint and Brian Bedford is admirably cast as the boy.

Peter Brook's staging has a casual appearance in the earlier sequences, but as the tension mounts, the pace is appropriately tightened. The all-purpose movable set, which he designed, serves the production more than adequately.

Myro.

## La Revue Des Ballets de Paris de Roland Petit

(Ballets de Paris Revue)

Paris, Oct. 2.

Elvire Popesco & Hubert de Malet presentation of Roland Petit's production of ballet in two acts, by Roland Petit. Cast: grand, Marius Constant, Leo Ferre; choreography, Roland Petit; scenery and costumes, Jeanne Baudouin, Pierre Othier, Andre Antoni, Claude Jannemaire, Petit; features Serge Ferrault, Soudra. At the Theatre de Paris, Paris, Oct. 2, '36; \$3 top.

Apparently influenced by Broadway revue techniques, Roland Petit has incorporated songs and sketches in his latest ballet venture. It is a progressive switch from the usual run of waltz tunes presented here, but that's about all.

The show is deficient on practically all counts.

The production has a ponderous quality and looks like a poor b.o. bet locally. There's little in it for the U. S. market. Petit costars in the vehicle with his wife, Renee Jeanmaire. Both sing and dance, but the tunes are weak and the ballets fragmentary. Soudra Lee adds some bright moments to the proceedings, while the corps de ballet performs adequately.

The sketches fail to give the show a much-needed lift, but the decor and costumes are on the credit side.

Mosk.

## These Our Actors

Glasgow, Oct. 10.

Citizens' Theatre presentation of drama in two acts (three scenes), by J. Priestley. Cast: by Richard Mathews; setting, Nevill Dickinson. At Citizens' Theatre, Glasgow, Oct. 1, '36; \$1 top.

Helen Rodney.....Joan Scott  
Roland Sherman.....Walter Carr  
Gordon Carder.....Fred Johnson  
Oliver Lacey.....Molly Urquhart  
Simon Kelly.....Fulton Mackay  
Kirk Elmore.....Geoffrey Alexander  
Emma Castle.....Carol Austin  
Paul Nicol.....Geoffrey Chater  
Julia Field.....Valerie White

J. B. Priestley's new play is about repertory actors. Result is a two-acter in novel format, including a play within a play. Much cutting is essential and the overall result is generally undistinguished.

Play is set on the stage of a fictitious Unicorn Theatre in London, central characters being a group of stock company thespians in rehearsal. Opening scene shows them at work discussing the play and its mystery backer, whose booming voice is heard once or twice from the darkness out front.

Second scene of first act is taken up entirely by dress rehearsal of the play, and is overlong. Only off-stage prompting, intentional, reminds stuholders that it's a play within a play.

Second act brings on the mystery backer, Gordon Carder, played with a strong sense of the dramatic by Fred Johnson. Strolling down through the auditorium, he looks on stage, he is revealed as a malicious producer seeking vengeance for past misdeeds, he and the players having all been personally involved with each other in the past.

London actress Valerie White, guesting here, scores as a leading lady, and Geoffrey Alexander and Geoffrey Chater are competent as leading man and character actor, respectively. Molly Urquhart is n.s.g. as a character actress. Carol Austin shows promise as a spirited and pretty young girl.

Richard Mathews has staged adequately, and the Nevill Dickinson set of theatre stage, before and during rehearsal, meets requirements.

Gord.

Los Novios  
(The Boy Friend)

Mexico City, Oct. 5.

Rene Anselmo & Luis Palmer presentation of musical comedy in three acts. Book, score, and lyrics by Sandy Wilson; translated into Spanish by Carlos (songs) and Berta Maldonado (book). Features Andre Toffel, Lilia Guizar, Elizabeth Korn, Cleopatra Walkup, Jorge Fernandez, Maria Duval, Odette Olivier, Victor Torres, Emma Pinal, Armando Saez, Manuel Valdes, and others. Staged by Luis Palmer. Settings, Julio Prieto; choreography, Edmundo Mendoza; costumes, Jean Jorlith; music direction, Emrico Caballat. At Teatro Del Musculo, Mexico City, Oct. 5, '36; \$6 top.

Nancy.....Rosa Maria  
Waisie.....Cleopatra Walkup  
Dulcie.....Hildegard Granzos  
Polly.....Lilia Guizar  
Marcel.....Maria Duval  
Armones.....Manuel Valdes  
Pierre.....Fulvio Sotomayor  
Mme. Dubonnet.....Elizabeth Korn  
Mastro Carlo.....Armando Saez  
Bobby Van Hussen.....Armando Saez  
Philippe.....Edmundo Mendoza  
Pierrot.....Jorge Fernandez  
Tony.....Beatriz Querel  
Menica.....Beatriz Querel  
Lady Brooking.....Emma Pinal  
Gendarme.....Carlos Gonzalez Islas

For the Mexican public, which has never seen a U.S. nor London hit musical, this one is a click introduction. Even though the book is lightweight stuff, the deft song translations by co-producer-stager, Luis Palmer and his breezy direction had this seasons' swankest local premiere audience Charlestoning in the aisles.

Casting the satirical 20's cobweb with mostly non-dancers and non-singers, the producers have come up with the brightest, brassiest new show to titillate Latin tastes in many months. Gal is strawberry blonde Lilia Guizar, daughter of a star-troubador. The character of Youngster is a lighter-bullit Carlos Channing, with goo-goo-googly eyes, and comes across with a wallop. First-nighters had her doing three encores following her third act duet with vet comic Victor Torres. She can belt a tune, is a looker, speaks English and has top drawer potential.

It took nerve for producers Anselmo & Palmer to finance this departure from the usual local musical fare, that they have a smash hit is indicative of showbiz.

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## Off-Broadway Shows

## Thor, With Angels

"The Broadway Chapel Players production of verse tragedy in one act by Christopher Fry. Staged by Bill Penn. At the Broadway Theatre, New York, N. Y., Oct. 14, '36. Admission by contribution.

Cast: G. Wood, Margaret Bannerman, Mildred Treres, Aggie Capaccio, Robert DeCost, Robinson Stone, John Anderson, Paul Trueram, Richard Morse, Don Rackery, Robert Ellenstein.

Whether the proliferation of Christopher Fry's verse stands in the way of his drama may be a moot point, but in his "Thor, With Angels" there's a reasonably clear answer. It does.

Penned by Fry for the 1948 Canterbury Festival, this is an ornately written, grim tale of Fifth century Britain, in which a Jute warrior turns from pagan gods to Christianity, but too late to save the life of his British prisoner who is the instrument of his conversion.

In giving the play its N. Y. premiere, the Broadway Chapel Players have set themselves an ambitious task, and if it hasn't the emotional impact of some of their earlier efforts, it isn't for lack of trying. Most of the company have gotten their tongues around Fry's convolutions, although not all have made the profusion of words meaningful.

While Fry's Jute is away being converted, his brothers-in-law crucify the British prisoner. In the close confines of the chapel, the gory scene becomes almost too much to accept, though it's to the group's credit that they don't cringe from the task Fry has set.

Bill Penn, founder and factotum of the Chapel Players, has directed, and, probably in view of the hour and a half non-stop running time, has kept the pace crackling, which might be a factor in making it difficult to follow Fry. The simple conviction that he has instilled marked the acting tends to get lost in the tempestuous whirl of words.

Robert Ellenstein, however, as the 200-year-old, palsied, honeyvoiced Merlin, is completely convincing, and helpful humor is provided by John Anderson as an earnestly slow-witted servant. G. Wood and Margaret Bannerman are the Jute and his wife, while Mildred Treres has compassion as their daughter.

Geor.

## Me, Candido!

Greenwich Mews production of comedy in two acts, by Walt Anderson. Staged by Sidney Walters; setting, Sonia Lowenfeld; lighting, David Long; costumes, Geo. B. Meyer. At Greenwich Mews, N. Y., Oct. 14, '36. Admission by contribution.

Cast: Bambi Lee Green, Miriam Colon, Anna Appel, Carlos Montalban, Jose Perez, Magda Saez, David Krigel, Genia Goodwin, Jerry Jarrett, Dorothy Stansley, Jerry Austin, Stanley Saver, Aron Seret, Sam Cohen, Nancy Figueroa, Franchella, Kim Garfield, Tami Gilbert, Adele Gordon, Claude Tied Jones, Ramon Lopez, Claude Marcus, Arthur Mercer, Joe Rizzo, Zac Schwartz.

When he confines himself to remarking on peccadilloes of the little man's everyday existence, scripster Walt Anderson is writing with insight and humor. Once he plays snuff plot, however, and his play loses contact with the reality that is its strength.

In "Me, Candido," which moves from naturalistic observation to flagrant burlesque, Anderson is sharply commenting on life in East Harlem's 16th St. For over half of his play he elicits compassion for his people, particularly for the sight-seeker Gomez family, who, out of common goodness, want to house and love a stray Puerto Rican lad.

This portion is rich, poignant and pitiful. Plot rears its head, however, when a social worker insists the boy be sent to school, and preferably be kept in an institution for orphans. There follows conniving with a politicizing mortician, banding together of three men as "fathers," and a travestied courtroom scene in which the judge basing his decision on "something" he can't name, awards custody to the senior Gomez, and throws in \$5 towards upkeep.

Part of Anderson's difficulty has been that he's unwilling for his message to remain implicit. Audiences don't always need to be told so heavily that love is a healthy commodity in a lonesome world. When it's being said simply by a Yiddish widow, as played scrupulously by Anna Appel, or shining through the eyes of a child, as in the quiet concentration of Miriam Colon's 13-year-old, the author can relax. The patrons get it.

Since it says something worth hearing, even if overstated, "Me, Candido!" should do nicely with Greenwich Mews clientele. There's calmly competent acting to offset occasional caricature. Bambi Lee Green is a charmingly unprecocious six-year-old. Jose Perez alternates bride and silliness as subject of the tug-of-war as thoroughly believable and Jerry Jarrett.

rett, Carlos Montalban and David Kerwin being humanly acceptable as the self-appointed "fathers."

In his staging, Sidney Walters has interpreted the play's intent with clarity and vigor, and he has advantageously used Sonia Lowenfeld's flexible setting of Spanish Harlem's cramped rooms and sidewalks.

Geor.

## I Am a Camera

William Whitman (in association with Arthur Conescu and Phillip Pruneau) revival of comedy in three acts, by John Van Druten, based on the Christopher Isherwood stories. Staged by Pruneau; settings, Danny Johnson; costumes, Aura; assistant director, Frederick Rider. At Actors Playhouse, N. Y., Oct. 8, '36; \$24 top.

Cast: William Whitman, Mary Fletcher, Alan Coates, Sally Kemp, Greta Markson, Joe A. Callaway, Bea Whitehead.

An off-Broadway revival of "I Am a Camera" was inevitable. All it wanted was an actress willing to forget there'd ever been a Julia Harris as the free-souled heroine of John Van Druten's version of Christopher Isherwood's Berlin stories.

In the William Whitman, Arthur Conescu, Phillip Pruneau production at Actors Playhouse, sloe-eyed Sally Kemp, daughter of the late bandleader Hal Kemp, has a fling as the irrepressible Sally Kowles, amoralist. Though Miss Kemp hasn't completely divested herself of attitudes made familiar by her predecessor, she has sprightliness, ebullience and considerable promise.

While this is a smooth revival, it seems like the play in miniature. Laughs are where they should be, there's pathos, and if it's possible to be nostalgic for early-Nazi Berlin, that's there, too. But because everything is smallish, Van Druten's play shrinks from the script that won the '52 Critics' Circle accolade.

But if it's bantamweight, it's also tidily droll, an amiable relief from turgid or esoteric off-Broadway fare, and ought to be a top for playgoers not insisting on comparison with the original.

Co-producer Whitman plays the young writer who wants to observe, stay, but remain outside the orbit of Sally's free-wheeling existence, and while a sparkling-eyed hero, he has a tendency to ride the emotion. Greta Markson is strong as the Jewish girl who is afraid to love, and Alan Coates has careful restraint as her haughty suitor. As the American friend, Joe A. Callaway is unable to resist caricature.

Phillip Pruneau's staging is sharply conceived and paced, although he has a lamentable tendency to strand actors centre-stage when it's time to exit, and Danny Johnson's set is clean and airy.

Geor.

## Legit Followup

## Janus

(HANNA CLEVELAND)

Cleveland, Oct. 9.

A slim, fairly youthful-looking Joan Bennett has returned to the stage to follow the anti-forgery Jo Margaret Sullivan, Claudette Colbert and Imogene Coca in a touring edition of the "Janus." The performance of the Carolyn Green comedy was rather loose at the local opening, but the Alfred de Liagre Jr., production gave cheerful impression it was in good, chuckle-stuffed command of most situations.

The show needs only a little more directorial crispness by Reginald Denham. He has several good pace-setters in Donald Cook, Romney Brent, Jerome Cowan and Keith Falser, comprising the entire cast.

Miss Bennett looks charming and gives a fairly engaging portrayal of the married inconstant nymph leading a double life, while secretly "collaborating" with a professor in, among other things, writing sexy historical novels. Although it's a one-dimensional performance, emotionally speaking, the actress does nicely in animating some amusingly hot debates between her literary lover and jealous husband. Miss Bennett seems too light in vocal projection, not reaching back to give with sufficient clarity, but she wears her two-faced role and gorgeous gowns pretty.

Cook makes the satire crackle with his sharply timed, flexible mockery as the Seattle shipping tycoon. Brent expresses mousey amiability as professor, missing some of the farcical drive in give-and-take wit as well as being somewhat inaudible at times. There's more color in Edith Meiser's staccato, flip characterization of an author's agent and in Cowan's humorously cynical acting as the income tax agent.

Fullen.

## Paris Legit Opens Briskly

Paris, Oct. 16. In contrast to the slow beginnings of the legitimate theatre season in New York, there is much hum and activity here. Some evidence thereof:

**Theatre Marigny**, after years of tenancy by the Jean-Louis Barault-Madeline Renaud repertory, now houses the Grfeier-Husnot troupe which has slowly moved up from humble Left Bank beginnings to this important theatrical site. First offering is a fantasy by Alexandre Rivemale, "Nemo," which has Captain Nemo of Jules Verne's "20,000 Leagues Under the Sea" rebelling against his dull life of repeating his adventures over and over again as each person reads the book, not counting foreign lingos.

**"La Belle Arabelle"** is a new musical in two parts and 25 tableaux at the Theatre La Porte St. Martin, with book by Marc Cab, Francis Blanche, lyrics by Blanche and music by Guy Lafarge, Pierre Philippe, and it looks to stay there a long time. Main draw are the Freres Jacques (4), the leading mine-choral group here, who are doing their first operetta. Another plus is the simplicity and good humor of the show. It has no choreography and an old hat book, but enough wit, plus some excellent work by the Freres Jacques, to make this a pleaser for out-of-townners who are the main clients for this type entry. Jacques' name will also draw Paris to some extent.

**"Hommes En Trop"** at Theatre Huchette is a staid mounting of how a group of men set out to murder the Czar in 1881. Failing, a dedicated young woman takes over and convinces a young student to do it. He succeeds but he denounces the budding revolutionary party also for he is against them as well as the decadent regime. Play is too objective in unrolling this think piece but hints at an important future playwright in Francois Candelier.

**"Estandards du Rue"** is a severe, wordy piece, which, though sincere, is much too preachy to ever hit good theatre (at Vieux Colombier) or bring characters to life. It concerns the priest-workers in France and is in for a fair run here but appears to be mainly local in appeal.

**"Lolo"** is the usual bedroom farce for which Palais Royale is known. Show did not even bother to have a press night for its clients are old faithfuls and come without ever reading reviews. Here, the usual shenanigans, skirting the salacious, are unveiled. Some laughs and the familiar trappings should have this in for the usual year or two run.

**"Saint Innocent"** is a satire that is somewhat too obvious. A corrupt town puts an ex-convict in the mayor's shoes and he turns out to be the noblest of them all. Simple, telegraphed incident is saved somewhat by smart casting and some funny bits, but this is another local affair and not for the U.S.

## Legit Bits

**Morton Gottlieb** has been appointed general manager of the American Shakespeare Festival Theatre & Academy, which is planning to function as a year-round producing and performing organization, with **Frank Goodman** as pressagent.

**Edward Gilbert** is set designer for "Everybody Loves Me." "Seven Year Itch" starring **Eddie Bracken**, will be the Nov. 6 opener in a 12-week stock season at the Palace Theatre, Ft. Wayne, Ind.

Lineup of out-of-town legit critics, in for a Broadway o.o. recently, includes **E. B. Radcliffe**, Cincinnati Enquirer; **Kaspar Monahan**, Pittsburgh Press; **Norman Nadel**, Columbus Citizen; **Will Jones**, Minneapolis Tribune; **Hal Gardner**, Baltimore Sun; **Edwin Howard**, Memphis Press Scimitar, and **Omar Ranney**, Cleveland Press.

**Anthony Palma** has optioned **Nathan Ezekiel's** new play, "Thunder of My Hooves."

Playwright **Louis Paterson** has been signed by **Figaro Productions** to write the screen adaptation of "Border Trumpet."

**Jack Carlein** will stage "Sin of Pat Muldoon," slated for Broadway next March.

**Edward Choate** planes to Los Angeles today (Wed.) to start rehearsals on his Coast touring production of "Sleeping Prince," which opens Nov. 15 in Santa Barbara. **Hermione Gingold**, who'll star in the presentation, will make the N. Y.-L. A. trek by train, leaving tomorrow (Thurs.).

**Danny Daniels** will stage the dances and musical numbers for "Shoestring '57," with **Paul Lamers** staging the sketches.

**Billy Matthews**, who was production stage manager for the Broadway production of "Teahouse of the August Moon," will direct the forthcoming N. Y. City Center production of the comedy.

**Max Elsen** and **Harvey Sablinson** take over Oct. 28 as drumbeaters for "Matchmaker," succeeding **Dick Weaver**, who's doubling as press-agent and general manager for the upcoming "Child of Fortune." **Elsen** and **Sablinson** have equal status on the show as well as "Fanny," which they recently took over from **Weaver**. **Elsen**, however, is **Sablinson's** associate on "Best House in Naples" and "L'il Abner."

**Robert L. Stevens** is contemplating Broadway production of two **Jean Giradoux** plays, which will be translated and adapted by **Christopher Fry**. The properties are "So Like Lucrèce," originally tagged "Pour Lucrèce," and "Judith."

**Sylvia Siegler's** Personal Ticket Service Co. broker's license has been permanently revoked by **Licenses Commissioner Bernard H. O'Connell** after she failed to appear at a hearing to answer charges of selling tickets while the

agency's license was under suspension, attempting to conceal the transaction and overcharging on the tickets.

The British Ministry of Labor has reportedly refused working permits for **Kevin Scott** and **Janet Pavek** to appear in the London production of "Fanny."

Production staff for "Visit to a Small Planet" includes **Oliver Smith**, designer; **Abe Feder**, lighting; and **Jeanette Kamins**, production assistant.

**Charles Frank's** English adaptation of **Edouard Bourdet's** comedy, "Fric Frac," is scheduled for London production next season by **Margaret Hewes**, in association with **B. A. Meyer**. **Peter Zadek** will direct.

**Stager Harold Clurman** has been named a Chevalier of the Legion of Honor, making him the second American director to be so honored by France. His predecessor was **David Belasco**, who was presented with the decoration in 1925.

**Robert Lewis** will stage the **Martin Gabel-Henry M. Margolis** production of "Trade of Kings," formerly titled "Hidden River."

Contrary to recent report, drama editor **James O'Neill Jr.**, will be first-string legit reviewer for the Washington News during the absence of regular critic **Tom Donnelly** on a loanout to the N. Y. World-Telegram & Sun, also a Scripps-Howard paper. **Milt Berliner**, a staff reporter who doubles on amusement assignments for the News, will do second-string reviews.

### SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

**Richard II**, Winter Garden (10-23).  
**Romeo and Juliet**, Wint. Gard. (10-24).  
**Swanee Table**, Music Box (10-25).  
**Macbeth**, Winter Garden (10-26).  
**Major Barbara**, Beck (10-30).  
**Applaud Me**, Broadhurst (10-31).  
**Sleeping Prince**, Coronet (11-1).  
**City Center Drama Season** (11-7).  
**Lene Bary's Journey**, Hayes (11-7).  
**Best House in Naples**, Lyceum (11-8).  
**Child of Fortune**, Royale (11-13).  
**Very Special Baby**, (11-14).  
**L'il Abner**, St. James (11-15).  
**Girls of Summer**, Longacre (11-16).  
**Candide**, Beck (11-22).  
**Applaud Me**, Broadhurst (11-24).  
**Build With One Hand** (11-28).  
**Bells Are Ringing**, Shubert (11-29).  
**Everybody Loves Me** (wk. 12-6).  
**Uncle Willie** (Wk. 12-3).  
**Happy Hunting**, Majestic (12-6).  
**Everybody Loves Me** (wk. 12-6).  
**Trollius & Cressida**, Wint. Gard. (12-26).  
**Small War on Murray Hill** (12-26).  
**Protective Custody** (12-26).  
**Light a Penny Candle** (11-16).  
**Waliz of Terrors** (11-17).  
**Our Royal Past** (12-1).  
**Night of Wuk** (wk. 12-7).  
**13 Daughters** (wk. 2-18).  
**Hole in Head** (12-27).  
**Ziegfeld Follies** (12-28).  
**New Girl in Town** (12-8).

### OFF-BROADWAY

**Comedian**, Blackfriars (10-17).  
**Hamel**, St. Ignace (10-17).  
**Johnny Johnson**, Carnegie (10-21).  
**Diary of a Madman**, Lyceum (10-21).  
**Diary of a Madman**, Phoenix (11-6).  
**Shoestring '57**, Barbizon (11-6).  
**Good Woman of Setzuan**, Phoenix (12-13).

## B'way Chapel Players Set 10-Week Tour

A 10-week national tour has been lined up for the Broadway Chapel Players this season. It's the first such extensive hike lined up for the group, which begins its fourth New York season of Sunday afternoon church presentations Oct. 14 at the Broadway Congregational Church, with **Christopher Fry's** "Thor, With Angels."

The tour, slated to start Jan. 15, will include **Robert Andrey's** "Thunder Rock" and **Christopher Fry's** "Boy With the Cart," previously produced by the outfit in N. Y.

## 'Witness' Net Hit 96G for N.Y. Run; Double Pic Deal

"Witness for the Prosecution," which began touring last July, netted \$96,025 on its 81-week Broadway run. According to a June 30 audit covering the show's last 13 weeks on Broadway, the profit excluded income from the sale of the film rights.

Since the audit, the **Gilbert Miller-Peter Saunders** British import has accumulated additional profit on its road hike, which ends in Chicago next Saturday (20). The **Agatha Christie** courtroom melodrama, financed at \$75,000 for Broadway, had a profit divvy of \$73,561 as of the accounting. On the basis of the regular 50-50 split between the management and backers that gave the latter a near-50% profit return on their investment at the time.

The film rights to the property were personally acquired by **Miller** for \$325,000. In a letter to the backers, he explained that he did so to prevent authoress **Christie** and the play's original London producer, **Peter Saunders**, from offering the rights on a "sealed bid auction basis" with an upset price of \$250,000.

**Miller** subsequently sold an option of the rights to film producers **Edward Small** and **Arthur Hornblow Jr.**, and **United Artists** for the payment, with a proviso for the \$150,000 of \$285,000 additional if the option is picked up.

The Broadway production shared in **Miller's** \$325,000 purchase of the rights, to the extent of about 15%. The backers' end of that came to approximately \$21,000. All but \$3,152 of the coin has been distributed, according to the June 30 accounting. A puzzling aspect of the situation, however, is the assertion in the accountant's statement that the payment is not included in the amount distributed at that time.

The backers have also been informed by **Miller** that they will share in the additional revenue on the film rights if the option to **Small-Hornblow-UA** is exercised. Their percentage will be the same as from his original purchase of the rights.

"Witness" dropped \$2,798 on its final 13 frames in New York, losing coin on all of the last nine stanzas, when the gross eased under \$17,000. The management over quoted the gross about \$500-\$800 a week for that period, and estimated the net profit at about \$250,000 at the close of the Broadway run. As indicated above, the net was actually \$96,025.

The rental on the **Miller Theatre**, owned by the producer, was 30% of the gross. The weekly cast salary for the period covered in the audit, ranged from \$5,686-\$6,430, while staff and stagehand wages were \$625 and \$996, respectively. The author royalty was 10% of the gross during the 13-week span, while director **Robert Lewis** got 3% of the gross.

## VAF Nixes Brit. Equity

London, Oct. 16. The Variety Artists Federation has thrown out the merger negotiations with **British Actors' Equity**. The VAF executive had supported the amalgamation by 44 to 24, but its annual meeting voted 44 to 30 against.

Turndown of the resolution made it impossible for the VAF executive to pursue its original plan of conducting a postal ballot of its entire membership.

## Major Angel Groups Spreading

New Corporation Capitalizing—Established One Has Stakes in 5 Skedded Shows and Other Projects

## 'Game' a Hit in Israel, First U. S. Tuner There

Tel-Aviv, Oct. 9.

"Pajama Game," the first American musical to be presented in Israel, looks like a boxoffice winner. The **Uri Sela-Miriam Tamir** Hebrew version of the tuner opened here Oct. 6 at the Do-Re-Mi Theatre to a sock reception. The show, produced by arrangement with the local **Illan Melody Press**, is expected to remain here six weeks and then tour prior to resuming a seven-performance weekly sked at the Do-Re-Mi.

Because of Israel's small (1,800,000) population, it's figured the musical be able to run three-four months at the most. Original sets and costumes were designed by **Josef Karl** and **Shlomo Yurani**, while **Ruth Harris** and **Mia Arbav** provided new choreography. **Menahem Golan** directed. The cast included **Alexander Yahalom**, **Josef Golland**, **Jacob Timen**, **Sarah Rubin**, **Geta Luka**, **Fredy Levy**, **Uli Schocken** and **Rahel Attas**.

## 'Desk' Profit 75G; Paid \$900 Claim

"Desk Set," which had 37-week Broadway run, has earned almost 100% profit on its \$75,000 investment. According to a recent audit, the **Robert Fryer-Lawrence Carr** production netted \$72,440 on its New York stand. That includes revenue from the sale of the film rights to 20th-Fox for \$75,000, plus additional weekly payments. Additional revenue is expected from stock and other subsidiary rights.

Thus far, only \$45,000 profit has been distributed, divided equally between the backers and management. An additional \$26,290, after deduction of \$1,150 in bonds (less \$1,607 N. Y. State unincorporated business tax), was available for distribution at the time of the audit, dated July 31. The coin has still not been paid, but presumably will be presently, since tentative plans for a road tour have been dropped.

Approximately \$900 more was involved in a disputed bill for expense disbursements submitted by the show's pressagent, **Maxine Keith**. A complaint claiming the producers owed her the amount had been filed by **Miss Keith** with the Assn. of Theatrical Press Agents & Managers. The union board conducted a hearing ruled in favor of the p.a.

During the latter part of its Broadway run the **William Marchant** comedy switched to a twofer policy and got good b.o. reaction to the gimmick. However, with the withdrawal of **Shirley Booth** as star, the gross dropped to \$4,797 and the show folded. The operating loss for the final week was \$6,219, while closing expenses accounted for another \$3,430. The play's successful run, after drawing rap reviews from the New York critics, was attributed to **Miss Booth's** personal draw.

The star left the Broadway production to repeat her assignment in a Coast edition of the play, and **Audrey Christie** replaced her.

## Casting

**Bells Are Ringing**: **Pat Wilkes**.  
**Build With One Hand**: **Paul Lipson**.  
**Child of Fortune**: **Reginald Denny**.  
**Peter Pan**: **Stafford Dickens**.  
**Everybody Loves Me**: **Malcolm Furdum**.  
**Happy Hunting**: **Pat Harrison**.  
**Janie**: **Robert Pastene**.  
**Ralph Randall**: **Matt Crowley**.  
**Truman Smith**: **Fanny Brister**.  
**Girls of Summer**: **Joe Campanella** (understudy to **Pat Hingle**).  
**Matchmaker**: **Pat Harrison**.  
**Once There Was a Russian**: **Jerome Kilty**.  
**Pajama Game**: **George Wallace** (succeeded **John Raitt**).  
**Teahouse of the August Moon** (City Center): **Gig Young**, **Barnard Hughes**, **Shirley Meryn**.  
**Off-Broadway**:  
**Diary of a Madman**: **Blanche Yurka**.  
**It's a Funny World** (Yield): **Richard Grossman**.  
**Brice's Adler**: **Ann Winters**.  
**Moriah**: **Barlowe**.  
**Love, William**: **Joelie Elizabeth Allen**.  
**Arthur Anderson**: **Tuffy Clark**.  
**Tom**: **Holland**.  
**Barbara**: **Joyce**.  
**Robert McQueeney**.  
**Joe Warren**.  
**Dick Via**.

A new corporation has been formed to promote largescale legit backing. Another previously established outfit is already committed for several shows.

**Tagged** **Play Investors Corp.**, it is peddling 230,000 shares of common stock (par value 10c.) at \$1 per share. Another 20,000 shares were purchased at par value by two directors of the organization. Orders for stock are limited to five shares.

The corporation was formed by accountant **Harold V. Rosman**, art dealer **Frederick H. Price** and literary agent **Ann Elmo**. Under his management contract, **Rosman**, who's functioning as the operation's president-treasurer-director, will receive 10% of the prospective net profits, before taxes, of PIC and any majority-owned subsidiaries.

**Rosman's** contract also gives him a minimum of \$5,200 per year for the first three years, and \$15,000 yearly thereafter. **Price**, who's vice-president-director, and **Miss Elmo**, who's secretary-director, get no compensation until the first annual stockholders' and directors' meeting next January.

Besides investing in legit, PIC plans to participate in ventures in and relating to tv and films.

Another legit-investing project, **Theatre Corp. of America**, formed last year, is now involved in five contemplated productions. At the time of its formation the organization was peddling 60,000 shares of common stock (par value \$1) at \$5 per share. The corporation, headed by **Donald H. Coleman**, held its first annual stockholders' meeting last Monday (15).

The scheduled shows in which TCA is involved are **Carson McCullers'** "Square Root of Wonderful," **Eleanor and Leo Bayers'** "Third Best Sport," an adaptation of the novel, "My Love Affair with the State of Maine," "Frisky" and "Captain's Paradise." **Saint Subber** plans to produce the first three, with TCA as his associate.

"Frisky" planned as a musical, will be based on three **Vittorio de Sica** films, with **Julie Styne** and **Larry Spier** co-producing. "Paradise," another film, is likewise planned as musical, with **Howard Merrill** and TCA producing. The corporation is also operating the **Melissa Hayden School of the Ballet**, which opens this week in Cedarhurst, L. I., as the first in a chain of Long Island terp studios.

**Coleman**, **Julius November** and **Nathaniel Epstein** were re-elected to the board of directors for 1956-57.

## Old Story, New Chapter: Femmes Pass Up Smash If It's He-Man Stuff

Femme resistance to masculine-slanted plays is again being pointed up on Broadway. This time it's "No Time for Sergeants" that's having women trouble. That's reflected in the consistent business dip at the Wednesday matinees, when the gals normally go to the theatre on their own.

The **Maurice Evans** "Emmett" **Rogers** production is a virtual sell-out at all other performances. The midweek afternoon drop has been particularly noticeable in the balcony, but plenty of seats are vacant in the orchestra. The mezzanine, however, has been going clean.

## 'Rush' Revue Scripters Set for 3 N. Y. Entries

Last summer's strawhat tour of "What's the Rush" has paid off for the show's writers, **Charles Strouse** and **Lee Adams**. The pair will be represented in three coming revues with a total of 12 numbers from "Rush." The projected entries include two on Broadway, "Bofofo" and "Ziegfeld Follies" and one off-Broadway, "Shoestring '57."

"Rush" was sent out as a barn package by personal manager **Hillard Elkins**, who also reps the two writers. **Robert Q. Lewis** starred in the offering.

## Shows Abroad

Continued from page 70

Los Novios  
(The Boy Friend)

showmanship, even through the extravaganzas, weakness is numerous. Lack of top talent for this type of amusement is probably why no one ventured it before. Now that the ice is chopped, it'll probably be first come, first served on translated U.S. musical hits, with the same producers planning to Cuban tour this one and follow it with a Spanish lingo "Pajama Game."

Show's familiar 1920's satire pattern is well known in English speaking capitals on both sides of the Atlantic. Here it is fresh and more than acceptable fare, no matter what the corn. Few transpositions have been made from the original production, though the audience is given an added first act explanation of the term, "Boy Friend," since nice girls in this Latin land just don't have "em—only "novios." Spanish term for fiancés. Also added is the song, "There's Nothing Like Nice," which appeared in the London production, but was clipped in N.Y.

Performance's greatest lack is voices, with dancers not too far behind. Since it is paced like a whirlwind, few localities will be affected by the choreographic weakness, but they can't fail to wish they heard more of the brightest lyrics this town has gotten in years. Only real voice to register is Mario Alberto Rodriguez, as the Italian singing teacher, with Elizabeth San Romanas, the ex-demi-mondaine, finishing school head and Maria Duval as her boy friendless pupil, way back in the stratosphere. Later is an attractive ingenue lead, and no slouch when called on to emote.

As for dancers, choreographer-thesp, Edmundo Mendoza, evidently had his trouble. He still has plenty to learn, but comes across as a vital new personality. His routines clearly show he has talent in this department, too.

Other members of the cast are good with youthful unknowns particularly easy on the eyes. Odette Olivier scores as the French maid, as does film juve Armando Saenz in his stage debut as a typical 20's product. Andre Toffel, a headline nitery and disk performer here, is physically well cast as the ingenues' millionaire dad, but has little chance to show his singing style.

Pro Toffel broke his arm day before the premiere, but went on with it in a sling. Another casualty was U.S. singer-thesp Perry Salinas, who couldn't appear opening night due to lack of working papers.

Sets by Julie Prieto reproduce the simple lines and hues of modernist painter Raul Dufy's sunlit Mediterranean water colors. Costumes by Jean Joyvitch are humorously bright and slickly keyed to the period. Enrico Cablat's musical direction is smooth and backgrounds a roistering first attempt that comes off in nearly all departments. Pete.

## Fyodor und Anna

(Fyodor and Anna)

Berlin Cultural Festival presentation of drama in five acts, by Arnold Krieger. Stars Hans Jungbauer, Klaramaria Skala; features Emmy Baur, Anneliese Wuerst, Hans-Albert Martens, Hans-Gerd Praeger, Ruediger Renn, H. O. Lenzwint. Staged by Frank Lothar; settings, Alfred Franke; costumes, Hermann Boehm. At Tribüne, Berlin, Sept. 22, '56; \$2 top.

"Fyodor and Anna" is Arnold Krieger's five-act drama about the career and miseries of the Russian novelist, Dostoevsky and his devoted wife, Anna. Produced as part of the 1956 Berlin Cultural Festival, it's a heavy, dispiriting play of interest chiefly to literary history specialists. The script was written about 10 years ago but, understandably, has not been previously produced.

Dostoevsky, it appears, was a victim of blackmailing relatives, an unscrupulous publisher, persecuting police and generally cruel

treatment by everyone but his ever-lovin' young spouse. The trouble is that, at least as presented in this play, the novelist is pitiful without inspiring sympathy.

The actors have a tough time with such stubborn material. As the celebrated author, Hans Jungbauer emotes gloom to a ridiculous degree, and Klaramaria Skala fares no better as the faithful Anna. Of the supporting players, only Hans Albert Mertens, as a scheming chief of the Russian secret police, has life and color. Frank Lothar's staging is careful, and the scenery and costumes are the outstanding element of the show—which is the fatal tipoff. Hans.

## Shows on B'way

Continued from page 68

**Reluctant Debutante**  
eager mother wishes her daughter well wed. Her impassive spouse is less agitated. The girl is bored with most young men and the author provides a young guardsman, played with the right farcical idiocy by David Cole, as a convincing demonstration of why London beaux would be a bore.

What this insubstantial farce will be like when and after the Metro scripters adapt it for films can only be imagined. Much presumably must be added for it to go the distance. The dialog as it stands would need fattening for the anamorphic lens and the widescreen of today. There are, however, several promising roles and the all-star treatment possibilities are marked. (Loew's, Inc., is partnered with Miller and E.P. Clift, of London, in the N.Y. legit production.)

Adrianne Allen and Wilfred Hyde White have the mom and dad roles. As human beings they would analyze out as one-part fatuous and one-part futile, but they are given breathing plausibility in the knowing performances. White plays deadpan with a twinkle, but it is the essence of the performance as he invests it with a good deal of old pro, though now and then the viewer may expect him to turn English butler. The nuances are interchangeable.

When the original mother-daughter casting of Edna Best and Sarah Marshall was cancelled by illness, another mother-daughter team was recruited in Miss Allen and her (and ex-husband Raymond Massey's) daughter, Anna Massey. This may be said to provide a word-of-mouth gossip peg for the show, just the trick for the carriage trade aforesaid.

It happens that young (19) Miss Massey acquires herself very pertly. Tallish, carrot-topped, mobile of expression, she fits the part and for that reason perhaps, or on technical points, it's hard to be sure, she seems surprisingly authoritative in her performance. In any event this Manhattan debut was a small coup for the gal. Parenthetically, director Cyril Ritchard has her back-to-audience quite often.

It may be a gossip item, too, that Kitty (Mrs. Gilbert) Miller, under the billing of Kathryn B. Miller, is program-credited for the supervision (i.e. presumably the shopping) of the gowns at Bonwit and Bendel's. The Mayfair flat designed by Raymond Sovey is class-representational and action-functional.

Brenda Forbes brings anxious motherhood and social-climbing malice to the role of the rival matron, although the lines deny her potential sock. Her marriageable daughter assumes alarming conviction in the interpretation of Christine Gillette, program-described as herself a London deb. She is the female moron counter-part to the guardsman character, about whom it could be said, God Save the Queen.

The son of the late Philip Merivale performs as the sensible prototype of the English gentleman. No silly, he, though he's acquired a reputation as a rake by mischance and not being able to speak in his own defense. John Merivale is a good-looking guy and he knows how to conduct himself on the boards. He might well draw Hollywood lightning after this exposure.

In the end "The Reluctant Debutante" is neither important nor memorable, though it is, intermittently, fairly diverting. That's a boxoffice value right now, considering the lamentable state of the new theatrical season. It tells much to report that the biggest laughs are obtained by the sudden opening of a door catching first the mother, and then the father eavesdropping on the daughter and her suitor. Shades of A. A. Woods.

Magic Green Musical  
Set for Off-B'way Bow

"The Magic Green," an Irish musical fantasy with book, score and lyrics by Norman Meranus, is planned for off-Broadway this season by Vicki Crandall Productions. Jerry Leider will stage the offering, with Buff Shurr handling the choreography.

Miss Crandall has been active in stock production in Corning, N.Y., and Nassau, B.W.I.

## Adaptations

Continued from page 69

showcased on tv. They include N. Richard Nash; Horton Foote, Paddy Chayefsky, Robert Alan Aurthur and Gore Vidal.

Besides the 10 adaptations currently on Broadway, eight are definitely set for this season, while nearly 40 more have been announced as future projects. Television, films, novels, magazine stories and plays are included in the list of source material. Of the 10 current entries, eight are hit holdovers from last season, while the other two bowed this semester.

The present lineup of Broadway adaptations, with the source material listed parenthetically, includes: "Damn Yankees" (novel), "Fanny" (French story, play and film trilogy), "Most Happy Fella" (play and subsequent film), "My Fair Lady" (play, based on Greek legend) and "Pajama Game" (novel) in the musical category.

The straight plays are "Diary of Anne Frank" (daily journal), "Loud Red Patrick" (book), "Middle of the Night" (v), "No Time for Sergeants" (novel) and "Too Late the Phalarope" (novel). "Patrick" and "Phalarope" debuted this season. Not included is the special weekend run of "Pictures in the Hallway" at the Playhouse, adapted by Paul Shyre from Sean O'Casey's autobiographical novel.

The balance of adaptations scheduled for this season, with the source material listed parenthetically, include "Auntie Mame" (novel), "Li'l Abner" (based on Al Capp's comic strip characters), "Happy Millionaire" (book), "Vespertine Baby" (tv), "Candida" (musical version of the play "Child of Fortune" (novel), "New Woman in Town" (musical version of the play "Anna Christie") and "Visit to a Small Planet" (tv).

## Anouilh Ripsnorter

Continued from page 69

cal, the real ruling families are unknown, and a good thing. French grand dames reach their peak of snobbery during menopause, there is too much scandal in French politics and too much hate in French society but no matter what happens the French eat well.

Lead role is brilliantly played by Michel Bouquet whose melange of the characters of the opportunistic Bitos and the prim, murderous Robespierre is the main high point of the play. Its masquerade, primarily Gallic allusions, and two level theme limit this for the U.S. where Anouilh has rarely been successful except for his off-Broadway "The Lark" as adapted (and cut) by Lillian Hellman.

## British Shows

(Figures denote opening dates)

## LONDON

Boy Friend, Wyndham's (12-1-56).  
Cherry Garden, Shaftesbury (11-1-56).  
Children's Hour, Arts (9-15-56).  
Doctor in House, Vic. Pal. (7-30-56).  
Doris, Durs, Shaftesbury (9-4-56).  
Dry Rot, Whitehall (6-31-56).  
Far Amusement Only, Apollo (6-5-56).  
Hotel Paradise, Wint. Gard. (2-5-56).  
Hush by Lake, Arts (10-30-56).  
Kismet, Stoll (4-30-56).  
Likely Tale, Globe (3-22-56).  
Mousetrap, Arts (10-25-56).  
Mr. Beltray, Aldwych (6-23-56).  
Night of 4th, Westminster (6-23-56).  
No Time Left, Her Maj. (6-23-56).  
Pajama Game, Coliseum (10-15-56).  
Plain & Fancy, Drury Lane (1-25-56).  
Ringside, Shaftesbury (10-15-56).  
Plume de Ma Tante, Garrick (1-3-55).  
Rainmaker, St. Mart. (3-31-56).  
Reluctant Deb, Cambridge (5-24-56).  
Repertory, Old Vic (8-7-56).  
River Breaze, Phoenix (5-5-56).  
Remanoff & Juliet, Piccadilly (5-17-56).  
Ringside, Shaftesbury (10-15-56).  
Sailor Beware, Strand (2-26-55).  
Salad Days, Vaudeville (5-5-56).  
Scotch's Affairs, New Lind. (10-2).  
South Sea Bubble, Lyric (4-25-56).  
Spider's Web, Savoy (12-14-56).  
Such is Life, Adelphi (12-14-56).  
Towards the Sun, Shaftesbury (9-4-56).  
Under Milk Wood, New (6-20-56).  
View From Bridge, Comedy (10-11-56).  
Wings in the Wind, Shaftesbury (10-11-56).  
Zoo House, St. James's (10-11-56).  
SCANDALOUS OPENINGS:  
Good Women, Shaftesbury (10-11-56).

## Shows Out of Town

Continued from page 68

## Long Day's Journey

his family. He is shown as having a fear of poverty so strong that he finds it hard to overcome even when the disintegration of his family has been brought about by his actions, although he tries when it is too late.

The dope addicted mother, just back from a sanatorium cure, turns back to her "medicine," and under its influence lashes out at her sons and husband. The elder brother reveals both his hate and his love for his younger brother. The latter, in a long soul searing scene with his father, strives to understand his parent's unending penuriousness, and is about to enter a TB hospital.

All the facets of intra-family relationships come out in the open in this piece, which is bound to be controversial. The unveiling of all portions of the minds and lives of the four characters is such strong meat that it is actually uncomfortable.

Quintero's direction is deliberately slow-paced, building constantly to strong dramatic climaxes. David Hays' single set of a provincial living room is properly sombre, bleak and sparsely furnished. City.

## A Very Special Baby

Philadelphia, Oct. 11.

David Suskind presentation of a new play by Robert Alan Aurthur, featuring Jack Warden, Jack Klugman, Will Kuliva and Cathleen Nesbitt. Directed by Terence Rattigan. Settings and lighting by Howard Bay. Associate producer, Michael Abbott. At El Comest Street Theatre, Philadelphia, October 11, '56; 60 top.

Joey ..... Jack Warden  
Cassie ..... Sylvia Sidney  
Luther Adler ..... Will Kuliva  
George ..... Will Kuliva  
Carmen ..... Jack Klugman

This is the Philadelphia season's first purposeful and full-bodied drama. Robert Alan Aurthur play "A Very Special Baby" has an off-beat theme—one not often tackled by American playwrights. This combination of a specialized theme and an unorthodox telling of it renders all the more unusual the fact that "A Very Special Baby" is a grossly misleading title by the way attains high stature as adult dramatic fare. As seen and played tonight, the first act drags at times with its expository overload and character development, but Acts II and III build to stunning dramatic climaxes that pre-empt plenty of consideration and attention for Aurthur's play when it gets to Broadway.

Central character of the play is a wealthy and retired Italian contractor, living in his Long Island estate except for annual vacations in Florida, who, during his busy life that began as a penniless immigrant, has included strenuous years as a hard worker, found happiness in his married life. Six times a father, Casale encountered tragedy when his beloved wife died giving birth to the sixth child—a boy. He, of course, is the "very special baby" of the title. The two older sons attain professional prominence; the two older girls have happy and successful marriages. Joey, the "baby" is virtually raised by Anna, the young-est sister. His father's attitude towards him is an odd one: He at once spoils the boy and pamper him, at the same time cherishing what amounts to hatred for him as the cause of the mother's death.

Pursuing what seems like an almost-fendish (but always credible) "killing with kindness" type of revenge, the father keeps Joey completely under his thumb and in so doing virtually enslaves his sister, Anna. Only during World War II and in Korea does Joey find any escape in his life, after they are over he returns with even more of setting himself up in business (television) with an ex-army buddy, the embittered old man cracks down hard, even to the extent of refusing the boy the small amount he needs to finance his business deal. This provides the motivation for a poignant and tragic denouement.

Luther Adler has the pivotal role of Casale (originally sketched by Terence Rattigan for the latter's illness and in his absence) and truly impressive performance. It is matched, however, by Jack Warden as the tortured and unhappy son and by Sylvia Sidney as the play's only femme character, Anna, whose life has been made almost as miserable as her brother's by the father's savage despotism. Jack Klugman registers strongly as Joey's buddy and prospective partner, and the two older brothers, who sympathize with Joey but are too much under the father's domination to do much about the matter, are clearly

limned by Will Kuliva and Carl Low.

"A" is an almost-magically chosen cast and they perform their acting chores under Martin Ritt whose directorial job is one of the most brilliant noted here in several seasons. He has done a lot to enhance and pinpoint the author's solid thinking and forceful writing. Howard Bay's extra-dimensional (and strikingly lighted) setting is another asset. This last is one of the physical features that may have contributed to the first night audience's comparison of "Very Special Baby" to "Death of a Salesman." The two dramas have more than that in common with their father-and-son complex; Waters.

## The Sleeping Prince

Princeton, Oct. 11.

Producers Theatre and Gilbert Miller production of comedy in two acts by Terence Rattigan. Stars Michael Redgrave and Barbara Bel Geddes; features Cathleen Nesbitt. Directed by Mr. Redgrave, assisted by Fred Siddons. Settings, Arthur Houghton. Costumes, Alvin Colt. At McCarter Theatre, Princeton, N. J., Oct. 11, '56; 60 top.

Felix Deebank Mary ..... Barbara Bel Geddes  
The Prince ..... Michael Redgrave  
The King ..... Michael Redgrave  
The Queen ..... Michael Redgrave  
The Countess ..... Betty Sinclair  
The Baroness ..... Betty Sinclair  
The Princess ..... Betty Sinclair  
Footmen ..... Sorrell Booke, William Major, Martin Waldron

The latest Terence Rattigan show is a clean hit. It's not a great or weighty story by any means but the writing is so witty, the production so crisp and the acting so shiny that the audience is kept dazzled and delighted throughout the evening.

The story line reads like an old opera. Barbara Bel Geddes is a young American actress in London in 1911. Michael Redgrave, as the fortyish Prince Regent of Carpathia, asks her for one night of love—and ends up in love with her. There's much intrigue of a Balkan nature, including a plot to overthrow the Regent, but the American girl's good common sense makes everything come out all right.

A glowing charm is what Miss Bel Geddes brings to her role while a wonderful wolfishness is managed in Redgrave's portrayal of a harried Regent. Both performers are great. In fact the entire cast deserves plaudits, particularly Cathleen Nesbitt, who plays the Regent's aging, unloved but friendly wife; Ronald Welch, who plays the puzzled young King, and Felix Deebank who plays a caricature of a Foreign Office official attached to the Carpathian Legation.

But the credit must be spread far—to the excellent direction of Redgrave, aided by Fred Siddons; to the handsome Norris Houghton set, and to the beautiful Alvin Colt costumes. In this one, nobody goofed. Ward.

## The Best of Steinbeck

St. Louis, Oct. 8.

Stephen Rose production in two acts (four scenes) of "The Grapes of Wrath" adaptation of excerpts from novels and stories by John Steinbeck. Directed by John Steinbeck. Cast: Cathleen Nesbitt, Tod Andrews, Robert Strauss, Frank McHugh. At American Theatre, St. Louis, Oct. 8, '56.

An adaption loaded with dramatic and humorous moments of the poignant pieces from the pen of John Steinbeck was premiered here, prior to a Broadway stand, in an unusual manner in that the curtain was never lowered and the few props consisted of chair and a board for tables with tape recorded narrations frequently used. Effective lighting enhances the production. The small cast has a difficult job due to the style of staging but do their stint equally effective.

The Steinbeck creations in vignette form for this presentation are from "The Grapes of Wrath," "Tortilla Flat," "The Pastures of Heaven" and "Mice and Men." Also included are brief readings from the first three and also from "Cannery Row." The quartet appear in three of the pieces and all but "Mice and Men" are fourth. The Oakes virtually begging for bread while trekking westward to California in "Grapes of Wrath" furnishes moments of pathos and humor abounds from the part from "Tortilla Flat" in which a pair endeavor to trick a small horde of money from a tight fister ne'er do well.

Miss Bennett supplied a hefty dramatic touch when, as a school teacher, she recounts her past in revealing her undoing in "The Pastures of Heaven." Also her part in the abbreviated scene from "Mice and Men" furnishes a fillip of poignancy. Sahu.

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# Boston Humming: 'Barbara' 30G (5), 'Abner' 50G, Evans 31G, Tables' 23G

Boston, Oct. 16.

Legit is bursting at the seams here this week with every theatre going, making five on the boards for the big pay influx in years. Two tryouts opened last night (Mon.) Eugene O'Neill's "Long Day's Journey Into Night" at the Wilbur, and "Best House in Naples," at the Plymouth, both two-weekers.

"Major Barbara" opened at the Opera House last Thursday night (11) to rave reviews for a nine-day pre-Broadway tuneup. "Separate Tables" opened last Monday (8) to nearly unanimous approbation. It's in for two weeks.

"L'il Abner" is in its third tryout week at the Shubert. "Bells Are Ringing," another tuner tryout, is next at the house, due next Tuesday (23).

**Estimates for Last Week.**  
\*Separate Tables, Colonial (D) (1st wk) (\$4,95-\$4,40; 1,500; \$37,000) (Eric Portman, Margaret Leighton). Opened to nods of approval from (Doyle, American; Durgin, Globe; Hughes, Herald; Norton, Record; Melvin, Monitor) and one dissent (Dewar, Traveler). Subscription tryout pulled a nice \$23,000; continues this week.

\*Apple Cart, Plymouth (C) (2d wk) (\$4.40-\$3.85; 1,200; \$33,100) (Maurice Evans). Subscription entry nabbed a fine \$31,000 and exited Saturday (13) for Broadway.

\*L'il Abner, Shubert (MC) (2d wk) (\$6.25-\$4.95; 1,717; \$50,229). Went clean with a rousing \$50,000; exits next Saturday (20) for Philadelphia to continue its shakedown.

\*Major Barbara, Opera House (CD) (1st wk) (\$4.40; 3,000; \$56,000) (Charles Laughton, Burgess Meredith, Glynnis Johns, Eli Wallach, Cornelia Otis Skinner). Opened Thursday night (11) to critical acclaim (Dewar, Traveler; Doyle, American; Durgin, Globe; Hughes, Herald; Norton, Record; Melvin, Monitor), and racked up a torrid \$30,000 for first five performances, including two mats, Friday (12) and Saturday (13). Continues this week.

## 'Pajama' Healthy \$40,000, Full Week in Richmond

Richmond, Oct. 16.  
"Pajama Game," starring Larry Douglas, Buster West and Betty O'Neill, grossed a good \$40,000 at the Mosque last week.  
The musical is current at Forrest Theatre, Philadelphia.

## Touring Shows

(Oct. 15-28)

Anniversary Waltz (Richard Eastham, Marjorie Lord)—Sunset Aud. (15); Santa Rosa (16); Santa Rosa (16); Stockton (17); H. S. Aud. (18); Sacramento (18-20); Geary, S. F. (22-27).

Auntie Mame (tryout) (Rosalind Russell)—National, Wash. (15-27) (Reviewed in VARIETY, Sept. 26, '56).

Bells Are Ringing (tryout) (Judy Holliday)—Shubert, New Haven (15-20); Shubert, Boston (22-27).

Best House in Naples (tryout) (Katy Jurado)—Plymouth, Boston (15-27) (Reviewed in VARIETY, Oct. 10, '56).

Boy Friend—Blackstone, Chi. (15-27); Canadian Players, Cincinnati, Wash. (15); Lincoln Aud., Syracuse (16); College Aud., Geneva, N. Y. (17); College Aud., Alfred, N. Y. (18); College Aud., Glass Center (19); Aud., Rochester (20); Storrs (Conn.) U. Aud. (22); Dana Hall, Wellesley, Mass. (23); Army North-Hill, Vt. (24); College Aud., New Paltz, N. Y. (25); College Aud., Endicott, N. Y. (26); College Aud., Middlebury, Vt. (28).

Chalk Garden, Judith Anderson, Gladys Cooper—Alcazar, S. F. (15-17).  
Child of Fortune (tryout)—Playhouse, Wilmington (15-27).

Damn Yankees (2d Co.) (Bobby Clark)—State Fair, Dallas (15-21); Victoria, K. C. (22-28).

Girls of Summer (tryout) (Shelley Winters)—Shubert, New Haven (24-27).  
Great Sebastians (Alfred Lunt, Lynn Fontanne)—Hanna, Cleve. (15-20); Great Northern, Chi. (22-27).

Happiest Millionaire (tryout) (Walter Pidgeon)—Shubert, Wash. (15-27) (Reviewed in VARIETY, Oct. 10, '56).  
Happy Hugs (tryout) (Ethel Merman)—Shubert, Philly (22-27).

Inherit the Wind (2d Co.) (Melvyn Douglas)—Hartman, Conn. (15-20); Shubert, Oct. (22-27).

Janus (Joan Bennett, Donald Cook, Romney Brent)—Hanna, Cleve. (15-20); Artman, Columbus (22-24); Memorial Aud., L'ville (25-27).

Lark (Joan Harris)—American, St. Louis (15-20); Lyceum, Mpls. (22-27).  
L'il Abner (tryout)—Shubert, Boston (15-20); Shubert, Wash. (22-27) (Reviewed in VARIETY, Sept. 18, '56).

Long Day's Journey Into Night (tryout) (Frederic March, Florence Eldridge)—Wm. War, Boston (15-27).

Major Barbara (tryout) (Charles Laughton, Burgess Meredith, Glynnis Johns, Eli Wallach, Cornelia Otis Skinner)—Opera House, Boston (15-20).

Me Time for Sergeants (2d Co.)—Erlanger, Chi. (15-27).  
Old Vile—Indiana U. Aud., Bloomington (15-16); Purdue Hall of Music, Lafayette (17-18).

Pajama Game (2d Co.) (Larry Douglas, Buster West, Betty O'Neill)—Forrest, Philly (15-27).

Separate Tables (tryout) (Eric Portman, Margaret Leighton)—Colonial, Boston (15-20) (Reviewed in VARIETY, Oct. 10, '56).  
Sleeping Prince (tryout) (Michael Redgrave, Barbara Bel Geddes)—Walnut, Philly (22-27).

Very Special Baby (tryout) (Sylvia Sydney, Luther Adler)—Lonest, Philly (15-17).  
Witness for the Prosecution (Francis L. Sullivan)—Fairfax, Wash. (15-17).  
L'ville (15-20), then closes.

## Julie Soars to \$36,200;

Legit in L.A. Goes Dark

Los Angeles, Oct. 16.

Biltmore Theatre went dark in a blaze of glory last week, hitting a smashing near-\$36,200 for the second and final frame of "The Lark," starring Julie Harris. Tally was restricted by the Theatre Guild-American Theatre Society season subscription tickets, but represented virtual capacity, with only the gallery seats difficult to sell. Two-week stand pulled \$65,300.

Biltmore stays dark until Dec. 11, when the Lunts arrive in "Great Sebastians." Huntington Hartford rekindled last night (Mon.) with Dunninger, but there is no legit entry in sight until Nov. 19, when a local edition of "Sleeping Prince" is due.

## 'No Time' \$33,900, 'Witness' \$25,200, 'Boy' \$24,100, Chi

Chicago, Oct. 16.

Windy City legit biz improved slightly last week, with one show again doing close to capacity. There's one arrival this week, and one scheduled closing.

Upcoming entries are "Great Sebastians," Great Northern, Oct. 22, on subscription, and "Damn Yankees," Shubert, Nov. 2, on subscription.

**Estimates for Last Week**  
Boy Friend, Blackstone (4th wk) \$5.50; \$4.50; \$40,583. Topped \$24,100; previous week \$23,900.

No Time for Sergeants, Erlanger (5th wk) (\$5; 1,335; \$35,495). Nearly \$33,900; previous week \$33,500 on subscription.

**Witness for the Prosecution**, Harris (3d wk) (\$4.95; 1,000; \$29,347) (Francis Sullivan, Patricia Jessel). Up to almost \$25,200; previous week \$22,100; folding here Saturday night (20), unless Jules Pfeiffer acquires the production and continues the tour.

**Opening This Week**  
Hatful of Rain, Selwyn (\$4.95; 1,000; \$29,347) (Vivian Blaine). Opened last night (Mon.) for three weeks on subscription; got two favorable reviews (Harris, News; Dettmer, American), one unfavorable (Kaggin, Tribune) and one yes-no (Cassidy, Sun-Times).

**Miscellaneous**  
Andreoles and the Lion, Studebaker (2d wk) (\$4.50; 982; \$17,800) (Ernest Truex). Weak \$4,600 for the new stock enterprise.

## 'Yankees' Fast \$67,300 For Full Week, Dallas

Dallas, Oct. 16.

Touring company of "Damn Yankees" pulled a lusty \$67,300 in eight performances here last week, giving it a total of almost \$80,900 for its first 12 performances at the State Fair Auditorium during the current 71st annual Texas State Fair. Ideal weather and big influx of expo visitors hyped the b.o.

Musical, starring Bobby Clark and featuring Sherry O'Neill, Allen Case and Rosemary Kuhlmann, is scaled to \$4.80 and will give 24 performances in its 16-day run ending next Sunday (21).

**Douglas Spiffy \$35,000**  
On Solo Week in Cleve.

Cleveland, Oct. 16.

"Inherit the Wind," starring Melvyn Douglas, stirred up a lusty \$35,000 here last week. That was just a couple of notches under maximum gross for the Hanna in eight performances at \$4.95 top.

Touring company collected impetus right from start via personal appearances of play's Ohio-born author, Jerome Lawrence and Robert E. Lee. Theatre built it up as a nostalgic, triumphant homecoming.

Current are the Lunts in "Great Sebastians," with a hefty advance. Hanna goes dark next week, but reopens Oct. 29 with Walter Pidgeon in "Happiest Millionaire."

Originals Only is utilizing its off-Broadway facilities to try out targeted versions of two of its past productions, "The Hawk" and "Dakota."

## 'PRINCE' BOFF \$12,266 FOR 4 IN PRINCETON

Princeton, Oct. 16.

The pre-Broadway tryout tour of "Sleeping Prince," costarring Michael Redgrave and Barbara Bel Geddes, got off to a smash start here last week, setting a new four-performance record for the McCarter Theatre. The British import was a sellout, with the Thursday-Saturday (11-13) take hitting \$12,266 at a \$3.85 top.

The play is current at the Walnut Theatre, Philly.

## Roz SRO \$48,305, Pidgeon \$32,500, 'Best' 11G, Philly

Philadelphia, Oct. 16.

Theatre business continued bullish here last week. Two of the three shows racked up grosses of record proportions. "Pajama Game," first musical of the season, arrived last night (Mon.) at the Forrest. Other newcomer was "Sleeping Prince," which moved into the Walnut.

Last week's lone arrival, "Very Special Baby," received mixed notices. Robert Alan Arthur work was the season's first straight drama: It received one rave (Murdock, Inquirer); one good notice (Sensenderfer, Bulletin) and one so-so review (Gaghan, News). Public interest was not too acute.

Arrival of two more musicals next Monday (22) and Tuesday (23) will find all town's five houses lighted. They are "Happy Hunting," at the Shubert, and "L'il Abner," at the Erlanger. Both are racking up big advances.

**Estimates for Last Week**  
Auntie Mame, Forrest (C) (2d wk) (\$4.80; \$5.40; 1,760; \$47,500) (Rosalind Russell). Comedy adapted from best-seller of same name was SRO from the moment the boxoffice opened; new house record at \$48,305; exited Saturday (13) and continues its tuneup in Washington.

Very Special Baby, Locust (CD) (\$4.20; \$4.80; 1,580; \$34,000) (Luther Adler, Sylvia Sidney). The spite generally good notices, the public shed off this story of family discords in an Italo-American household; over \$7,800 for first four performances; continues its tryout this week.

Happiest Millionaire, Shubert (C) (3d wk) (\$4.80; \$5.40; 1,870; \$48,000) (Walter Pidgeon). Everybody was happy with the boff \$32,500; left Saturday night (13) for further pre-Broadway doctoring in Washington.

Best House in Naples, Walnut (C) (2d wk) (\$4.20; 1,340; \$31,000) (Katy Jurado). Switch in directors apparently helped somewhat, and audience reaction was better in the second stanza; bettered \$11,000 and moved to Boston for further overhauling.

## Old Vic So-So \$28,900 On 'Richard II,' Toronto

Toronto, Oct. 16.

On a possible \$138,000 capacity, the 1,525-seat Royal Alexandra Theatre grossed a disappointing \$100,400 on the three-weeks' engagement of the Old Vic company. General opinion is that there is an enthusiastic market for Shakespeare, as evidenced in the Wednesday and Saturday matinees, where the tariff was reduced to \$3.85 and \$4.50, but the \$6 evening top was too stiff for local patrons.

On final week, Old Vic Company did a meagre \$28,900 on the lesser-known "Richard II." First week racked up a nice \$34,000 for "Romeo and Juliet" and the second a good \$37,500 for "Macbeth."

## 'Waltz' 17½G on Coast

Carmel, Cal., Oct. 16.

"Anniversary Waltz," costarring Richard Eastham and Marjorie Lord, grossed \$17,500 in a four-way, eight-performance split last week. The booking lineup ran Monday; Wednesday (9-10), Memorial Auditorium, Fresno; Thursday-Friday (11-12), Lobero, Santa Barbara; and Saturday (11), Sunset Auditorium here.

The play, which continued at the Sunset yesterday (Mon.), is in Santa Rosa today (Tue.), moves to Stockton tomorrow (Wed.) and winds up the week Thursday-Saturday (16-20) in Sacramento.

## B'way Brisk; 'Deb' Big 17½G for 5; 'Phalarope' 23G (6), 'Patrick' \$20,100, 'Yankees' \$50,200, Robinson \$39,100

Business on Broadway was a healthy last week. Receipts climbed substantially for most shows, while the capacity lineup was broadened by "Middle of the Night" and the newcomer, "Reluctant Debutante," joining "Most Happy Fella" and "My Fair Lady."

Two openers besides "Debutante" were "Too Late the Phalarope" and "Sixth Finger in a Five Finger Glove," the latter shuttering after two performances. Another closer was "Hatful of Rain," which went on tour.

There are two prems this frame, "Double in Hearts," and "Separate Tables."

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and s. a. s. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., ex-tusive of tax.

Cat on a Hot Tin Roof, Morocco (D) (82d wk; 652; \$6.90; 946; \$31,000) (Thomas Gomez, Marjorie Steele, Alex Nicol). Closes Nov. 17, to tour. Previous week; \$24,100; last week, nearly \$26,600.

Damn Yankees, 46th St. (MC) (76th wk; 604; \$8.05; 1,297; \$50,573) (Gwen Verdon). Previous week, \$48,900; last week, almost \$52,000.

Diary of Anne Frank, (Cort) (D) (54th wk; 429; \$5.75; 1,036; \$28,854) (Joseph Schildkraut, Susan Strasberg). Previous week, \$26,600; last week, almost \$28,500.

Fanny, Majestic (MD) (102d wk; 812; \$7.50; 1,625; \$62,968) (Lawrence Tibbett, Billy Gilbert). Previous week, \$40,000 on twofers; last week, nearly \$44,700 on twofers.

Inherit the Wind, National (D) (65th wk; 518; \$5.75-\$4.60; 1,162; \$31,300) (Paul Muni). Previous week, \$27,400; last week, almost \$30,100.

Loud Red Patrick, Ambassador (C) (2d wk; 13; \$5.75; 1,155; \$36,500) (Arthur Kennedy, David Wayne). Previous week, \$20,800 for first five performances; last week, over \$29,100.

Matchmaker, Royale (C) (45th wk; 380; \$5.75; 1,050; \$31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, \$21,400; last week, almost \$25,400.

Middle of the Night, ANTA (D) (28th wk; 221; \$5.75; 1,185; \$39,116) (Edward G. Robinson). Previous week, \$38,600; last week, over \$39,100.

Most Happy Fella, Imperial (MD) (24th wk; 188; \$7.50; 1,427; \$57,875). Previous week, over \$58,400; last week, same.

Mr. Wonderful, Broadway (MC) (30th wk; 236; \$7.50-\$6.90; 1,900; \$71,000). Previous week, \$54,800; last week, nearly \$59,000.

My Fair Lady, Hellinger (MC) (31st wk; 235; \$8.05; 1,551; \$67,696) (Rex Harrison, Julie Andrews). Previous week, almost \$68,700; last week, same.

New Faces, Barrymore (R) (18th wk; 140; \$7.50-\$6.90; \$38,577). Previous week, \$28,400; last week, over \$28,800.

No Time for Sergeants, Alvin (C) (52d wk; 412; \$5.75-\$4.60; 1,331; \$38,500). Previous week, \$37,600; last week, over \$38,200.

Pajama Game, St. James (MC) (127th wk; 1,012; \$6.90; 1,615; \$52,118) (John Ralt, Julie Wilson). Previous week, \$38,600; last week, over \$42,700.

Reluctant Debutante, Miller (C) (1st wk; 6; \$5.75; 946; \$23,248) (Adrianne Allen, Wilfrid Hyde White). Opened last Wednesday (10) to five affirmative reviews (Atkinson, Times; Chapman, News; Coleman, Mirror; McClain, Journal-American; Watts, Post) and two negative (Donnelly, World-Telegram; Kerr, Herald Tribune); over \$17,500 for first six performances.

Too Late the Phalarope, Belasco (D) (1st wk; 4; \$6.80-\$5.75; 1,037; \$33,000) (Barry Sullivan). Opened last Thursday (11) to one favorable review (Kerr, Herald Tribune) and six unfavorable (Atkinson, Times; Chapman, News; Coleman, Mirror; Donnelly, World-Telegram; McClain, Journal-American; Watts, Post); nearly \$23,000 for first four performances and two previews.

Will Success Spoil Rock Hunter, Shubert (C) (53d wk; 420; \$5.75; 1,453; \$41,668) (Jane Kean, Martin

Gabel). Previous week, \$14,800; last week, almost \$15,300.

**Miscellaneous**  
Saint Joan, Phoenix (D) (5th wk; 39; \$3.85; 1,150; \$25,000). Closes next Sunday (21). Previous week, \$18,700 for seven performances; last week, nearly \$22,900.

**Opening This Week**  
Double in Hearts, Golden (C) (\$5.75-\$4.60; 800; \$22,467). Comedy by Paul Nathan, presented by Bernard Straus, Paul Vroom and Adna Harris; production financed at \$70,000, cost about \$53,000 to bring in and can break even at around \$11,500 gross. Opened last night (Tues.).

Apple Cart, Plymouth (C) (\$5.75; 1,062; \$34,000) (Maurice Evans). Revival of Bernard Shaw comedy, presented by Charles Adams and Joseph Neebe; production financed at \$75,000, cost about that to bring in and can break even at around \$20,000 gross. Opens tomorrow night (Thurs.).

**Closed Last Week**  
Hatful of Rain, Plymouth (D) (49th wk; 389; \$5.75; 1,062; \$32,700) (Vivian Blaine). Previous week, \$16,000 on twofers; last week, around \$20,000 on twofers. Closed last Saturday (13), to tour, at an approximate \$75,000 profit (including income from the sale of the film rights to 20th-Fox) on a \$55,000 investment.

Sixth Finger in a Five Finger Glove, Belasco (C) (1st wk; 2; \$5.75-\$4.60; 1,101, \$29,378). About \$1,500 for two-performance run. Closed Oct. 9 at an approximate \$65,000 loss on a \$60,000 investment.

**OFF-BROADWAY**  
Arms & Man, Downtown (10-1-56).  
Escorial & Lesson, Tempo (10-2-56).  
I Am A Camera, Actors Playhouse (10-9-56).  
Jeeman Cometh, Circle in Square 5-8-56).  
Me Candido, Greenwich Mews (10-15-56).  
No Exit, Theatre East (8-14; closes Oct. 28).  
Take a Giant Step, Jan Hus (9-25-56).  
Thor, With Angels, B'way Church (10-14-56).  
Threepenny Opera, de Lys (9-20-56).

## Lunts 30G, Det.; 'Janus' NSG 16½G

Detroit, Oct. 16.

"Janus," starring Joan Bennett, Donald Cook and Romney Brent, did a slow \$16,500 last week as the opener of a fortnight's stay at the 1,482-seat Cass. Potential capacity at a \$4 top is \$36,000.

Second and last week of "Great Sebastians," starring Alfred Lunt and Lynn Fontanne, was another wallop at over \$30,000 at the 2,050-seat Shubert. Potential capacity at a \$4 top on subscription was \$34,000; first week gross was \$30,200.

Shubert now is dark, relighting Monday (22) with "Inherit the Wind," starring Melvyn Douglas, for three weeks.

## STEINBECK 'BEST' 10G FOR ST. LOO BREAKIN

St. Louis, Oct. 16.

"Best of Steinbeck," starring Constance Bennett, Frank McHugh, Robert Strauss and Tod Andrews, grossed a fair \$10,000 at the 1,513-seat American Theatre last week. The local stand marked the show's preem, with the b.o. scaled to \$3.92.

"The Lark," starring Julie Harris, begins a seven-performance run tonight (Tues.), with the b.o. scaled to \$4.48. It's a subscription offering.

## 'Garden' \$24,900, Frisco

San Francisco, Oct. 16.

"Chalk Garden," solo show in town last week, grossed a solid \$24,900 on its first stanza at the Alcazar. The Judith Anderson-Gladys Cooper costarrer continues through Nov. 3.

Randolph Hale's production of "Anniversary Waltz," which vacated the Alcazar for a two-week Coast tour, resumes Oct. 22 at the Geary.

## Concert Reviews

### Yugoslav Kolo Co.

S. Hurok presentation of folk singing-dancing troupe from Belgrade. Olga Shokic, artistic director; Dobroivoje Putnik, choreographer. At Carnegie Hall, N. Y., Oct. 11, 1956. \$4.50 top.

Full of music, air and vigor, some 45 professional natives from Yugoslavia, now touring the States for Papa Hurok, offer a variety of the old folk reels, or kolos, with interpolated songs. Rich in costume color and change, presumably culturally untampered, an authentic slice of "the old country," this is a solid concert stage novelty, and Carnegie Hall seemed solidly sold.

In excerpt, a la Jose Greco's Spaniards, these diversions could venture outside recital and into the more popular precincts of, say, the Waldorf-Astoria or the Radio City Music Hall. The warlike routine of the Komitas, or mountain outlaws, a couple of the strangely-mooded dances with the Serbian tupan, or big drum, and some of the oriental-flavored stuff readily suggest themselves as suitable items. Troupe carries its own string and manolin ensemble directed by Zarko Milanovitch.

Yugoslavia is a land carved—the right word—of the old Turkish and Austrian-Hungarian empires, and out of solid rock. The peasantry were not only virile but varied. Moslem rubbed shoulders with Christian, east with west, medieval with modern. And a great deal of the fascination of this song and dance troupe derives from the surviving remnants of the mixture, synthesized in folkways.

There is a crying need, for a map of Yugoslavia on the front or back drop and the bare black drapes of concert usage often seem too frigid. But such comments are quibbles. Essentially this is exciting, this is fun, these are attractive womanly women and manly men. As to the last point, the present reviewer, who caught this company in 1954 in Geneva, Switzerland, then puzzled as to what was so different about these male dancers and came up with this bright realization: a great many of the men wear neckties! Mountain stompers. Nothing could be more appropriate. For this company is as mountainous as wild goats.

Land.

### I Solisti di Zagreb

Under the management of Concert Associates, on Oct. 12 in Town Hall, occurred the American debut of I Solisti di Zagreb, or in plain American, The Soloists of Zagreb. This organization of 13 distinguished string players of Yugoslavia, has created excitement all over Europe along with the two brilliant Italian string groups Virtuosi di Roma and I Musici. The Solisti di Zagreb consists of four first violins—three seconds—three violas—two celli and one Bass. It is a group of soloists who are welded into a solid artistic unit making music with a dedication and a beauty that is quite rare in our harried society. The ensemble is led by Antonio Janigro, an Italian cellist already known in this country via his many recordings. It's first instrumental ensemble from behind Iron Curtain.

Concert began with Janigro as soloist in Boccherini's cello concerto in B flat. As the concerto progressed it was quite evident that Janigro was not only a cellist of front rank but a musician with a lofty musical outlook as well. His tone is rich in color, the bowing free from the buzz-sawing generally heard from cellists nowadays and his intonation remarkable for its accuracy anywhere on the fingerboard. Here was cello playing in the tradition of Pablo Casals, elegant, the essence of refinement and musically dedicated. Janigro's ensemble provided a beautiful cushion of sound in its accompanying support.

In the Rossini Sonata in G which followed, the Yugoslav group further demonstrated excellence of style. The precise entrances of the various sections would have pleased Toscanini at his most exacting moments and in the final Allegro movement, the double-bass player Milan Prosinik, gave a demonstration of unbelievable velvet sound by the combination with the two celli.

Silken too was viola playing of Stefano Passaggio in Hindemith's "Funeral Music" for viola and strings. Here too was a treat of beauty of sound and phrasing.

The one new work on the program was the "Concertante Improvisation" by 33 year old Milko Kelemen. Kelemen has made too thorough a study of Bartok's Concerto for strings and percussion. It's an embarrassing task.

For this reviewer, the high point of the evening was the playing of

Mozart's Divertimento in D—K. V. No. 136. Here Janigro and his group now thoroughly warmed up, gave the audience a rare treat in correct tempi, magnificent sound, rhythmic perfection and elegance of style that clearly spoke of hours and hours of rehearsal and individual practice.

Kroll.

### Berlin Philharmonic

(With Wolf Schneiderhan)  
The Berlin Philharmonic, on its third American tour in a year-and-a-half, performed with superb skill last week (10) at Carnegie Hall, N. Y., under its lifetime musical director, Herbert von Karajan. It was a conservative but well-chosen program, dominated by one of the powerful renditions of Beethoven's Third (Eroica). Rest of the program took in Richard Strauss's tone poem "Don Juan" and Mozart's Violin Concerto in A Major, performed by Wolfgang Schneiderhan in his New York debut.

Karajan's stature continues to rise. Under his restrained guidance (perhaps too much so in the first movement), the Eroica built into a towering finale. All the beauty and vigor of the work came out in the reading. Tonal quality of the Berlin ensemble was near perfection.

Schneiderhan's playing at times lacked the required full tone, and he disappointed particularly in the solo passages which lacked the proper resonance. He improved in the third movement which he performed with spirit and great elan. Orchestral accompaniment was without a flaw, giving the soloist every chance. But it was the Eroica which made one understand Karajan's current top rating among European conductors. Under him, the large orchestra worked with great precision, yet the lyrical passages, particularly in the fourth movement—sang with rare beauty. The "Don Juan" rendition served as a perfect warmer-upper.

Hift.

### Lola Flores Co.

Paris, Oct. 16.  
Felix Valousiere, Spectacles Lumbroso presentation, with Lola Flores, Falco, Hernandez Bernal, Miguel Sandoval, Carmen Flores. Choreography, Paco Reyes; sets, Roman Caatayud; guitars, Paco Aguilera; Antonio Gonzalez, flamenco singer. Manuel Valenda, At Theatre Des Champs Elysees, Paris; \$3 top.

Lola Flores comes to Paris for the first time with a company gathered around her to give substance to her many singing solos and dance duets. She has a provocative presence and a sensual voice and terp style. Gets the bravado and bragadaccio of Flamenco into her work. But program is splintered by many short numbers and an uneven company. This, with skimpy decor, makes unit chancy for the States.

She might have a better chance as a U.S. entry with a couple of her better male dancers. Her zest and earthiness could then make a dent.

Mosk.

### By the Guadalquivir

London, Oct. 16.  
"By the Guadalquivir," a new work by Antonio who, with his Spanish Ballet is attracting hefty audiences at the Palace Theatre, got a tepid reception when it was presented here for the first time.

Based on two poems by Garcia Lorca, the ballet tells the story of

a handsome gipsy Romeo who goes too far when he meets his four cousins and promptly wins their sweetheart from them. Out for revenge, the cousins cook up a false charge and get him arrested. He escapes, but only to come to a sticky end at the hands of his outraged cousins.

Antonio's choreography, in true stamping Spanish style, is good as are the lighting effects, but the music, supplied by three Spanish guitarists, is uninspiring.

### Carabinieri Band

Troy, N.Y., Oct. 9.  
The Carabinieri Band of Rome drew about 3,900 patrons to the R.P.I. Field House in Troy Saturday night (6), at \$3.50 top. The predominantly Italian audience, which came from points as distant as Syracuse, gave the brilliantly-uniformed 102-piece organization an enthusiastic reception on its third stop in a 42-stand tour.

The unit reportedly played to 2,600 in New Haven, Ct., and to 4,500 in Providence before coming to Troy. The Sunday matinee here did not pull as well as the previous evening's performance. Newspaper advertising, for a week prior to the stand, was almost exclusively in the Italian language.

Band, conducted by Domenico Fantini, played mostly Italian operatic and overtures. The second half of the program proved to be the more solid, musically, Saturday night. Its opening number, "Serenade," spotlighted a fine trumpet solo by F. Catania.

The band marched on to the Field House floor with Circelli's "The Most Faithful," exited with Mario's "La Ritratta." Its unison-stepping did not compare to that of two British Guards bands which had been seen at the college arena. An innovation was the throwing of spotlights on Conductor Fantini as he walked to and from the stage, acknowledging applause en route.

William Morris Agency is handling the tour, which includes New York City engagements at Carnegie Hall, Madison Square Garden and Brooklyn Academy of Music, as well as dates in Newark and White Plains. Stillwater, Okla. (a college town) is the farthest point west to be visited. Stop-offs at the stop-offs are on guarantee; others, on percentage. Jim Wilson is company manager.

Jaco.

### Carol Longone's Operalogues

Carol Longone's insouciant attitude toward the sacrosanct is the earmark of her Operalogues. Defined, operalogue is a travesty of an opera, a truncated version, Miss Longone's version of the operatic and young artists singing excerpts to her piano accompaniment.

Since Bellini's "Norma" will shortly re-open the Metopera, it was a logical starter for Miss Longone's 10-operalogue season in the greenery—festooned Grand Ballroom of the Hotel Pierre. Apparently it was a hardy choice, for according to Miss Longone, after 35 rehearsals at La Scala, Toscanini refused to continue, saying that "Norma" should never be sung.

Such anecdotal material colors Miss Longone's presentation and it is helpfully abetted by her irreverence. Not that she scorns the medium; rather, she's a petty serious lady, as her guest artists seem to realize, but epitomized,

## Not Quite All the Story

### Cleveland Orchestra Rife With Temperament, Jealousy, Bickering—Expect Martin to Leave

her attitude is "opera can be fun, believe it or not."

Her Pierre clientele is reasonably soignée, but Miss Longone is interested in bookings whosoever, and while she's knowing enough to keep distinguished company with it, she's also lucid and witty enough to appeal to a younger less hep bracket. Clubs, colleges and high schools might be markets with little shift in approach.

For "Norma," Miss Longone has recruited, besides four soloists, the Carl Yost Mastersingers, conducted by Pasquale Ruisi. Miss Rosalia Maresca has the title role, Miss Evelyn Sachs singing her Vestal virgin friend, Mario Laurenti appears as the Roman officer who seduces both Druidesses, and Edson de Castilho, Brazilian basso profundo, sings Oroveso.

Since Bellini had a way with the he can't "Norma" is a cordial operalogue, marked both by Miss Sachs' handsome voice and the celebrated duets she sings with Miss Maresca. The Yost Mastersingers are particularly good in the early choruses, while Miss Longone's accompaniment tends to lack the sprightliness of her humor.

Geor.

### Pilar Lorengar

With Thomas Scherman's Little Orchestra in concert version of Enrique Granados opera, "Goyescas." At Town Hall, N. Y., Oct. 15, '56.

Let the review go under the caption of the 24-year old Spanish soprano here making her debut. For more will undoubtedly be heard of and from this fine voice whereas the revival of an understandably neglected Spanish opera, produced at the Met in 1916, is strictly a once. Thomas Scherman's splendid (if sometimes loud) musical ensemble specializes in the resurrection or discovery of neglected works so "Goyescas" made sense on that count but the score was curiously puerile despite some passages of entrancing melody.

Senorita Lorengar came crashing home with the ease of a finely disciplined voice and stage presence. And that's the news.

Land.

### The Tempest

Operatic version of Shakespeare's play, in nine scenes and an epilogue, music, Frank Martin; produced and directed by Leo Kert; and Erich Leinsdorf. Premiere at New York City Center, Oct. 11, '56.

The time lag between artist and public is seldom as apparent as in music, but with the tempo of modern times today's new can become tomorrow's old hat with incredible swiftness. Since there's nothing traditional but the costumes in Swiss composer Frank Martin's operatic version of Shakespeare's "The Tempest," in no time at all its audience may find it less of a soporific. Sadly, in its New York City Center American premiere, the effect is that of a monochromatic cantata.

As compared with the play, Shakespeare certainly got there "fustest with the mostest." The nine scenes and epilogue of Martin's treatment spend half the time getting the story slowly rolling, the balance in laboriously bringing it to a standstill. Since this was Shakespeare's swan song, his philosophical summation, there isn't scope for much dramatic impact, theatrically or musically, but there's airiness, wisdom and graceful poetry, and only the second can be well-served by the lengthy recitative.

Since the production allows plenty of time to reflect, it's possible to examine Leo Kert's much-abused duo-revolving tilted platform stage. It's used for "The Tempest" without too much self-consciousness and is well-adapted to outdoor scenes. In the opening storm, for example, there's a valid sense of reality of storm-bound man tossed by the elements on his puny ship.

But the opera should be the thing, not the environment, and Martin has not set "The Tempest" to music with telling vitality. However dexterously knowledgeable his composing. He gets sound support, for Erich Leinsdorf treats the score with gentle sympathy, and among the good cast, Kenneth Smith sings the lengthy role of Prospero with strength, while Priscilla Gillette is a gracious Miranda.

The sprite Ariel is danced by Raimonda Orselli. Her part is sung by a chorus seated upstage right, accompanied by a chamber orchestra upstage left. While Miss Orselli has been given an over-

Paul Henry Lang's opinion piece in the New York Herald Tribune indicated he was impressed with the managerial setup of The Cleveland Orchestra, as contrasted to that of the New York Philharmonic, which recently underwent a reshuffling with resignation of Arthur Judson and solo appointment of Bruno Zinato as managing director.

Fact is that the Cleveland arrangement is a temporary makeshift and is a compromise aimed at putting a stop to intensive friction among front office staff, conductor George Szell, board members and others. When Manager Carl Vosburgh died in April of 1955, orchestra board appointed William McKelvy Martin, who had achieved notable record as manager of the Pittsburgh Symph., to succeed him. This irked George H. L. Smith, who had been associate manager under Vosburgh. In a short time, there was widespread unrest and bickering among staffers and situation was aggravated by Szell's desire to dictate all policies of the orchestra. The maestro began to by-pass the manager on many issues and it's an open secret in the trade that Szell and Martin hardly speak to each other. Sub rosa opposition to progressive innovations attempted by Martin, "leaks" to press and board factions, plus numerous instances of social "cutting" all tended to worsen the situation.

To halt the turmoil and intra-organization squabbling, all dealings with conductor were delegated to Smith, while Martin's responsibilities were placed in field of fund-raising, promotion of tours, and broader aspects of management. Martin spearheaded the fund-raising, which last year went over the goal for first time in number of years and he also was credited with organizing season ticket sales campaign which reversed tobogganing of recent years. Smith, meanwhile, was elevated to status of co-manager and is gunning for the sole top spot.

Insiders believe Martin will move on to another post next year, as the situation has been most unpleasant for him. He has an excellent reputation as an executive and is credited with numerous innovations in field of building symphony orchestra audiences and raising of funds for these perennially destitute organizations.

## RAM GOPAL BALLEE TO LONDON'S HIPPI

London, Oct. 16.

After a prosperous run at the Royal Festival Hall, the Ram Gopal Indian Ballet have transferred to the London Hippodrome for a three week season, also under the banner of S. A. Gorlinsky. They opened last Monday (8) and will run through to Oct. 27 with an alternating program.

From a b.o. standpoint their current run does not look very bright, but artistically the company achieves a success with the color and rhythm of their native dances. Admittedly, there is something monotonous about their style and music, but it has a peculiar fascination as well as a particular charm. Ram Gopal's dancing has a striking individuality in which hand and facial movements are as important as the footwork. Their miming is strikingly realistic and the dances closely follow a religious or folk lore narrative.

abundance of activity, she has the requisite grace.

But where is the dream-like fantasy, where the mordant humor? And where are Shakespeare's comely songs? They are not in the opera's drag-like processes. Martin cannot be denied his talented musicianship nor his potential, but though he has used Shakespeare's language, he has not found Shakespeare's play.

The Center's bitter tea is that having been scored for years as uneventful, it's now being chided for its innovations. It will take time to tell how an artistic failure equates with the revival of that which is traditionally safe. The new-policy season is only four weeks old, certainly little enough space to find a definitive answer. Why not wait and see? Georg.

## Berlin Arts Summary

By HANS HOEHN

Berlin, Oct. 16.

The recently terminated Berlin Arts Festival in capsulated superlatives:

The most impressive item:

The most interesting item:

The most beautiful item:

Best acting—female:

Best acting—male:

Best supporting performance—female:

Best supporting performance—male:

Most promising newcomer:

Best stage production:

Most curiously awaited item:

Most arresting personality:

Best conductor:

Financially most disappointing:

Most disappointing cultural item:

"Diary of Anne Frank"

"Koenig Hirsch" (King Stag), opera

New York City Ballet

Grete Mochiem in "Long Day's Journey Into Night"

Walter Frank in "Diary of Anne Frank"

Edith Hancic in "The Last Station"

Stanislav Ledinek in "Diary of Anne Frank"

Johanna von Kozian as Anne in "Diary of Anne Frank"

(1) Professor Otto Fritz Schuh in "Long Day's Journey Into Night"

(2) Boleslaw Barlog for "Diary of Anne Frank"

Remarque's "The Last Station"

Igor Strawinsky

Hermann Scherchen ("King Stag")

Edinburgh Festival Co. and Jaques

Ballet Ensemble, and Anna

Edgard and Anna (German)

Edgard and Anna (German)

Edgard and Anna (German)

Edgard and Anna (German)

Edgard and Anna (German)

Edgard and Anna (German)

Edgard and Anna (German)

# Athens' 2d Festival Much Improved

Politics, Poor Publicity Crimps Tourist Attendance—Dramas of Antiquity Outdraw Modern Concerts

By IRENE VELISSARIOU

Athens, Oct. 16.

Athens second annual arts festival did very well in ancient theatre of Herodas of Attica where all of the concerts and plays were performed mostly to near capacity. Oddly enough the ancient tragedies sold out days in advance. Offerings were better balanced this year than last with much foreign talent participating besides the Greek State Symph Orch and the Greek Opera's "Lyric Scene."

The classic dramas presented were "Medea," "Antigone," and "Oedipus the Tyrant" with Katina Paxinou and Alexis Minotis in the leading roles.

Harold Krentzberg's new chorodrama "The Fate of Mycenae" had its world premiere but the music disappointed. Great surprise click was violinist Leonid Kogan as soloist with the Athens Symphony.

The Het Nederlands kamerorkestr gave three concerts under the direction of Szymon Goldberg with soloists including Thomas Magyar, Willem Noske, Maria Curcio, Frans Vester and Johan Feltkamp, Erna Sporenberg and Margaret Mayor.

Sixteen members of the Munich Opera presented "Electra" of Richard Strauss under the direction of Kurt Eichorn with Christel Goltz, Irmgard Barth, Greek Lyric Seltz presented "Orpheus" by Gluck with choreographer Rozalia Hlanteck.

American Ballet Theatre offered (1) "Fall River Legend" by Agnes de Mille (music by Gordon Good) with Nora Kaye, Nadina Revlin, Lucia Chase, Dimitri Romanoff; (2) "Black Swan" by Parlon Petipa with Rozalia Hlanteck and Eric Brown; (3) "Fancy Free" by Jerome Robbins with Leon Duncan, Darell Notare, Ray Batta, Scot Douglas, Enrique Martinez, Harold Lang, John Kritz, Leslie Frascos, Christine Meyer and Audrey Dickman.

Many official guests attended this year's festival. Tourists were numerous, but tension due to Cyprus (and ear-quakes) kept volume of tourists down.

Festival authorities now recognize need for better advance publicity in U. S. and elsewhere and this should manifest itself in 1957.

## Concert Notes

Joseph Kirshbaum's East Texas Symphony Orchestra at Tyler has Alec Templeton as soloist Jan. 10. "Belgrade Opera and Ballet Ensemble has been booked for several months of performances in West Germany, Britain, the Soviet Union, Czechoslovakia, etc., according to word in Washington.

Catalina Zandova, Philippine soprano, on Oct. 18 sings "Carmen" for the Nurnberg State Opera in Germany and on Nov. 2 does "Aida" with the Lubeck State Opera.

Chattanooga Symphony under Julius Hegyl opens Oct. 22 with premiere of Idlewood Concerto for Saxophone and Orchestra written for Sigurd Rascher by Carl Werth.

Martha Collins, singer with the Amato Opera Company of New York, will be guest soloist at the annual luncheon of the YWCA tomorrow (Thursday) at the Hotel Plaza, N. Y.

Boston Symphony Orch, with some of its baggage not yet arrived from its tour of Europe, is on tour this week playing concerts in Ann Arbor, Detroit, Columbus, Cleveland, Syracuse and Ithaca. With Charles Munch, on the stick.

Fedora Barbieri, Metopera diva, arrived from Italy Monday (15) on the S.S. Conte Biancamano to appear in the Met's opening night (Oct. 29) performance of "Norma."

Luciano Virgili, Italian concert singer, in from Europe Monday (15) for an Oct. 21 booking at the Brooklyn Academy of Music and a Nov. 17 date at New York's Town Hall.

English pianist Moura Lympny arrived in New York last Saturday (13), preparatory to her annual trans-continental concert tour. She'll make her first U.S. appearance of the season Nov. 4 with the Little Orchestra Society in Newark, N. J.

Al Jones has been appointed general manager for the New England Opera Co., which begins a U.S. tour this month under the direction of Boris Goldovsky.

## YUGOSLAVS B.O. STRONG AS SERBIAN COLONY

Yugoslav State Co. in its opening six performance week grossed \$6,000 matinee and evening at Ottawa and \$21,000 on four shows in Montreal. Carnegie Hall, N. Y., Oct. 11 premiere (for U. S.) went practically clean, the Serb-Croat-Montenegrin-Macedonian-Bosman colony turning out enmasse. Yugoslav diplomats were numerous in attendance—and not cuffed.

Present 10-week tour may, with this encouragement, be elongated by Sol Hurok.

## N.Y. Philharmonic Splurges on Ads

Heavy pre-season advertising on an unprecedented scale in behalf of the New York Philharmonic-Symphony, which begins its 1956-57 schedule tomorrow (18) is not a result of the recent managerial changes, as some persons have suggested. Symph opened the ad barrage with full-page copy in New York Times and Herald-Tribune Sunday issues and followed with radio spots, too. The paid space and time campaign is a distinct innovation in the longhair trade, traditionally a purchaser of comparatively small space. To some, the change in tactics was ascribed to the succession to the managerial post of Bruno Zitrato after Arthur Judson's recent resignation.

Actually, however, the idea of space purchasing on so extensive a scale was discussed months ago in sessions with top board members. At that time Judson still was in the saddle and there was no hint of his quitting. The Philharmonic operation had been under fire in the press and some directors felt that adverse criticism could be counteracted by maintaining a silence at the time, but pitching for new business at season's start. Ad copy has emphasized the big-name soloists, conductors and choral groups, pacted to appear with the Philharmonic and pinpointed the low ticket scale for the Carnegie Hall concerts. Symph backers felt the ad copy would attract new subscribers who seldom read the music pages and who perhaps thought tickets were high-priced and virtually unobtainable. Copy ran in main news sections, rather than in amusement pages.

## Natl. Ballet of Canada Starts 18-Week Tour

Ottawa, Oct. 16. National Ballet of Canada is prepping two new ballets in Hamilton Nov. 5 at kickoff of 18-week tour of central Canada and U.S.

New Ballets are "La Llamada," choreographed by Ray Moller, a dancer in the company, and Grant Strate's "The Fisherman and His Soul" from the story by Oscar Wilde.

## Black Market Ballet Tix

London, Oct. 9. An advertisement in the personal column of the London Times last Thursday (4) offered to swap two tickets for the Liberace concert at the Albert Hall on Oct. 17 for a single ticket for the Bolshoi Ballet at the Royal Opera House, Covent Garden.

Opera House orchestra seats at \$8 now have a black market value in the region of \$50-\$80.

## Edna Saunders' Lineup

Houston, Oct. 16. Richard Tucker will open the 1956-57 entertainment season of events scheduled to be sponsored here by Edna W. Saunders at the Music Hall.

The event is the first entry on a calendar which lists nine performances of ballet, two piano concerts, opera and lighter musical shows and a course of eight Town Hall lectures. Seven of the Saunders attractions for this season have never visited the city before.

## Landi Imports Virgili

Erberto Landi, N. Y. adman who also imports Italian feature films and occasionally handles tours of Italian singers, is bringing Luciano Virgili in for a brief series of concerts this month and next, with the first of these being a two-performance stint at the Brooklyn Academy of Music Sunday (21). Virgili is also slated for a Town Hall, N.Y., stint Nov. 17.

Capitol Records timed release of Virgili's latest waxing, "The Little Saint," with his arrival in the U. S. Monday (15).

## SALZBURG 'GIOVANNI' AS A 'CONCERT' FILM

Washington, Oct. 16. The U. S. is being offered something new in cultural entertainment. It's grand opera captured on film—neither a hammed-up, cut version, nor one with actors going through the motions and someone else's voice dubbed in.

"Don Giovanni," launched here recently on a nationwide series of engagements, is a filming of the actual, uncut production of the Mozart work as it was presented at the Salzburg Music Festival. Top operative voices such as Erna Berger, Cesare Siepi and Lisa Della Casa are featured. The late Wilhelm Furtwangler, batonning the Vienna Philharmonic Orch, conducts. Piece is sung in Italian.

Color and music sound are excellent. Pic runs about 160 minutes. Capt. I. R. Maxwell of London, who made and controls the production, has booked the Ontario Theatre, first-run house away from the midcity, on a four-wall deal for two weeks. Four shows daily are being offered on a grind policy, with tickets scaled at a \$1.50 top.

Maxwell is tying up with established concert managers around the nation. Idea is that they have mailing lists for a ready-made audience. Patrick Hayes is handling the deal in Washington. Maxwell says he has signed with 22 top concert managers all over the country and Canada. In each case they'll lease theatres on four-wall deals. Maxwell claims 50 key city engagements set, but figures shorter play dates in college towns, etc.

"Don Giovanni's" first engagement was a one-night stand at Carnegie Hall, N. Y., last April. Showing was a sellout although full concert prices were charged. Single stance grossed \$7,000. However, portable sound and projection equipment caused some loss of quality, and he has now decided to use permanent installations in the future. He's currently on the lookout for an article in N. Y. where "Don Giovanni" may be opened next month.

Maxwell plans to do other operas, but will probably film next a full-length ballet by Sadler Wells. He figures this method will enable him to bring the greats of music and the dance to cities unable to import them live.

First, production suffers from camera work that is too static. Maxwell says a good deal was learned from the effort and future productions will be improved.

## 513 Compete In Vercelli, Italy

Pay \$80 Entry—Dinky Prizes But Big Prestige—Tough Judging as Artists Perform Unseen

Vercelli, Italy, Oct. 16. Some 513 pianists, singers, dancers and composers are participating in the seventh annual International Music Competition here, terminating Oct. 31. This is fairly amazing since the prizes only total \$3,000 in small sums of \$300 and \$150, plus a few gold medals and all the participants pay an entry fee of 5,000 liras (about \$80) so that the talent, in effect, puts up its own rewards. Travel and living is also on them.

Also surprising is the fact that this northern Italy burg was until recently known only for rice. Yet today its music competition ranks with Brussels, Bern, Lucerne and Geneva, Switzerland, in prestige. Facilities for musicians and press

# 'Peking Opera,' Glorified Vaudeville From Red China, Big Click in Berlin

By HANS HOEHN

Berlin, Oct. 6.

## JOYCE GRENFELL IN ATLANTA'S MIXED BAG

Atlanta, Oct. 16.

An October-March spread of six offerings has been lined up for the Famous Artist Series at the Tower Theatre here. "Joyce Grenfell Requests the Pleasure" will be the initial presentation Oct. 30, with "The Best of Steinbeck" following Nov. 16. The latter entry, starring Constance Bennett, Tod Andrews, Robert Strauss and Frank McHugh, began a long string of pre-Broadway one-niters this week.

A new version of "Charley's Aunt," to be presented by the Players Inc. touring repertory company, is scheduled for Jan. 26. Jose Greco and his terp contingent are set for Feb. 16, while Les Petits Chanteurs a la Croix de Bois (The Little Singers of Paris) is booked for Feb. 23. The series winds up March 4 with the Dublin Players in "The Importance of Being Earnest."

## 'Moderne' at End, Haters Can Duck

Fort Wayne, Ind.

If members of the audience are not fond of contemporary music, they can escape when the Fort Wayne Philharmonic Orchestra offers one new work at each concert. Igor Buketoff, Conductor, said that the new work will be presented as a "bonus" at the end of each concert, so that those prejudiced against modern music can leave earlier.

In a letter to season ticket holders, Buketoff wrote,

"I earnestly hope you will all stay, for I am convinced that even those who have the most sensitive allergy to modern music will be most pleasantly surprised, and everyone will leave the hall with a feeling of complete confidence in the rich and healthy future of music in the world."

## SKIBINE DUE IN U. S.

Set for Chicago and Paris—Absent For Five Years

Marjorie Tallchief and George Skibine, who have been inked as principal dancers of the Paris Grand Opera Company, will also star with Ruth Page's Chicago Opera Ballet which starts a 17-week nationwide tour Nov. 27 under the banner of Columbia Artists Management.

Chi ballet booking marks the return of both artists to the U. S. after a five-year absence. In the interim they've appeared as lead tapers with the Marquis de Cuevas Ballet. Both dancers (privately they're Mr. & Mrs.) return to the U. S. with their twin sons Oct. 23 on the S. S. Liberté.

The most interesting current cultural contribution here comes from Red China: "The Peking Opera." After engagements in East European countries, this group of 80 performers, including 25 dancers and a seven-piece orch, marked its German debut last Wednesday (3) at the 2,000-seat Titania Palast and will stay here until Oct. 9. Headed by director Hsu Ping-Yu, ensemble has received excellent press acclaim and cheers from equally fascinated Berlin audiences.

Actually, this presentation has nothing much in common with what we call opera. Being a mixture of dance, songs, concert and acrobation, this 11-number program may rather be called original Chinese vaudeville, while the name "opera" only represents the style of this presentation which, incidentally, is based on the 2,000-year old tradition of the Chinese theatre. As revealed at a press reception, there are today about 20 different Peking "Operas" in China of which, however, only two have permission to call themselves "Peking Opera" abroad. This troupe's repertory consists of about 1,000 different numbers. The numbers presented in Berlin included four sketches, three dance numbers, two concert numbers and two which offer folk songs. Some of the performing artists are practically everything: actor, singer, pantomime, dancer, acrobat. The acrobatic jumps could be shown at any European first-rate cabaret, the costumes are breathtakingly beautiful.

Company is presented in Europe by Agence Literaire in conjunction with Artistique Parisienne and Les Spectacles Lumbros. The German tour is handled by Lucien Beaumier (Mainz) and in Berlin by Heinicke agency. Scaled to \$3.50 top.

In addition to Berlin, state-sponsored troupe is playing five German cities, namely Hamburg, Munich, Stuttgart, Duesseldorf and Hannover. It left Peking June 15 and appeared in August in Bulgaria and in September in Rumania and USSR.

As revealed by Fang Hsiao, one of troupe's managers, company wants to play in the U. S. and hopes the Americans will give his troupe a permit some day.

While in Berlin, the 80 members of this company are staying at West Berlin hotels, mainly Hotel am Steintplatz. In private life, they appear very much reserved, but obviously taking much pains to gain prestige for their country.

## COLUMBIA, THE GEM OF ALL THE OCEANS

New York.

Editor, VARIETY:

I leave it to you who has conditioned the international flavoring of this fall. Here is Columbia's record so far:

- (1) Royal Danish Ballet: 17 performances at the Metropolitan Opera House.
- (2) Berlin Philharmonic Orchestra: Von Karajan, conducting, coast-to-coast tour.
- (3) Stockholm Gosskör: 45 Swedish lads now on tour in the Middle West.
- (4) Mantovani and His New Music: Now on a 10-week trans-continental tour; gross first week, \$33,790.
- (5) Miroslav Cangalovic: Yugoslav bass due at Carnegie Hall Oct. 21 with the assistance of the Russian Cathedral Choir.
- (6) Golden Age Singers of London due in Town Hall 28, perhaps the finest vocal quintet ever to be heard in this country.
- (7) Mr. and Mrs. Skibine: (Mrs. Skibine is Marjorie Tallchief) first appearance in America in many years; to star with the Chicago Opera Ballet on tour for 18 weeks.

F. C. Schang, Pres.  
Columbia Artists Mgmt.

Andor Foldes, South American pianist, will appear at Waco, Tex., Nov. 9.



## Literati

### Helen Hayes' Biog

Helen Hayes' two-part autobiography "as told to Nanette Kutner" starts in Good Housekeeping next February. Book rights have not been set.

Miss Hayes meantime is concentrating more on helping Ben Hecht write the biography of her late playwright-husband, Charles MacArthur.

### Churchill's \$14,000 Award

Libel damages of \$14,000 have been awarded to Randolph Churchill (son of Sir Winston Churchill), as a result of his action against the People, a Sunday paper published in Britain by Odhams Press for referring to him as a "paid hack."

The article described Churchill, who was under contract to write articles for the Evening Standard at the time of the last General Election, as a "hack who was paid to write biased articles."

### Mass. 'Obscene Comics' Law

Gov. Christian A. Hertzog has signed into law in Massachusetts a new measure to prohibit the sale and distribution of obscene comic books to persons under 18. The new law is based upon some recommendations made by a committee created by the legislature to examine the relationship of obscene literature and juvenile delinquency.

Catholic, Protestant and Jewish clergymen served on the 11-member committee. The proposed legislation underwent several revisions after it was first passed in the House and Senate. The revisions were the result of recommendations by the Governor.

### French on U. S. Novels

A French novelist, Pierre Fisson, who has concluded a two-year survey of the U. S. literary scene for the Paris highbrow weekly, *Le Figaro Littéraire*, feels that Gallic novels are tame and nursery stuff alongside the more robust, outspoken American novels. He feels that intimate subjects are rarely handled as explicitly in Gallic books as they are in the U. S. This may come as a surprise to most people who feel that practically everything Gallic, theatre, films, books, etc., spells s-e-x.

Fisson also intimated that if the French were not so tolerant in their censorship many U. S. books would be banned in Paris before Boston had a chance to do it. To give a clearer example, the author said he had seen advance proof of a U. S. book to be published next fall, Grace "Metalious" Peyton Place. Fisson felt it was much more daring than her French equivalent, Françoise Sagan's "A Certain Smile."

### Hot 'Mame' at 50c

Entire first printing of 500,000 copies of the pocket-size edition of Patrick Dennis' "Auntie Mame" sold out within seven days of publication, and Popular Library is rushing a second printing of 300,000 copies. This makes a record total of 800,000 50c copies in print within one week.

The hard-cover edition of "Auntie Mame" is still on the N.Y. Times' bestseller list.

### Hultons in U. S.

Edward Hulton, publisher of England's Hulton Press, arrived in the U. S. Monday (15) with his wife Nika, and will headquarter in N.Y., though travelling whenever necessary to follow the domestic political situation for his magazine and tv interests.

Mrs. Hulton, authoring a tome on painter Paul Klee, which is getting U. S. cover from Pittman Publishing, will attend a Chicago opening of an exhibition of her own Klee canvases on Nov. 3.

**Book & Author Meets Resume**  
Book & Author Luncheons, under auspices of the American Booksellers Assn. and the N. Y. Herald Tribune, begin their 20th season on Tuesday (23) at the Hotel Sheraton-Astor. First speaker roster includes Dr. Arthur Holly Compton (wrote the new "Atomic Quest, a Personal Narrative"), along with Kathryn Hulme ("The Nun's Story") and Patrick Tanner (alias Patrick Dennis of "Auntie Mame" authorship).

Trib literary editor, Mrs. Irita Van Doren, will preside.

### N.Y. Writers' Conference

First annual session of the N.Y. Writers' Conference is slated for Nov. 15-17 at the Barbizon Plaza Hotel, N.Y. Contestants in fiction and non-fiction categories will compete for prizes totalling \$150.

Among speakers scheduled to address the conclave are Charles W. Ferguson, senior editor at

Reader's Digest; John Fischer, editor of Harper's mag; Ruth Kuperfer, associate fiction editor of Redbook; Elliott W. Schryver, editor with G. P. Putnam's Sons, and literary agent Donald McCampbell.

### Boston Post—Again

Trustees of the suspended Boston Post were directed to file a plan of reorganization by Dec. 14 and have all claims against the paper filed by Dec. 7 by Judge George C. Sweeney in Federal Court, Boston. The three court-appointed trustees said they are still hopeful of getting the 125-year-old newspaper back in circulation.

The newspaper suspended publication for the third time Oct. 4.

### Laura Lee's Biog

Former Warner Bros. star Laura Lee (Mrs. Lou Payne) is working with David Chandler, who ghosted the Joe Pasternak biog, "Easy The Hard Way," on her memoirs, "The General Is A Lady." This has to do with the honorary adjutant-generalship awarded for her World War II work.

Pasternak has been talking a biopic deal with Mrs. Payne. Attorney Greg Bautzer is handling her end of it.

### New N. Y. AP Ass'n Prez

Charles G. Murray, editorial director of the Poughkeepsie New Yorker, new president of the N. Y. State Associated Press Assn., succeeding J. Leonard Gorman, managing editor of the Syracuse Post-Standard.

Gilbert P. Smith, managing editor of the Utica Press, was chosen vice-president. W. Norris Paxton, chief of the AP's Albany Bureau, renamed secretary.

### Cancer Book's Suit

The U.S. Supreme Court has declined to rule on a Massachusetts Supreme Court decision last May which permitted publication by the Beacon Press Inc. of Boston of a book critical of a drug being studied for use in treatment of cancer. "Krebiozen: The Great Cancer Mystery," by George D. Stoddard, former president of the University of Illinois, is the book.

An injunction against publication of the book, sought by the Krebiozen Research Foundation of Illinois and three Illinois scientists, brought the case before the Massachusetts high court. The injunction was first denied by the late Superior Judge Joseph F. Hurley and his action was upheld by the Massachusetts tribunal in a 17-page decision by Justice Arthur E. Whittemore.

Judge Whittemore ruled: "Here the greatest public interest is in the untrammeled discussion of cancer cures. In this case, it is clear that the public interest in the discussion of the subject of cancer and the constitutional protection of a free press are paramount."

### Public Relations Seminars

Speakers for Columbia University's public relations case history seminars include David Carr, author of "Fight for Control," who will discuss proxy fights; Weston Smith, editor of Financial World; Gilbert Coburn of the Pan-American Coffee Bureau; Paul Meneg of Communications Counsellors, and George Wyssman, v.p. of Philip Morris. Lynn Farnol is course director and moderator.

Sessions are held each Thursday starting tomorrow at the offices of the American Arbitration Assn. in N. Y.

### Tip-top Big Top Book

"Circus! From Rome to Ringling," by Marian Murray (Appleton-Century-Crofts; \$7.95), is the first formal history of the circus to appear since the historic final folding of the Big Top at Pittsburgh July 18, 1956. Miss Murray works in the Ringling museums at Sarasota, Fla., hence she draws not only upon her own enthusiasm for the circus, but has benefited, especially in illustrations, from the wealth of material in the Ringling archives.

After 125 pages of absorbing background material, Miss Murray comes to grips with the traditional American circus: "three characteristics distinguish it—mobility, the use of tents, and a love of elephants." All the famous pachyderms are in this tome: Jumbo, Old Bet, Hannibal and Bolivar. And the Joys spill from Clown Alley— from Grimaldi and Grock to Adler and Kelly. Transportation, organization, advertising, the parade, the memorable artistes—Leitzel, the Codonas, May Wirth, Beatty and the rest, troupe through, Miss Murray's colorful 3-ring recap. Wagon show days, etc., not neg-

lected; nor are the floating menageries. Barnum and Tom Thumb reappear; and Bailey and Bostock are present.

In this tribute to circusdom, the calliope calls forth roustabouts, shills, freaks, snipers and punk-pushers. The big cats growl, barkers shout themselves hoarse, and no reader will contemplate the last pull-down without a lump in his throat; for the circus is deeply rooted in American hearts, and Marian Murray has produced a wonderful book about it. Down.

### Riesel's Good Impression

"The labor beat is the most important in the world, because the whole pace of the world is being formed by the labor forces; the way that labor goes is the way the world goes." So Victor Riesel declared in an address before the N. Y. State Associated Press Assn. at the Sheraton-Ten Eyck Hotel, Albany, last week.

Unless mob operation, with its "brutal methods of terrorism," is suppressed, the tasks of American economy will be undermined, Riesel continued. Urging the press to wage war against mob rule in labor, and particularly on the local front, he warned that despite the efforts of decent labor leaders, "there are in labor the seeds of fascism."

Riesel, who should be a top draw on the lecture circuit, if the attention he received from the editors and from hotel guests in Albany is a criterion, said he was blinded by acid because he symbolizes "exposure" of mob rule and constant crusading against it.

Columist spoke extemporaneously and drew a long ovation at conclusion.

### Tricks and Tricksters

"Everybody's Book of Magic" by Will Dexter (Arco; \$2.50) is a breezy survey of British hocus-pocus. After pithy advice to London Society Magicians, The Magic Circle and the British Ring, the best-known English clubs, he then offers a once-over-lightly review of celebrated mystifiers and current performers. He skims the extensive literature of legerdemain and lists many of the periodicals published on both sides of the Atlantic.

A glossary defines such elusive terms as aquitment, dovetail, in-jog and woolfe dust. Ten simple tricks from the repertoires of David Nixon, Tommy Cooper, Robert Harbin and others give the reader an opportunity to try his own hand at deception. Added to the U.S. edition is a long list of American dealers in magic and spells.

### CHATTER

Richard Craven, son of author Thomas Craven, won tennis championship at Young & Rubicam where he's an exec in the merchandising dept.

Karl Shapiro becomes editor of U. of Nebraska Press' The Schooner (formerly for and for the past 30 years Prairie Schooner). Publication inaugurates a book review department with the new season.

Gerald Johnston, Ottawa Citizen editorial-page cartoonist, has left to form a syndicate with Gerald Waring, ex-Weekend Magazine and now a political freelance. They have 15 papers signed up so far, including the Citizen, Calgary Herald and Edmonton Journal.

Appropriately enough, the new "Esquire Drink Book," edited by Esqy editor Frederic A. Birmingham, was launched yesterday (Tues.) with a Moët & Chandon champagne cocktail in the monthly N. Y. headquarters on Madison Ave. Harper & Bros. is publishing the recipe book.

## Baptist Minister

Continued from page 1

through the stages of the Charleston, the Big Apple and the swooning of teenagers over Frank Sinatra.

The graduate of Gordon College of Theology and Missions opened his unusual sermon with recordings of interviews he had with disk jockeys who were for or against Presley.

"I feel that the emotional nature of young people has produced Elvis Presley. Part of adolescence is change. Our youths are living in a world of unrest and turmoil in which it is pretty hard for adults to stay emotionally stable," he declared.

The anonymous letter, which prompted the sermon, read: "Pastor—We are members of a teenage gang in New Bedford. We don't usually have much to do with ministers, but we would like your opinion of Elvis Presley." The minister noted that there was an extra, large number of teenagers at the morning service.

## SCULLY'S SCRAPBOOK

By Frank Scully

In days of old when knights had gold and barons held their swag, writers confined themselves chiefly to buttering up the nobility. Their work ran toward lyrics eulogizing the pedigreed horse-thieves and their dames who were by no means all Penelope.

Their counterparts today are characters like us who write for the trades, and perhaps more particularly those who write for house organs. Some of these publications have a literary quality not many cuts below what Lincoln, the sly one, described as his poor power to add or detract.

For some years now I've been reading a monthly pamphlet written by Caskie Stinnett called "Speaking of Holiday." That's the glossy mag Ted Patrick edits. Stinnett has a New Yorker style and, though it may cause convulsions at 25 West 43d St. when they learn this view of him, a more sustained humor. His pocket plug is now in Vol. III No. 12.

I don't know how I got on this scented sucker list and I hope no one discovers the error and cuts me off as a deadhead rather than a potential advertiser or subscriber because I enjoy every word of each issue. Well, then, every other word.

Mostly Stinnett hunts out contribs and digs up ore that often assays more to the ton than the name writers' articles themselves. In September he did an elfish piece of Henry Kurnitz who started as a Continental playwright and worked down to catching pix for Holiday between travels, novels and musicals.

He's working on one now, a comedy around a symphony orchestra conductor. It's called "Once More With Feeling."

### Kurnitz's Mixed Emotions

Abe Burrows is going to direct it. Stinnett describes Kurnitz as a tall, spare, pleasantly irritable man in his 50s, who on the eve of the Broadway opening of his "Reclining Figure" said he viewed the piece with mixed emotions. "By that I mean, if it's a hit, fine; if not, I'll kill myself."

He disclosed to Stinnett a new hideaway in Switzerland where solvent Hollywood fugitives sneak off for a while. It's called the Klosters and includes among its acolytes Irwin Shaw, Howard Hawks, Anatole Litvak, Peter Viertel and Billy Wilder.

The chief drawback of the place, according to Kurnitz, is that one has to fly over the Alps to get there. "This is against my religious principles. I am an Orthodox Coward," is his explanation.

It sounds a lot like a rendezvous west of Cannes on the French Riviera where pros of all callings used to gather about 25 years ago. This was St. Tropez. There was an outdoor cafe right at the port, and painters, writers and even Schiaparelli designers used to gather around 5 o'clock. It was one of those places which had the price of drinks marked on the saucers. By 7 o'clock, 20 or 30 people would be crowded around one huge round table, each with his saucers at his side, each talking liking mad.

It was a Dutch Treat setup. Each paid his tab by counting the sums indicated by his pile of saucers, let his pourboire and slipped out more silently than he came. By 8 everybody would be gone. Ernest Hemingway, Kay Boyle, Sasha Berkman, Gertrude Stein, F. Scott Fitzgerald, Bob Brown, George Antheil, Henri Matisse, J. P. McEvoy, Borrah Minevitch, Caresse Crosby, James Joyce and even Otto Kahn could be seen there on occasion.

St. Tropez was the fishing port where pale pink pants originated. I first saw pedal-pushers there, too. Gil shirts and espadrilles, those canvas rope-soled shoes, went with the pink pants. Some males shying from such a bedroom color, went in for baby-blue colored trousers. Fishermen wore similar ensembles, so there was nothing particularly shocking about the pink 'uns. At least not around St. Tropez. Even the fishing smacks had colored sails.

The best cook in the area was Emma Goldman, the anarchist who got heaved out of America and walked out of Russia. She was a hospitable hausfrau and lived in a house Peggy Guggenheim gave her. I guess Peggy paid for the provender, too. But for the aperitifs around the bar at the port everybody was on his own.

I suspect St. Tropez was knocked about a bit when the Yanks invaded the south of France to drive the krauts north to Berlin, and what its status is now I have no idea.

### Can You Libel 'Variety'?

Stinnett's piece carries an illustration of a character, presumably Kurnitz, his neck in a noose, a dagger in his stomach, holding a gun to his temple with his left hand and a copy of VARIETY dangling from his right. What's this? Did Hobe give "Reclining Figure" a bad notice? Or does Kurnitz fear one of his forthcoming "Feelings"?

Another of these house organs which act as a tranquilizing drug is Music Views. Smaller than the standard pocket mag, it is got out by Capitol Records and tries hard to cover the whole recording field, mostly in cheesecake and trade pix. It was started by Bud Freeman, once of DAILY VARIETY and now a music publishing and recording partner of Georgie Hernel.

Freeman, too, had a pixie quality, though younger members of the Scully Circus remember him as a martinet who had charge of them completely for six weeks one time and ran them as if they were Marine recruits. Bad table manners were corrected by the crack of a soup spoon on erring hands. The same spoon might be used to check if a sore throat were feigned or real. The throat, they told me later, had to be redder than one of the Unfriendly 10 to get them excused from school by Acting Parent Freeman.

He once offered to paint our kitchen. It was a small kitchen, perhaps a three-hour job. It took him five days because he found a comfortable seat in the window which was just right for writing poems. They were in the genre of:

"High in an ivory tower sits my lady fair.

She flirted, so I put her there!"

By now he has settled down, having married Sherree North a few years ago, but around our workshop his memory lingers on, for Music News, now edited by Vic Rowland, is in Vol. XIV No. 7. Recently it began to pitch sotto voce for subs at a dollar a year, though I suspect the deadhead list still handles most of the imprint.

### When Essandess Climbed The Walls

These intermural jobs sometimes break out into wider fields. Twenty-odd years ago Simon & Schuster bought a column of space in selected dailies and treated readers to high literary gossip at advertising rates. It was more readable than the news columns and might just as easily have been paid for at stringer rates. Doubleday does something like it now but theirs not up to the standard of the old Inner Sanctum trade talks.

MGM has carried on a similar column of chit-chat in the glossier mags for years. Even the Farmers Market near Beverly Hills went into this sort of informal selling. For years it was written by Fred Beck, and after he went to the wars, by his wife Nell. Out of this sort of vegetating came Beck's first book, "The Second Carrot From The End."

It's inevitable that these writers can't be held to their house organs forever. Caskie Stinnett, in fact, spent his last vacation in the Virgin Islands finishing a novel. If he wrote it blue enough to become a bestseller so it could be sold for a fancy figure to Hollywood (which has a laundering plant second to none), I suppose he will then be on his way to a wider notoriety that passes for fame.

Others will succeed them, for these house organs are better than Miltown for soothing nerves tensed by inter-office memos, political campaigns, World Series, and earth-manufactured horrors presenting widescreened insects, presumably from Elsewhere.

## Broadway

Noel Coward back from London Monday (15) on the America.

RKO's John Springer into the hosp for two weeks of traction to ease the pain on his sacroiliac.

Dave Cantor, RKO exploitation chief, returned to the homeoffice after campaign plotting at the studio.

Sol A. Schwartz, president of RKO Theatres, leaves today (Wed.) for the Coast and then to San Francisco to o.o. RKO installations.

Jerry Bresler, producer, and Richard Fleischer, director, back from the Scandinavian countries where they scouted locations for the film.

Judy Garland to get palm of "Troupier of the Year" by The Troupers, femme counterpart of The Friars, at El Borracho, today (Wed.).

Bernard Burke, agent who recently checked out of a hospital after a heart attack, off to Florida to recuperate as soon as he cleans up his affairs.

The Cass Franklins (Lou Walters) having open-house next Saturday at their Central Park diggings in honor of the confirmation of their son, Barry Jay.

George C. Stoney, documentary film-maker, is the new director of CCNY's Institute of Film Techniques. Prof. Han Richter retired from the post last week.

Joe E. Brown's autobiog., "Laughter Is A Wonderful Thing," due Oct. 19. A. S. Barnes, has a leg up in an advance order of 12,000 copies from the Catholic Book League.

"The Magnificent Seven," Japanese import being distributed by Columbia in association with Joshua Logan, follows "Private's Progress" in the Guild Theatre on Nov. 19.

Met Opera has new official photographer (there's always one) in Frank Lerner. And a new version (there's not always one) of "The Star Spangled Banner" by Max Rudolph.

Actor Arthur O'Connell ("Bus Stop") is serving as campaign manager for his brother, William T. O'Connell, running for Municipal Court judge in N.Y. on the Democratic-Liberal ticket.

The motion picture industry's second annual Human Relations Award, sponsored by the Joint Defense Appeal, will honor William J. German at a luncheon at the Sheraton-Astor Oct. 24.

Dancing Waters Inc. hit with two illnesses in one week. Ethel Shayon, wife of the prexy, Sam Shayon, ailing at the University Hosp., while Hans Hasslach, a veepee, hit with a brain hemorrhage and removed to St. Clare's Hospital.

Annual meeting of the board of directors of the Stanley Warner Club named the following officers: Charles Kontulis, president; Harriet Pettit, Stanley Amster, Etta Rodoff, Fred Steng, Donald Sherwood, veepees; John T. Holmes, treasurer, and Stuart H. Aarons, secretary.

Lucille and Harry E. Gould to Paris, London and Rome on a fortnight's quickie tomorrow (Thurs.) via PanAm. Will meet the Alfred N. Steeles (Joan Crawford) in London, where she is making a picture; Steele is prez of Pepsi-Cola, and industrialist Gould is on the Pepsi board.

"Over in the City." Cinema 16's first offering of the new season, includes the only American screening of the episode titled "Paid Love," filmed interviews with prostitutes. This sequence was omitted from the original American release prints at the request of the Italian government.

Paramount prexy Barney Balaban and Stanley Warner executive v.p. Samuel Rosen have accepted the co-chairmanship of the motion picture industry's role in the amusement division's drive for the Federation of Jewish Philanthropies. Charles B. Moss, head of the B. S. Moss Corp., heads the amusement division.

## Pittsburgh

By Hal V. Cohen

Pearl Bailey's return to Twin Coaches Nov. 23 cut from 13 to 10 days.

Jackie Heller comes back home tonight for four-day stand at Casa Loma.

Michael Pollock named press agent for Music Guild series this season.

Dick Jones came here for couple of Capitol recording sessions with Pittsburgh Symphony.

Singer Jeanie Baxter and her husband, Fritz Baxter, celebrated their 21st wedding anni.

Richard Karp, musical director for Pittsburgh Opera, joined faculty of St. Vincent's College.

Local choreographer Felice

Conde signed to stage dances for Herb Shriner's new tv show.

Dolly Falvo home from year's stay with her sister, singer Diane Ward (Bebe Falvo), in London.

Stanley manager Charles K. Eagle and his wife, Swannie, celebrated their 38th wedding anni.

Patti Moore and Ben Lessey playing their first niterdy date here at Ankara Nov. 2 with Allan Jones.

Billy Eckstine's sister, Maxine Eckstine Whedbee, teaching Spanish here at Taylor Allderdice H. S.

Harry D. Harris in Mexico City doing advance promotion for his brother, John H. Harris' "Ice Capades."

Sally Wheat, daughter of Sewickley Theatre owner Buck Wheat, cast in Playhouse opener, "Bus Stop."

John Smolko, dancing lead in "What's the Rush?" revue at Playhouse, now in Marguerite Piazza's niterdy act.

## Paris

By Gene Moskowitz

(28 Rue Huchette Odéon 4944) Louis Guerin off soon on a U.S. talent trek.

Mori Krushen and wife in on their holiday, Continental hopping. Matty Malneck in to oversee music on "Love In The Afternoon" (AA).

Mario Lanza due to do some concerts here during his European sojourn.

Zizi Jeanmaire out of the Roland Petit show La Revue Des Ballets De Paris with a sore throat.

Françoise Sagan, author of "Bonjour Tristesse," to head for the U.S. to plug her latest book "A Certain Smile."

Singer Gilbert Beaudet set to star in his second film role in a French-Brazilian coproduction, "Les Cloches De La Senora."

Eric Von Stroheim bedded with a bad back and finding time to finish his third novel and start his memoirs. He also intends to write a play.

Felix Marouani, of Marouani & Tavel Agency, heading Stateside for a countrywide trip to ogle talent for future Paris and Continental booking.

Billy Wilder feels that although his presently shooting "Love in the Afternoon" is located in Paris, it could have been made just as easily in Hollywood.

Roger Vadim's first pic as a director, "Et Dieu Crea La Femme" (And God Created Woman), with Brigitte Bardot and Curd Jurgens, being held up by the censorship board.

Julia, of Darvas & Julia, in before heading for Australia where she will head a special music hall show during the Olympics. She will top the bill in a sing stint and will also do her act with Darvas as part of the show.

## Boston

By Guy Livingston

Teresa Brewer current at Blin-strib's.

Tempest Storm current at the Casino.

Ed and Wilma Leary ice opened at Steuben's Thursday (11) for two-weeker.

Sam Snyder's Water Follies leaves for Australian tour late in November.

Irene Hennessy, Hub fashion model, doing commercials on CBS' "Name That Tune."

Wilbur deParis and his New Orleans Jazz Band booked for Symphony Hall, Oct. 26.

Marty Rubin bought the Paddock latimer and will change name to Marty Rubin's Playgoers.

George Kirby is offbeat booking for George Wein's Storyville, opening Monday (22) for one week.

Edith Adams, of "Li'l Abner," tryout at the Shubert, guested at open house of Boston Press Club.

Cindy Parkers, Hub thrush, booked for Madrid, Spain; and Taormina, Sicily; Naples and Rome.

Elliot Norton, former drama critic of suspended Boston Post, signed by Hearst Sunday Advertiser and Boston Daily Record.

Marte Latham, technical adviser on "Odongo" (Col), in for press party, interviews and screening of film at Sheraton Plaza, with two cheetahs on leash.

Hub's Parker House, where Sarah Bernhardt, Ellen Terry, Richard Mansfield, Adelina Patli, Charles Dickens and John Wilkes Booth stayed, celebrating its 100th anni.

Mike Kavanagh, former Shubert general manager here, in for "Long Day's Journey Into Night," which Kavanagh booked into the Wilbur for two weeks, opened last night, Monday (15).

Cecil B. DeMille in for press interviews for "Ten Commandments" was handed the "Paul Revere Trophy" by Mayor John B. Hynes at a luncheon at Hotel Sheraton Plaza Tuesday (16).

## London

(Temple Bar 5041/9952)

Savoy Theatre last week celebrated its 75th anni.

Larry Adler joined BBC-TV Brains Trust last weekend.

Jacques Pils opening a return season at Colony restaurant next Monday (22).

Margot Fonteyn to South Africa to dance with Michael Somes at Johannesburg Festival.

Sidney Simone orch moving into residence at Savoy Hotel, taking over from Ian Stewart.

Roy Fox branch office into legit management with presentation of an Irish season at New Lindsey Club Theatre.

Brigitte Bardot cancelled out her personal for the launching of "Mamselle Striptease" and tv dates because of illness.

Julia Arnall officiated at weekend ceremony when Variety Club handed over a hut, built and equipped for blind scouts.

Harry Foster planes out for N.Y. tonight (Wed.) and will be visiting Chicago and the Coast during three-week stay in the U.S.

Harold G. Boxall, managing director of London Film Productions, and June Havoc among show biz passengers on the Queen Mary for New York.

Stephen Mitchell, head of the West End Theatre Managers Assn., off to the U.S. to cash opening of "Separate Tables" in Boston and will be staying on for its Broadway preem.

Eddie Pola, Granada-TV's light entertainment topper, planning to the U.S. this weekend for about six weeks on lookout for program material; will split his time between N.Y. and Hollywood.

Theo Richmond named publicity director for Boulting Brothers, succeeding Susan Sontag, who intends to devote more time to painting. Her first solo exhibition is being sponsored among others, by the Boulting twins.

## Scotland

By Gordon Irving

(Glasgow, Kelvin 1590) Liberate's sked date at Glasgow now cancelled.

D'Oyly Carte Opera Co. to King's Theatre, Glasgow.

Tommy Morgan winding annual summer stint at Pavilion, Glasgow.

"We're Joking," Tom Arnold revue, opening at Empire, Glasgow, Dec. 11.

Lex McLean, Scot comedian, teed off on 10-week stint at Pavilion, Glasgow.

George Formby to King's, Edinburgh, in Martin Flavin's farce, "Too Young to Marry."

Alec Finlay and Rikki Fulton completed successful season in revue at H. M. Theatre, Aberdeen.

Jimmy Logan turning down offer to appear in vaude at Prince of Wales, London, because of holiday commitments.

Gordon Irving, VARIETY mugg in Scotland, profiled comedian Jimmy Logan in Scot edition of BBC's official "Radio Times."

## Australia

By Eric Gorrick

(160 Castlereigh St., Sydney Ma 7778)

Hotels are the biggest buyers of tv sets in this territory presently.

"Rock Around Clock" (Col) is doing wham biz here coast-to-coast.

J. C. Williamson will present "Anastasia" in this zone early next year with top imported stars.

Frankie Laine will do a repeat Aussie tour for the Lee Gordon management via the Stadium loop.

Shows pencilled for this territory by J. C. Williamson include "The Chalk Garden," "A Hatful of Rain" and "Pajama Game."

Peter Finch, after attending the Royal Command film show in London, will return here early next year to commence production of "Robbery Under Arms." Actor is presently winding up work on "Shiralee," local yarn.

## Lisbon

By Lewis Gargoy

Coliseu Circus Portuguese Artists will appear in Barcelona next December.

"Fisk Jubilee Singers" will give two concerts, Oct. 22-24 in Lisbon for the Sociedade de Concertos. Singers also go to Oporto, and then tour Spain.

Mario Pellegrini, chorus master and teacher, singing at the S. Carlos Opera House, back from a tour of Italy and Germany for looksee of opera seasons abroad.

Roman Catholic authorities have sponsored a 60-minute documentary in large screen and color about Our Lady of Fatima. All technical work is done in Paris.

Chiffre "Imperio" has brought back "Picnic" (Col), now past its fifth week. Also cinema's "Luis

## Milan

By Gino Gario

Singer Luciano Virgili off to N.Y. to sing in niteries.

"King and I" opened here to a big business success with usual reserve from local critic although they praised Jerome Robin's choreography.

Teita Fodeba Co. of African dancers left the Piccolo Teatro for month's tour of Switzerland; returns to Italy on a tour in December.

London's Buddy Bradley ballet, after a quick tour of some night spots on the Italian riviera, heads home after some appearances in France.

About 40 U.S. musicians are competing in the International Music Competition of Verelli, near Milan. The competitors are from all parts of the world.

## Philadelphia

By Jerry Gaghan

Sarajane Hurst, wife of deejay Ed Hurst, doing publicity for the Ballet Guild.

Celebrity Room dropped Boots McKenna line in favor of local Lee Henderson chorines.

Philadelphia Grand Opera Co. opened new season at Academy of Music with "La Gioconda."

Red Buttons making first appearance in five years as topper at Chubb's, W. Collingswood, N. J.

Ronny Andrews, who cued with instrumental recording "Road to Mandalay," has formed own band.

Harvey Husten, local deejay, and Ken Joffe, of N.Y., will present jazz concert at Academy, Oct. 26.

Harvey Sheldon's Sunday afternoon jazz bashes at Town Hall switched to evening performances Oct. 14.

## Las Vegas

By Alan Jarlson

Darryl Hays's Latin Revue into Hacienda lounge.

Billy Eckstine into the El Rancho Vegas Oct. 17 for three weeks.

Thunderbird's Marty Hicks inked the Four Lads for New Year's season.

Joe E. Lewis and Lili St. Cyr have been set as El Rancho Vegas' Christmas-New Year's entry.

Lena Horne will helm the second edition of Jack Entratter's merry version of "Ziegfeld Follies."

Morey Amsterdam takes initial Vegas bow Oct. 17, joining Gypsy Rose Lee in the Latin Quarter Revue currently in fourth week at the Riviera.

Dunes' Bill Miller picked up first one-week option of Larry Steele's "Smart Affairs of '57," which launched what was originally a three-week run at the Vegas spa.

"Affairs" dog click biz, is joined this week by Al Hibbler, who will be slotted within framework of revusical.

## Rome

By Robert F. Hawkins

(Archimede 145; Tel 800211) Ava Gardner flew in from Madrid for one of her frequent local o.o.s.

Four different local waxings of "Rock Around Clock" plus publicity campaign are preceding Italo debut of Columbia's pic of same name.

Back in town: Irving Hoffmann, Gabby Anderson, Ely Smith, Leonard Sillman, Abbie Lane, who goes into "Parola Di Ladrò" next, before returning to Spain.

It looks like United Artists may pick up "Donatella," Italo pic in which Elsa Martinelli won the Berlin Festival acting award this summer, for European release.

"Souvenir D'Italie" (Athena-Rank), currently on north Italian locations, is second pic made here to use the new Technirama lensing-printing process.

"Monte Carlo Story," co-starring Marlene Dietrich, Vittorio DeSica and Arthur O'Connell.

## Portland, Ore.

By Ray Feves

Ivy Walters, bossman of Cave Supper Club in Vancouver, B.C. in town on business.

Al Learman-Mel Melvyn Productions booked Hal Davis Rockets, Ann Mason, Rufe David, Len Gray, "Pippy" and "Cobina," Larry Wiswold, and George Arnold Orch for Live-stock Exposition Oct. 20-27.

## Hollywood

William Dozier planned out to Japan.

Ron Edens to Japan for four weeks of hunting for story material.

Irving Asher back in town after huddles with Spyros Skouras, in N.Y.

David Golding checked into Hecht-Lancaster as new ad-pub veepee.

Jacques Sernas to Detroit to launch Michigan's United Charities Drive.

Oliver Hardy checked out of hospital to recuperate from heart trouble at home.

Universal filming "House Without a Name," story of Motion Picture Relief Fund.

John C. Flinn in from Chicago where he attended sales meeting for Allied Artists.

Art Linkletter and missus to receive "Mr. and Mrs. American Citizen" Award from B'nai B'rith Nov. 4.

Mervyn LeRoy cited by Westwood Shrine Club for his "outstanding contribution to motion picture industry."

## San Francisco

By Bill Steif

Margaret Whiting in town for Capitol sales session.

Joseph Cotton and his wife celebrated 25th anni in Frisco.

Rod Steiger bought six expensive paintings while on location for a fortnight in the Frisco area.

Israeli actress Orna Porat was among a group of 50 who tried out for Otto Preminger's "Joan of Arc" in Frisco.

Kiyozo, widow of Japanese composer Shimpel Nakayama, arrived to try to collect \$200,000 she claims are royalties from her late husband's music.

Frisco Examiner's Ed Montgomery, a Pulitzer Prize winner, elected president of Press and Union League Club, succeeding Call - Bulletin columnist Paul Speigle.

## Chicago

Singer Pat Morrissey inked in at Mr. Kelly's, starting Tuesday (23).

Bob Howe handling publicity and advertising for Preview Lounge and Modern Jazz Room.

Carol Fox, general manager of Lyric Opera, awarded an Italian government citation for her "outstanding services to grand opera."

Chester Lauck, the "Lum" in yesteryear radio's "Lum & Abner" and now a Texas oil exec, in last week to address the Desk & Derrick Club.

Nancy Kelly handed Ambassador East Sarah Siddons award Monday (15) as the best actress to play Chicago during the 1955-56 legit season; she starred in "Bad Seed" at Harris last season.

## Minneapolis

By Les Rees

"Cat on Hot Tin Roof" now Lyceum booking.

Hildegard continuing to pack 'em in at Hotel Radisson Flame Room.

Northwest Variety club's annual election of 11 directors set for Nov. 5.

Fujiwara Opera Co. from Japan launched St. Paul Auditorium's legit season.

Gosskör Boys Choir from Stockholm, Sweden, here for University Artists Course initial fall season this week.

Back from N.Y. in quest for more shows at his legit Lyceum, Bennie Berger reported outlook is promising.

Current Alvin burlesque topped by exotic dancers Francine and Desiree Cyn and comics Benny Moore and Steve Mills.

## Miami Beach

By Larry Solloway

Larry Parr and Bay Garrett set for December date in La Ronde of the Fontainebleau.

Di Lido hotel may make deal to install Olsen & Johnson and their package in the Moulin Rouge cafe for winter run.

George Engle back at his Coconut Grove Playhouse prepping layout for upcoming legit series beginning Nov. 12.

Desi Arnaz and Lucille Ball will be paraded by Cuban consular corps here when they come to Eden Roc for a November visit.

Fontainebleau's Ben Novack, in N.Y. for checkup on recent surgery, also busily dickering for name acts to fill out season roster for the hotel.

Saxony hotel starts two-week show policy in Pagoda Room beginning Christmas; teccoff lineup includes Ruth Walls, Frankie Scott and Malagon Sisters.

## Goldenson Temporary ABC Prez

Continued from page 1

ABC organization, so as to consolidate its gains. Goldenson complained specifically, it was said, of lack of "depth" in topflight executives at the web, and about the absence of any specific delegations of authority. Kintner disagreed, and the matter was brought to the attention of the AB-PT board last Wednesday (11). At this meeting, it was decided to call yesterday's meeting to deal specifically with the organizational matter and effect a decision. On Friday, Kintner decided to resign. Kintner is taking off for Europe for a vacation, with his future plans still undecided. He denied Monday (15) that he had any conversations with CBS for a post there.

Goldenson takes over the network strictly on a temporary basis, and is said already to be on the lookout for a new president. No changes other than those affecting Mitchell and Treiz, who was director of the radio network before organizing TVB, are contemplated. In line with the question of delegation of authority, all current ABC executives will be "put on their own" and any further changes will be determined on the basis of their performance. Official word on Goldenson is that he'll stay on top of the network until such time as the organization is built, and part of that building process is the selection of a new president.

A spate of other rumors went by the boards. For one thing, there will be no executive vice-president. For another, Bob O'Brien, AB-PT financial v.p. and secretary, will remain in the home office, despite his experience as exec v.p. at ABC for a year and a half. Other names mentioned—Paramount Pictures' Paul Raibourn, McCann-Erickson's Ted Bergmann, CBS-TV's Bob Weitman—have not been tapped.

Kintner's letter of resignation, made public yesterday, was worded in stiff terms. Formally addressed to "Dear Mr. Goldenson," it said:

"We are in substantial dispute concerning policies relating to the organization and operation of the American Broadcasting Company.

"I know that I need not point out to you the tremendous progress made by ABC over the last two years—concretely verified by the substantial profits ABC has made and is making; by the popularity of our programming with the public; by the loyalty and support of our station affiliates and by the greatly increased use of ABC television and radio facilities by the top advertisers of the country as well as by those of lesser size.

"In view of the nature and extent of our differences on policy, since you are, as president of American Broadcasting-Paramount Theatres Inc., the head of our enterprise, it is my desire to resign, effective immediately, as president of the American Broadcasting Company; as vice president of American Broadcasting-Paramount Theatre Inc., and as a director of American Broadcasting-Paramount Theatres Inc.

"Because of the substantial business already placed by advertisers on the ABC Radio and Television Networks and on its owned stations for the 1956-57 season, which I am sure will be supplemented by ABC's share of additional business, I have no doubt of the earning potential of ABC.

"Of course, I wish you, the company and all its employees success."

Goldenson's letter of reply was less formal, addressing Kintner as "Dear Bob," and is as follows:

"I have your letter of resignation. As you state, we have major policy differences concerning the operation of ABC. Therefore, I am submitting to our Board of Directors your resignation as president of American Broadcasting Company, as vice-president of American Broadcasting-Paramount Theatres Inc. and as a member of the Board of Directors of American Broadcasting-Paramount Theatres Inc.

"In accepting the tender of your resignation, I do want to commend you for all your efforts in behalf of ABC. No one knows better than I the industry with which you approached every task. Consequently, no one regrets more than I that irreconcilable differences exist between us with respect to policies of the Company. Your reputation in the business is of the best, and the differences between us as to

policy matters are such as often arise between men of good will.

"Thank you for your good wishes."

Kintner has been with ABC since 1944, when after a successful newspaper career, he joined the web as a v.p. He rose to exec v.p. in 1946 and became president in 1949. Goldenson has been with AB-PT since 1933, having assumed the presidency of United Paramount Theatres after divorcement of the company from Paramount Pictures. Mitchell, a vet of Balaban & Katz, one of the United Paramount subsidiaries, headed up B&K's pioneer television station, WBKB in Chicago, coming to New York after the merger to head WABC-TV as v.p.-general manager of the flagship station, and later becoming v.p. in charge of the tv network. Treiz was director of sales development and research at ABC, then became director of the radio network and left a year and a half ago to organize TVB and become its first president.

### Brewing Since 1953

The AB-PT move to unseat Kintner has been brewing almost since the merger of the two companies in February of 1953, and stems from a variety of reasons.

The major factor is the disaffection of the AB-PT faction with the "one-man-network" administration that has characterized Kintner's tenure as president. Such an administrative technique, in which Kintner has been loathe to delegate authority and allow subordinates to keep it, apparently has been a thorn in the side of Goldenson, who has been recognized as an administrative expert ever since he was called into United Paramount Theatres in 1933 by receivers.

A final factor, but by no means a trifling one, has been the bitter behind-the-scenes clash of personalities and jockeying for power since the merger was consummated and approved. At that time, two "Paramount men" were installed at ABC—Bob O'Brien as exec v.p. and Bob Weitman as v.p. over talent and programs. Subsequently, third, former Balaban & Katz exec John Mitchell, was brought in as v.p. in charge of the television network. Of the three, only Mitchell has remained, and he's been handcuffed at that.

O'Brien was forced to return to the parent company in 1954 after a major \$1,800,000 blunder on NCAA football. O'Brien, a member of the Notre Dame alumni board and a football enthusiast, negotiated rights to the '54 NCAA schedule and then proceeded to take charge of the sales effort on the lineup. When, by early September, he had failed to come up with any national sponsors and had signed only a fraction of the necessary sponsorship by a couple of regional sales, Kintner stepped in and made several "distress sales" which while averting a complete disaster, resulted in a \$1,800,000 loss. O'Brien without fanfare resigned as exec v.p. and returned to the parent company as financial v.p. and secretary.

### — Then Weitman

Last year, it was Weitman's turn. On Kintner's urging, Bob Lewine, then program director, was elected v.p. in charge of the program department, placing him on a co-equal basis with Weitman, then v.p. in charge of programs and talent. Weitman apparently felt his position was untenable, and submitted his resignation. This was accepted, but unlike O'Brien, Weitman didn't return to the parent company but went to CBS-TV instead as v.p. in charge of program development, a post he still occupies.

As for Mitchell, he's had the cold-shoulder treatment at the network since he took over as v.p. in charge of the tv operation. He and Kintner have never shown much affection for each other, and whether by the accident of Kintner's one-man rule or by design, Mitchell has never been given the opportunity to assume the authority of his office. Mitchell has mainly been concerned over the past two years with negotiating deals for feature pictures, among them the two groups of J. Arthur Rank films acquired for the "Famous Film Festival" and "Afternoon Film Festival."

While the split has been brewing all these years, the move was timed

so that it came after the new season was well under way. Whatever transition is needed will therefore be accomplished with comparative ease.

Another time factor is that while Goldenson has always expressed interest in the ABC operation, he has stepped up his active participation in network affairs during the past six months, indicating perhaps that he wanted to be fully prepared for the presidency before forcing the issue.

Another sidelight on the factionism was the disposition of the film syndication subsidiary, ABC Film Syndication Inc. Originally established as a subsidiary of ABC, about a year ago it was removed from the ABC jurisdiction and placed as a subsid of the parent company. ABC Syndication kept George Shupert, who had originally reported to Kintner, reported directly to Goldenson under the new setup. Moreover, Kintner and all ABC representation were dropped from the ABC Film Syndication board of directors.

## Action-Pic

Continued from page 1

more or less in 90 days complete with an ad-promotion campaign.

Secret to this, he said, lies in making up the ads before shooting starts. Titles are tested on franchise holders and exhibitors before the script is written. On one occasion, the film-maker recalled, "we had an artist sketch a horror scene—complete with skulls, etc. 'That's what we want,' we told a writer, 'now do the script.'"

Nicholson, in particular, stressed the value of a "complete campaign." He said the firm's average exploitation budget runs around \$20,000 and in some instances promotion outlays on a local level exceed the cost of the film's production. Saturation campaign, involving radio-tv spot announcements, was recently used in the "Conquered World"—"She Creature" package when it opened at some 80 odd theatres in the Boston area. Likewise "Prison"—"Hot Rod Girls" will have its N. Y. preem Oct. 20-22 in 74 houses including the RKO circuit.

Both Nicholson and American International v.p.-general counsel Samuel Z. Arkoff returned to the Coast Saturday (13) after conferring with N. Y. circuit heads and George Waldman, their local franchise holder. Returning with them was Leon Blender, company's general sales manager.

## Production Code

Continued from page 1

study, the MPA sub-committee recommended expansion of the Code appeals board to take in exhibitors and indie distributors. There appears to be a question whether either faction is going to be willing to serve or—if they do—how much this is going to mean in terms of greater exhib adherence to the Code seal.

It's assumed, in the light of the current recommendation by the committee to eliminate the drug theme taboo, that the MPA board will postpone hearing on the "Smiley" appeal. The Korda film (a 20th-Fox release) had been nixed by the Code on a technicality. Several pix, including 20th's "Hatful of Rain," are being held up in production pending clarification of the new Code rules.

## Miami Beach Bill

Continued from page 1

solons voted to pass the matter, tantamount to final okay when it comes up for the final reading.

Although question was raised as to what hotel ops would do if a Tony Martin, Patil Padg, Joe E. Lewis or a Liberace, among others, were barred from mixing around the rooms they were working in, the hoteliers seem to regard the whole matter as one concerning the B-girl joints more than their clubs, although it was pointed out that the law, if passed, could be enforced in any place presenting entertainers and serving liquor. Feeling among them seems to be that, if matters do come to point where they are involved, a court injunction could easily be obtained to restrain enforcement of the ordinance, until appealed to, high courts.

## 'Mystery' of Yank Market

Continued from page 5

different treatment and story appeal.

For reasons of their own, American exhibs within the past year, have impressed on producers abroad their readiness to accept foreign films. This has added considerably to the confusion since the lip-service is a long way from the facts. As one American put it very succinctly last week: "A couple of thousands houses are going to close in this country during the next few years. The vast majority will do so without giving foreign films even a try."

Which doesn't mean that theatre operators, particularly in the larger cities, aren't hep to import potential. Some struggling situations have been converted to an "art" policy as a lastditch effort to make a go of it; others have instituted a booking policy that calls for at least occasional, midweek showings of foreign pix.

### 'Riffi' a Wow

If a foreign film catches on, it can do very well indeed, the standard current example being "Riffi," which has been dubbed and booked to run over the RKO and other circuits in the N. Y. area. But "Riffi" seems to be little more than the exception which proves the rule, at least as far as the mass audience is concerned.

The big and unsolved puzzle to date is: Even if the necessary coin is available, what's the best way of making the import acceptable in the U. S.? Current discussions revolving around a new foreign film distribution setup in this country serve as a pertinent example. Release channel would be heavily backed by the French and would involve six to eight offices around the U. S. It would handle imports outside of N. Y. and the keycity first-runs, would operate on a no-profit basis and would seek to "deepen" the impact of the imported product which currently is still anchored in the keys. A big question arises:

Is it wiser to spend available funds on a new distribution channel, or would the money be better spent in point-of-sale advertising and promotion? Weighty opinions are advanced on both sides, particularly since a regional distribution system for foreign pix, while possibly not ideal, does nevertheless already exist.

### French Restless

There appears to be considerable pressure in France to speed up the setting up of a new org, which would in fact work as a co-op, with the French and U. S. indie distributors holding stock in the company. Richard Davis and Ilya Lopert spearhead the plan, but maintain this in no way implies they would dominate the operation. The French are eager to have Jean Goldwurm in the setup, but he appears to be hesitant. Others, like Edward L. Kingsley, are openly opposed to any such scheme. Since Kingsley works for Columbia Pictures, which has its own foreign film distribution unit, he'd be obviously unable to pledge his product to any new outfit; furthermore, if the new scheme works, its impact on the Col operation is a matter for speculation.

In the back of it all is the question of the French producer attitude since it seems logical that, with a comparatively large investment, these producers would be primarily interested in making a new org a successful and going concern. Question then is raised what this would do—automatically—to the indies which already have their own distribution setup, such as the Walter Reade-Frank Kessler combination, and who would elect to retain their own distribution channels.

### John Davis in U. S.

The French aren't alone in their quest for a new and more potent formula. John Davis, the J. Arthur Rank Organization's managing director, and two of his joint managing directors, are currently in Gotham to explore the very same problem. It is reported that Davis has reached the point where he is willing to experiment with his own distribution and also—again—with the acquisition of showcases. Probably more than any of the other producers, Davis appears convinced that only exhibitor and distributor hostility and indifference is keeping him from his pot of gold. It's a charge he has made on several occasions, and which he has tried to document via examples of

the lack of success of some of his top pix.

The Japanese are planning to set up an office in New York, and the Germans are actively considering a promotional center in Manhattan with indications that they will move in the near future. Looming over all this is the failure of Italian Films Export, an ambitiously conceived project, which has floundered mostly because Italy stopped turning out a volume of interesting pix.

American observers, seeing the problem in—at times—too much of a black-and-white manner, tend to feel that quality is an overriding consideration. The erratic performance of the foreign film since the war, combined with the vacillating and uncertain tastes of the broad public, would make "quality" a difficult guidepost for Continental producers to go by.

## Scot Manager

Continued from page 2

of-the-week showing. He cancelled it.

"Can you imagine what might happen if rock 'n' roll riots started in Glasgow's Argyle Street on a Friday or Saturday night?" he told VARIETY.

"After reading what has been happening up and down the country, I decided not to take any chances. There would have been no profit in the picture if it meant a big bill for smashed seats. I don't see any point in giving hooligans the chance to wreck the place."

(Glasgow's Argyle is a cosmopolitan street frequented by many tough characters, and is not far from the razor-slashing district of the Gorbals. Its cinema patrons are not of the most sophisticated variety.)

Brown added: "The whole thing looks to me like a publicity gimmick that has got out of hand."

But the "Rock Around the Clock" film will not be cancelled in other name areas. It is going on this week as scheduled (from Oct. 15) in the working-class areas of Ibrox, Dennistoun and Partick.

«Cinemas all over Scotland report noisy scenes during screening. In some places many customers are leaving in disgust as noise of the juves drown out music.

In a cinema at Ayr, the hooligan mob had to slowfoot their own handclapping in order to hear the music themselves. Earlier they had ripped seats, danced crazily in the aisles, and thrown ashtrays, lighted cigaret ends and squibs at the screen.

Noisy reception is not confined to the "Rock" pic alone. The second feature is frequently given the slow handclap plus jeering.

In one theatre an attendant had his cap snatched three times by the rioting teenagers and thrown around the cinema. Other attendants had to eject a number of overly lively youths.

One interesting point is that most of the rioting is confined only to the opening performances of the film. Once a night's rioting has been indulged in, and publicity obtained via newspaper stories, the juves quiet down and rarely give further trouble for rest of the week's screening.

## Showfolks for Ike

Continued from page 2

Samuel Briskin, James Cagney, Lou Costello, Dan Dailey, Walt Disney, Irene Dunne, Freeman Gosden, Bob Hope, Hedda Hopper, Howard Keel, Abe Lastfogel, Merwyn Le Roy, Louis B. Mayer, Virginia Mayo, Adolph Menjou, Ethel Merman, Joe Pasternak, William Perlberg, Mary Pickford, Dick Powell, Ginger Rogers, Joseph M. Schenck, Randolph Scott, David O. Selznick, Red Skelton, Charles Skouras, Jr., James Stewart, Robert Taylor, Raoul Walsh, Harry and Jack Warner, John Wayne, Anne Baxter, Robert Z. Leonard, Leroy Prinz, Louella Parsons and Norma Shearer.

Among those signed by CASE were Ilka Chase, Richard Crooks, Eddie Fisher, Helen Hayes, Ben Hecht, Nunnally Johnson, James Melton, Robert Montgomery, Ogden Nash, Lily Pons, Rosalind Russell, Francis Star, Fred Warne, Dorothy and Lillian Gish.



# OBITUARIES

## ALFRED STARR

Alfred Starr, 58, managing partner of the Blum Amusement Co. of Nashville and former president of Theatre Owners of America, died Oct. 15 in Nashville. Details in film section.

## OWEN DAVIS

Owen Davis, America's most produced playwright and Pulitzer Prize winner, died Oct. 14 in New York. He was prolific at turning out formula scripts and is credited with having written over 200 plays. Included in his enormous output is "Icebound," which copped the Pulitzer Prize as the most outstanding drama of 1923. Davis' first play, written sometime in the '90s, was "Through the Breakers." It was performed in Bridgeport, Conn. He originally made his mark via the virtual mass production of old-fashioned melodramas, later switching his technique to more sophisticated plots.

Davis was last represented on Broadway in 1941 with his adaptation of the Frances and Richard Lockridge "Mr. and Mrs. North" stories. His late son, Owen Davis Jr., had a role in the production. The extensive list of the playwright's prior efforts includes, in part, "For a White Rose" (1898), "Lost in the Desert" (1901), "A Gambler's Daughter" (1902), "Nellie, the Beautiful Cloak-Maker" (1906), "The Great Express Robbery" (1907) and "Broadway After Dark" (1907).

Also, "Mile-a-Minute Kendall" (1916), "Forever After" (1918), "The Bronx Express" (1922), "The World We Live In" (1922), "The Nervous Wreck" (1923), "The Donovan Affair" (1926), "The Great Catsby" (1926), adapted from the Fitzgerald novel, "Spring Is Here" (1929) and "Ethan Frome" (1936), which he adapted with another son, Donald.

In 1950 Davis wrote his auto-

Oct. 15 in Hospital for Joint Diseases after a four-month illness.

Starting his career as a newspaperman in the midwest, Burke switched to public relations with Radio-Keith-Orpheum and Consolidated Radio Artists. He also had been personal manager for Olsen & Johnson and Don McNeill, as well as serving as publicity director in Chicago for Music Corp. of America in the mid-thirties. He became editor of Radio Daily in 1943 and was named v.p. of the Radio Daily Corp. in 1952.

Funeral services will be held tomorrow (18) in Pleasantville, N. Y. Surviving are his wife, a daughter, two sisters and a brother.

## LESLIE J. ROGERS

Leslie J. Rogers, 62, music librarian of the Boston Symphony Orch for 44 years, died of pneumonia recently in Stuttgart, Germany, according to word received in Boston, Oct. 13. Ailing when the symphony's tour reached Vienna Sept. 12, he continued to Stuttgart where he was hospitalized.

Senior member of the orch organization, Rogers was an authority on questions of musical copyright and on various editions of orchestral music. In his early years with the orch he served as substitute viola player.

His wife and daughter survive.

## BOBBY TELFORD

Bobby Telford, 65, comedian, died Oct. 3 in Glasgow after a short illness. A native of Glasgow, he made his first stage appearance in 1913 at the Lyceum Theatre, Govan.

In 1920 Telford made his first London appearance at the Hippodrome Theatre, Putney. Later, he joined touring concert parties and played seaside dates in England. He was a familiar figure in Scotland, where he played regularly in

leader known as Harry Parry, died Oct. 11 in London. Born in Bangor, Wales, he was the first British bandleader to broadcast a regular jazz program on the British Broadcasting Corp.

During the London blitz his "Radio Rhythm Club" series was broadcast to British troops throughout the world.

## JOHN HAND

John Hand, 70, former opera singer and founder of the New York Light Opera Guild, died Oct. 11 in Ridgewood, N. J. He formed the Guild in 1931 to present young singers in stage debuts before the press and public and served as its director for many years.

Wife, two sons, three daughters and brother survive.

## HENRY B. GURNEY

Henry B. Gurney, 83, operatic tenor and for 32 years voice teacher at Temple U., died Oct. 7 in Philadelphia. He launched his career in Italy in 1906, later singing in New York, London and Philly.

Wife, son and two daughters survive.

## THOMAS J. CULHANE

Thomas J. Culhane, 58, for 10 years, until 1955, publicity director for Catholic Relief Services National Catholic Welfare Conferences in New York, died Oct. 10 in that city. He was at one time a newscaster in Washington, D.C.

Son, daughter, two sisters and four brothers survive.

## FRED PHILLIPS

Fred Phillips, 65, songwriter-musician, died Oct. 13 in New York after a long illness. His songs include "Love Made a Gypsy Out of Me," "Sweet Little You," "Stop Kickin' My Heart Around" and "Walking Around in Circles."

Wife and daughter survive.

## LEWIS HOWELL

Lewis Howell, 77, singer, composer and music teacher, died Oct. 14 in Philadelphia. The composer of two operettas, he had also appeared in many parts of the U. S. with his own opera company.

Wife, violinist Nina Prettyman, and daughter survive.

## GRACE C. RAINE

Grace C. Raine, 59, voice teacher, died Oct. 8 in Cincinnati after a long illness.

Her pupils included Doris Day, Jane Froman, Mills Bros., Ink Spots, Andy Williams and Janette Davis.

J. Edgar Robins, 66, v.p. of the Robins Theatre, Warren, O., and president of Robins Enterprises, died of a heart ailment Oct. 10 in Youngstown, O. Surviving are his wife, two daughters, a brother and sister.

Son, 4, of Stanley Niss, CBS-Radio writer-producer-director, died of pneumonia Oct. 11 in Westport, Conn.

Homer Samuels, 67, former piano accompanist for his wife, famed former opera star Amelia Galli-Curci, died Oct. 14 in Rancho Santa Fe, Calif.

Msgr. Lorenzo Perosi, 83, composer of religious music and director of the Vatican's Sistine Choir, died Oct. 12 in Vatican City.

Mother, 63, of Stanley Richards, playwright and drama critic for Players Magazine, died Oct. 15 in Brooklyn.

Brother of Matt Madden, assistant treasurer of Loew's Theatres, died Oct. 8 in Morristown, N. J.

Luis G. Salema, 90, retired Mexican violinist and musical director, died Oct. 5 in Mexico City.

John E. Ingham, 24, 38, Burlington, Vt., musician, died Oct. 2 in that city.

Ralph Smith, 79, retired actor and vaudeville performer, died Oct. 8 in Fair Haven, N. J.

## Billy Reed

Continued from page 2

comics, "Art who?" Nobody ever answered that one.

Now let's look at Russia, strictly as a hooper, of course. When I was doing the buck-and-wing, during the heyday of vaudeville, an old act had a tough time getting booked; no matter how many times they changed the wardrobe or the agent. Russia has been doing the same old act for practically our whole lifetimes. Every once in a while, when they have trouble selling their old act to the world they change the wardrobe. If that doesn't work then they change the agent. But not till they've shot the old one. Of course in Russia

their act is a big smash—because everybody is in the act. And they believe in "Art for Art's sake." Because nobody ever tells them who Art is—or for that matter nobody ever tells them much of anything.

Now to get back to Point 14 of the program presented to Russia by the United States, Great Britain and France at the Geneva Conference. Point 14 deals with cultural exchanges on a reciprocal basis. Mr. Webster defines reciprocal as "a return in due measure by each of two sides, as of courtesies and duties," etc.

As Americans, we know our courtesies and duties to visiting performers. I am sure we will open not only our theatres but our pocketbooks, our hearts, and our country. All these courtesies will be extended to entertainers from a nation which hasn't shown us any courtesies in the past; and whose duty and ambition it has been to establish the Moscow Booking Agency to handle the whole world.

Now, I wouldn't go so far as to say that any group of Russian entertainers sent over here would plant a cultural communistic seed. After all, this is supposed to be Art, not propaganda, which is one of Russia's biggest industries. And besides, we are too aware of their ideology of One World Government to fall for that line. Let's take an eight-bar rest right here. How do we know what these entertainers will tell their fellow countrymen when they return? As Groucho Marx once said, "It's pretty hard to be wrong if you ask and answer your own questions." And Russia has the largest Question and Answer Bureau in the world.

I am quite certain that our American entertainers will be royally caviar'd and vodka'd over there. They will be shown the most impressive edifices, factories and the happiest-looking workers. Under proper escort, a Russian guide will conduct them on a pre-planned tour of the museums and various points of interest, and the guide will explain how important everything is in Russia. In the theatres Soviet audiences will cheer and rise to demonstrate their approval of American entertainment. And after it is all over we'll swell our chests with patriotic pride and reel like Boy Scouts who have done a good deed. But as you say in your Open Letter to the President, "You are not naive enough to believe that such an exchange would cause Nikita Khrushchev and his confreres to suddenly switch signals and cool down the Hot Peace War they have substituted for the Cold War."

Well, if they won't change their act, then what's the point in booking them? What are we going to prove?

I don't know how other American performers may feel but as for me, I'll take my Russian culture from a bowl of borscht in the Russian Tea Room.

Yours (till Bulganan can do a time-step),

Billy Reed,  
(The Little Club).

## Variety Bills

Continued from page 66

### HAVANA

Yans Souci	W. Reyes Ore
Lonnie Sattin	Tropicana
Sonia Calero	Gloria & Rolando
Victor Alvarez	S. Suarez Ore
Ortiz Ore	A. Romeu Ore
Nacional	Ernesto Hill Ore
Helen Almee	Tres Ases
Bob McFadden	Montmartre
Martina Rams	Katyna Ranieri
Ray Carson	Fajardo Ore
	Casino Playa Ore

### RENO

Mardi Gras Lounge	Ed Fitzpatrick Ore
Harry Branch Ore	Riverdale
Russo Bros.	Sons of Pioneers
Penthouse 4	Claudio's Bears
Mass Skyroom	Frelonia
Eileen Barton	Starlets
Skylets	Bill Clifford Ore

### LAKE TAHOE

Harrah's Club	Marshall & Farrell
Peggy King	Will Osborne Ore

## ASCAP Melon

Continued from page 1

over last year. However, overhead charges are expected to be reduced by the end of year and may thereafter hit a new low. Upped costs for the first eight months were due to the Society's enlargement of its sales and licensing department and the broadening of coverage for logging performances. Bulk of increase was for equipment, so is non-recurrent. ASCAP now practically blankets the country with monitoring reps.

## MARRIAGES

Gloria Noble to Donald O'Connor, Santa Barbara, Calif. Oct. 11. Bride is an actress; he's an actor.

Lilli Boitel to William Hegner, Peekskill, N.Y., Oct. 4. Bride's a dancer; he's a publicist.

Barbara Ayres to Paul Corrigan, New York, Oct. 7. He's a singer.

Anita Kashner to Donald Gold, Portland, Ore., Sept. 8. Bride's a pianist; he's with KPFX, San Francisco.

Karan Clark to Cliff Coleman, Las Vegas, Oct. 7. He's a KTLA staff photographer.

Helen Caron to Jimmy Arnold, Ottawa, Can., Oct. 6. He's a tenor with The Four Lads.

Janice Rule to Robert Thom, Oct. 12, N. Y. Bride is a legit actress; he's a playwright.

Calvin Calhoun to Frank Wise, New York, Oct. 14. Bride is musical comedy and nitery performer; he's a stagehand.

Barbara Price to Clet Gundy, New York, Oct. 17. Bride is a secretary on Michael Todd's film, "Around the World in 80 Days"; he's general manager for the off-Broadway production of "No Exit."

## BIRTHS

Dr. and Mrs. David Schwartz, son, New York, Oct. 13. Mother, Harriet, is daughter of tv's Gertrude Berg.

Mr. and Mrs. Bob Dickey, son, Pittsburgh, Oct. 7. Father's the all-night disk jockey on KDKA.

Mr. and Mrs. Bill Myers, daughter, Pittsburgh, Oct. 2. Father's with Brad Hall, Jand.

Mr. and Mrs. Frank Langworthy, son, Philadelphia, Oct. 3. Mother's former nitery dancer Norma Shea.

Mr. and Mrs. Lee Lawrence, daughter, London, Eng., recently. He's a singer.

Mr. and Mrs. Murray Rosen, daughter, Hollywood, Oct. 8. Father is an agent.

Mr. and Mrs. Rolland Reichert, son, Oct. 8, Chicago. Father is operations manager at station WNBQ in Chicago.

Mr. and Mrs. Bill Haley, son, Chester, Pa., Oct. 9. He's the rock 'n' roll bandleader.

Mr. and Mrs. Oscar Cohen, daughter, New York Oct. 3. Father is with Joe Glaser's Associated Booking Corp.

Mr. and Mrs. Jack Shandlin, son, New York, Oct. 10. Father is musical director for Louis de Romanoff productions.

Dr. and Mrs. Theodore (Myra Kapp) Levitt, daughter, New York, Oct. 12. Mother is daughter of the late Jack Kapp, founder-president of Decca Records.

Mr. and Mrs. Ernest D. Glucksmann, daughter, Los Angeles, Sept. 26. Father is an executive producer with NBC.

Mr. and Mrs. Andrew McCullough, daughter, New York, Oct. 14. Mother is actress Bethel Leslie, recently in "Inherit the Wind"; father is a tv director.

Mr. and Mrs. Jack Rollins, daughter, New York, Oct. 11. Mother is Jane Martin, former singer; father is a personnel manager.

## Lambie-Pies

Continued from page 1

shrinking treasury, okayed the proposal and appointed a planning committee to get the project started. Effective at a date to be set, distaffers with Lambs member escorts will be admitted at certain specified hours for dinner in the dark-paneled, tobacco-smoke-saturated grill. The adjoining bar and billiard room will be "off-limits."

For unregenerate misogynists who refuse to share the grill with the femme intruders, grub will also be served in the billiard room.

## 'Variety'

Continued from page 2

fool even managers by substituting for his dad in some performances. Jackson still carries on the tradition.

As for the show biz freaks, the sundry moods and mores, these have always been with us, and show business has spotlighted them from "Ja Da" to "Oop Shoop," from the turkey-trot and bunny hug to rock 'n' roll, from Jean Harlow to Marilyn Monroe, from Rudolph Valentino to James Dean, from Russ Columbo and Rudy Vallee to Benny Goodman to Frank Sinatra to Liberace to Elvis Presley.

These are the frothier manifestations in the week-to-week reportage in VARIETY. The 51st Anniversary number, as it puts sharp focus on the increasing dominant aspects of the Electronic Show Business, will be a significant documentation of Show Biz post-modernity.

In Loving Memory of

**SID HARRIS**

Oct. 23, 1955

Selma  
Hope

biography, "My First Fifty Years in the Theatre."

Surviving are his wife, his son, Donald, now a tv writer-producer, and a brother and sister.

## HASSARD SHORT

Hassard Short, 78, actor, Broadway producer-director, died Oct. 9 in Nice, France. He had been vacationing abroad for several months.

Born in England, Short's theatrical career spanned 61 years. He began acting in the 1895 London production of "Cheer, Boys, Cheer," later (1903) appeared on Broadway in "Glad of It" which marked John Barrymore's debut. His legit appearances also include "Captain Swift" with Beerbohm Tree, "A Royal Necklace" with Lily Langtry, "The Second in Command" with John Drew and "Peg O' My Heart" with Laurette Taylor. In films, he appeared with Norma Talmadge in "The Way of a Woman."

Short is credited with being the first to use a revolving stage in "The Bandwagon" in 1931, used the first traveling platform in the "Music Box" revues and was a pioneer in the use of backstage elevators and drapes. He staged such Broadway hits as "Lady in the Dark," "The Great Waltz," "Carmen Jones" and "Music in My Heart."

## MARIE DORO

Marie K. Stewart, 74, retired actress known professionally as Marie Doro, died of a heart ailment Oct. 9 in New York. A native of Kansas City, she made her debut in stock in St. Paul at the age of 19 and was first seen on Broadway in "The Billionaire" at 20.

Miss Doro, who came under the management of Charles Frohman, was leading lady for William Gillette in "Clarence." She also starred in "The Moral of Marcus" and was seen in "Oliver Twist," in addition she appeared in a number of silent films.

Her marriage to Elliott Dexter in 1917 was of short duration. She retired at the height of her career in 1922 at the age of 40 and resided abroad for years before returning to the U. S. to make her home in N. Y.

## FRANK BURKE

Frank Burke, 61, editor of Radio and Television Daily and v.p. of Radio Daily Corp., died in N. Y.

pantomime, revues, roadshows and variety.

## HAZEL IMBODEN

Hazel Bourne Imboden, veteran actress, died in Kansas City Oct. 8 after an illness of two years. Born in Washburn, Ill., she studied dramatics under Daisy Siddons in Washington and at the Jullien Dramatic School in New York.

In 1912 she wed David Imboden, and they moved to Santa Barbara, Cal., taking up acting careers there. Between 1914 and 1947 the pair appeared in more than 100 films. They also were active in the Pasadena Playhouse.

Husband survives.

## GEORGE W. DUNN

George W. Dunn, former press-agent and theatre manager, died Oct. 15 in New York after a long illness. Up to three years ago he was manager of the RKO 81st St. Theatre, N. Y., and held other posts in that company.

Dunn had a varied career in show business and around Broadway. At one time he was press-agent for D. W. Griffith, and before that had been in various show biz capacities.

Survived by his wife, a daughter and three sisters.

## J. B. HAWKE

John Brown Hawke, 60, cinema manager, died Sept. 30 in Ayr, Scotland. He had been manager of the Orient Cinema, Ayr, since 1954, and previously managed the Odeon Theatre, Ayr, and the Palace, Aberdeen.

A native of Ayr, Hamilton, Lanarkshire, Hawke began his career as a projectionist, later being upped to manager. He was first chairman of the Scot section of Society of Cinema Managers, and acted as delegate to national meetings.

## EDMUND WILLARD

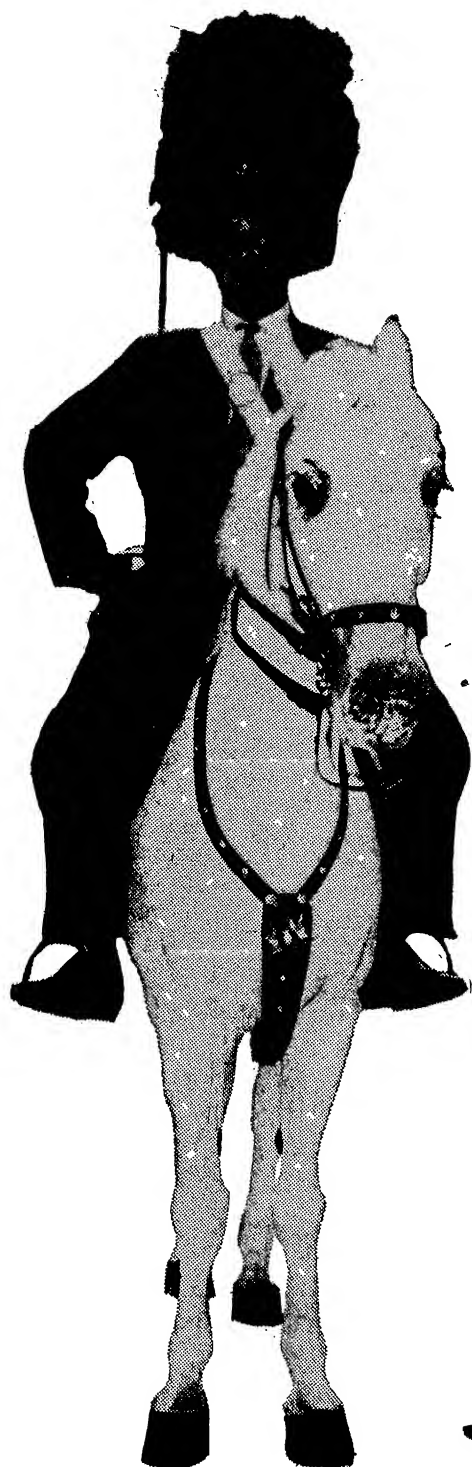
Edmund Willard, 71, veteran British actor, died Oct. 8 in Kingston, Surrey, Eng. He made his first stage appearance at the Tremont Theatre, Boston, in 1900 with a walk-on part in "Tuchinello."

Later he made six tours of America under the management of his uncle, the late E. S. Willard. During the last war he played Jonathan Brewster in the London production of "Arsenic and Old Lace."

## HARRY PARRY

Owen Henry Parry, 44, band-

# BORGE CONQUERS EUROPE!



"VICTOR BORGE THE BEST  
THING EVER SEEN IN BRIT-  
AIN . . ."

London Daily Mirror

"BORGE TOP TV PERSON-  
ALITY OF THE YEAR."

Glasgow Evening Citizen

"FABULOUS . . ." Sketch  
London

"BORGE EASILY WINS TV  
COMEDY BATTLE OF THE  
YEAR."

London Daily Express

"BORGE RECONQUERS HIS  
NATIVE DENMARK."

Politiken, Copenhagen

"VICTOR BORGE EXTENDED  
HIS CONQUEST TO BBC AND  
INTO MILLIONS OF HOMES."

London Telegraph &  
Morning Post

"THE NAME VICTOR BORGE  
HAS SPREAD LIKE WILDFIRE  
THRU GERMANY AND  
FRANCE."

Stars and Stripes

"NO FUNNIER ACT ON TV."  
London News Chronicle

"ELECTRIFIED BRITAIN."  
London Picturegoer

"BORGE THE OUTSTANDING  
SOLO TURN EVER SEEN ON  
BRITISH TELEVISION."

London Time and Tide

# VARIETY

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## ELVIS A MILLIONAIRE IN 1 YEAR

### 20th Would Share in NTA Film Web In Backlog Deal as New Diversification

Diversification by motion picture studios into television is taking a new form. First, Metro moved into the field of station ownership through the sale of its backlog. Now, 20th-Fox is reported to be dickering for a substantial interest in the new NTA Film Network Inc. as one of the terms of a deal under which it would sell its backlog to the film web.

Understood that if all the wrinkles in the NTA-20th discussions, which have been going for months now, are smoothed out, the studio would get more than a third ownership in the new network, which is now a wholly-owned National Telefilm Associates subsidiary. The deal for the 20th backlog, which would be turned over at a staggered rate covering several years, would involve heavy cash payments as well.

Such an ownership stake in the new web, if consummated, could lead to many new avenues through which 20th could expand its television activities and extend its diversification in day-to-day operations. Studio is currently producing only two regular network series, despite a major studio investment in revamping its lot for tv. But if it were to have an ownership stake in the film network, conceivably it could turn out new series for the film network at an unprecedented rate.

Such an approach makes the basic assumption that the film network project will be a success—and up to now, efforts in that direction have failed. But NTA is on the air with the network already, a point nobody else reached, and

(Continued on page 78)

### Webster & His Words

Hollywood, Oct. 23.

For the first time in the history of the Academy Awards, a lyricist faces the possibility of having three songs, from as many productions, competing for an Oscar nomination in the best song department.

Writer is Paul Francis Webster, who teamed with Dimitri Tiomkin for tunes in "Giant" and "Friendly Persuasion," both of which have been released and are being touted as contenders. Webster also lyricized Alfred Newman's title tune for "Anastasia," a 20th-Fox release, which is also figured as a possible nominee.

### Symph Conductors A Hardy Breed; Range Into 80's

New York Philharmonic-Symphony, which last week contracted Leonard Bernstein as co-musical director with Dimitri Mitropoulos for 1957-58 season, will now have to find a replacement for Bruno Walter, who wants to retire after current season. Walter, who was 80 last month, does annual guest stints with the Philharmonic and, though these are limited to a few weeks, they are always regarded as artistic high spots and the box-office generally is good.

Last season, Walter directed the principal Philharmonic celebration of the Mozart bicentennial and also conducted the Metropolitan Opera's production of "The Magic Flute." He's to do a few performances.

(Continued on page 67)

### LITERATE JOCKEY'S BIOPIC

Huston May Extol His Pal, Billy Pearson

Hollywood, Oct. 23.

John Huston is after film rights to "The Billy Pearson Story," book about the jockey who won "The \$64,000 Question" on CBS-TV. Stephen Longstreet wrote the tome, being published by Simon & Schuster next spring. The jockey, longtime pal of the producer-director, rode horses in Huston's stable, when he had one a few years ago.

Huston is dickering with Pearson and Longstreet for pix rights, and it's likely if the deal goes through he would include it on his agenda at Allied Artists.

Meanwhile, Huston has cast Pearson in the role of Gregory Peck's friend in "Typee," which he is producing and directing for A.A.

### MOSE. SWELLS RECORD TAKE

By MIKE KAPLAN

Hollywood, Oct. 23.

Controversy has always meant cash in show business and the latest proof is Elvis Presley, whose jet-propelled career will reach stratospheric heights in his first full year in the bigtime with an indicated gross income of at least \$1,000,000. Tally is an understatement, based on what he has done in the first nine months of 1956.

Despite the carping critics who contend he can't last, reasonable projections of future income indicate he'll do at least as well in 1957, with the tally possibly bouncing even higher as result of his share of an unprecedented \$40,000,000 retail sales volume of Elvis Presley merchandise during the next 15 months.

Presley's entry into the bigtime usually is dated from his appearance on the Milton Berle show last midsummer. Actually, he had been a rising performer for some months prior to that, as witness hefty disk sales and personal appearances that drew door-busting crowds. Since the Berle show, however, Presley has been a true atomic-age phenomenon.

Estimate of \$1,000,000 for his 1956 earnings is based solely on the known factors, which include unprecedented heights in some departments. The near-1,000,000 advance sale of his "Love Me Tender" disk for RCA Victor is an indication of the pace of his platters. For the 1956 calendar year, Presley figures to wind up with a total of at least 10,000,000 records

(Continued on page 78)

### Odor Accents Art; 'Smellies' Loom

The film jokes about the "smellies" will get another realistic try if Dragoco, a German dye and essential oils outfit, goes through with its experiments to link pleasant odors with cinematic entertainment. Dragoco, in Holzminden, near Hannover, Germany, has been experimenting with "smell-mixing," much as sound-mixing is now an acoustical quality in the present-day form of celluloid entertainment.

Ambition is to go beyond the elementary accent of the senses, such as the audience sniffing a rose odor if the heroine receives a bouquet; or to achieve a bower-of-flowers' scent in, say, a woodlands set.

Dragoco's experiments with travelog films of many lands have been along the lines of creating a literal atmospheric aura so that the realistic "smell" of the locale

(Continued on page 78)

### 30,000 Legit Plane-Train Tourists Add Up to \$8,000,000 Gotham Spree

By JESSE GROSS

#### Byliners' TV Bingo

At a farewell party last week for publicist Eli Lloyd Hoffman, who's packing in the Gotham beat for Miami Beach, a Broadway pressagent commented on the flock of byliners on video.

"I spend so much time watching the columnists on tv," he said, "I don't have any time left to write copy."

### Jr. Davis Carves 'Turkey' Into B. O. Winner Vs. Critics

"Mr. Wonderful," having already beaten the critical rap by getting a Broadway run, is about to parlay the achievement by earning a modest profit. It could presumably make a cleanup, except that star Sammy Davis Jr. is due to exit the cast in mid-February, upon completion of his contract. He's already committed for nifty dates, and since he's figured irreplaceable, the musical will have to fold.

On the basis of the last auditor's statement, for the four-week period ending Sept. 29, the show needed only \$64,121 to recoup the balance of its \$225,000 investment. At its current rate of operating profit, the Jule Styne-George Gilbert production is due to get into the black by about the end of November. Thus far, \$90,000 of the capital has been returned to the backers.

Although Davis' contract is for a year from the date of the opening of the tryout in Philadelphia, last Feb. 20, it had been understood that he would extend the deal if the show were to click. However, when "Wonderful" was panned by the New York critics, a Broadway run seemed out of the question, so the young star signed for cabaret appearances to start not later than next February.

Figuring that the musical might get a following among the devoted Davis following, Styne and Gilbert

(Continued on page 67)

### AT SEVEN, BEETHOVEN'S FIFTH

Another Cradle Alumnus Will Show Adult Conductors

Seven-year-old Joey Alford will make his conducting debut at New York's Carnegie Hall Nov. 18.

The juve batoneer will conduct the Symphony of the Air in Beethoven's Fifth Symphony, Haydn's Symphony No. 94, Mozart's "Marriage of Figaro" Overture and Rossini's "William Tell Overture."

Hinterland-to-Broadway theatre tours have snowballed into a major source of revenue for New York. This season the show trains and planes, transporting around 30,000 passengers, are expected to bring an estimated \$8,000,000 into the city.

Pioneered in 1952 by the Columbus (O.) Citizen, the tours have progressively spread in the ensuing four years and are now originating from numerous other U. S. cities, Canada and in some instances Europe. Contributing most to the present bullish situation is Theatre Tours & Planes, the busiest of the legit travel operations.

TT&P, which brought in its first theatre group in August, 1955, carries the bulk of the show plane and train trade. During its first six months of the operation, the outfit brought in about 600 people. Since then the number has rocketed to an anticipated 20,000 for the present legit season, beginning last June and ending next May.

On the basis of figures supplied by TT&P, it's estimated those out-of-towners will pour approximately \$5,880,000 into New York legit, hotels, niteries, restaurants, depart-

(Continued on page 78)

### 3,750,000 R&H Albums Sold Since World War II

The album boom since the advent of LP eight years ago has resulted in a tremendous payoff for the Richard Rodgers-Oscar Hammerstein 2d combine. Counting sales of their original cast legit albums, and more recently, the film soundtrack packages of their shows, it's figured that some 3,750,000 R&H albums have been sold since the end of the last war. "Oklahoma" started the R&H cycle on wax and the Decca set is now way over the 1,000,000 mark. The "South Pacific" set, on Columbia Records, is at around the same figure.

In addition, there are the single sales on the individual songs, the remakes of several shows written by Rodgers with Larry Hart and the latest set of Rodgers & Hammerstein songs packaged for kiddies by Golden Records. These sales are estimated at around 10,000,000 singles.

### Elsa's Vegas Bow at 5G

Elsa Maxwell makes her niterie bow at El Rancho Vegas, Las Vegas, Jan. 3 for two weeks at \$5,000 a week. She played the Versailles Club, N. Y., about 20 years ago with George Jessel, her only other cafe date.

She will be paired with the \$15,000-a-week Joe E. Lewis, a regular fixture at this Beldon Katleman spot.

### Havana's Booming 3 R's; Rum, Rhumba & Roulette

By JAY MALLIN

Havana, Oct. 23.

Cuban tourism will get one of the biggest boosts ever within a year or so when three big new hotels are completed. All three hotels will add three casinos to the country's already-thriving gambling circle.

The new Habana Hilton, costing \$11,000,000, 600 rooms, is being built by the Gastronomic Workers Union of Cuba, and will be managed by the Hilton Corp.

Havana Riviera. Cost: \$12,000,000, 400 rooms. To be built by the Riviera Hotel Co. Those interested include Harry and Ben Smith, of Toronto (former owners Toronto's Prince George Hotel) and, reportedly, the gentlemen from Las Vegas who now run the Hotel Nacional's Casino International (including Wilbur Clark and Meyer and Dave Lansky).

Unnamed hotel. Cost: \$5,000,000, 300 rooms. To be built by the Shepard Hotel Co. Those interested include J. J. Shepard, owner of Miami's Leamington Ho-

(Continued on page 79)



# TV Cuts Moscow Theatre Admish, But Western Culture Boff at Any Price

By IRVING R. LEVINE  
(Moscow correspondent, NBC)

Moscow.

The prices of tickets to Moscow theatres have been reduced and Soviet theatregoers have television to thank.

The reduction in price has been about 17% on the average. That makes a ticket to the famous Moscow Art Theatre, for example, cost from three to 20 rubles which is from 75c to \$5 at the Government's exchange rate and somewhat less in terms of purchasing power.

Tickets to the Bolshoi Theatre remain priced as before because the Bolshoi's 2,000 seats are full for every performance of opera or ballet. But the audiences have been falling off for lesser theatres.

Government newspaper editorials blamed the poor quality of many productions, the lack of originality and "socialist realism," and the high prices. It's easier to lower prices than to raise quality, so that's been the immediate response to the criticism.

Theatre managers, who are of course employed by the government to operate the government theatres, have another explanation for the empty seats.

They blame it on television.

The complaint has a familiar ring which may indicate that in this respect, at least, it's not such a great distance after all from Broadway to Gorky Ulitsa. Many Russians apparently have preferred to stay home and watch their or a neighbor's television set rather than see a play full of Communist preachments at a theatre.

It's still too early in the new season to evaluate the result of the lowered prices, but at any price the appearance on Moscow (Continued on page 78)

## JTG'S DURANTE DINNER, FRIARS' COMO, BOTH FEB.

As with Sophie Tucker's golden jubilee dinner under Jewish Theatrical Guild auspices, the Waldorf-Astoria fete next March 17 for Jimmy Durante will also be an all-industry salute although sponsored by the Guild. Harry E. Gould is chairing the event. There may be a tv holdup tied into this dinner, with an eye to extra revenue. The proceeds will be allocated to all theatrical guilds and charities.

The Friars a week later is staging its annual shindig with Perry Como as the honor guest.

## Rod Serling Video Script, 'Requiem for Pug' Looks Warm for Film & Legit

Hollywood, Oct. 23.

"Requiem for a Heavyweight," Rod Serling's drama on CBS-TV's Playhouse 90, which starred Jack Palance, is being dickered for by a trio of film companies and three N. Y. legit producers. Martin Manulis produced the teleshow.

Warner Bros., United Artists and 20th-Fox are interested in the story of a washed-up pug, and Universal is also believed to want in. Herman Shumlin has the inside track on bidding for legit rights to the property, while Kermit Bloomgarden and the Theatre Guild are also after the vehicle.

Serling, who has probably sold more of his tv stories to pix than any other writer, is repped by Ashley-Steiner agency in the various negotiations.

There are also negotiations for six rights to "Forbidden Area," first Playhouse 90 vidcast. CBS has film rights until Nov. 1. Based on a Pat Frank novel, it was adapted for tv by Serling.

## Vegas No Dummy: Now It's Contract Bridge Stars

Las Vegas, Oct. 23.

The Desert Inn here is attempting a different kind of talent promotion. This time the hotel is inaugurating its First Annual Contract Bridge Tournament starting Monday (29) in which some of the top players in the world will compete for \$12,000 in prizes. Grand slammers Oswald Jacoby and Charles Goren are among those who will compete.

George Raape, son of the late Erno Raape, a prominent theatre maestro and composer, will conduct the event. The Damon Runyon Fund will get a \$5,000 contribution as one result of this series of bridge bouts.



## THE GOOFERS

Let's face it, back to back, right or left, front or front you CAN'T HIDE A HIT!

From COAST TO COAST to GAY PAREE...ACCLAIMED...just as at the STATLER-HILTON, DALLAS, just concluded.

Now, enroute to that Las Vegas, again.

## London Legit Big Yank-Delighter

London, Oct. 23.

London theatres are believed to be the biggest tourist-lure for American visitors to this country during the winter months. That's the view of James Turbayne, general manager for the British Travel Assn. In New York, who recently visited this country. For the 92,000 Yanks who came here between Sept., 1955, and April, '56, London's legit attractions and reasonable admission prices were a big draw, he feels.

Turbayne stated that New York had nothing like the London theatre season. A London spokesman for the association said one of their biggest advertising campaigns in America was centered on London's theatres.

A London ticket broker said Americans were coming here to see the shows they were unable to get tickets for on the other side of the Atlantic.

## Women Weep at Final Liberace Brit. Concert; 'Hate League' Pickets

London, Oct. 23.

Women were weeping as Liberace left the stage after his final appearance in this country at the Royal Albert Hall last Wednesday (17). His rendering of "Auld Lang Syne" started the tears, and a promise to come back again brought screams of "yes."

The concert could not have been anything but a success. From the start, Liberace dominated his audience. Screams of delight from teenagers and ecstatic sighs from the older ladies, greeted his appearance on the platform. He sat at the grand piano and played and sang. And for the capacity audience he could do no wrong.

From classics to boogie woogie. From ragtime to religious airs. Liberace and his brother George even scored with heavy footed dance routines while rendering of "Gallathea" (Continued on page 67)

## Top Show Biz Figures Rally Round Stevenson

Washington, Oct. 23.

Following up the release of its show biz membership by the Committee of Arts and Sciences and Eisenhower, the Democratic Party has revealed membership of its Committee for the Arts of the Democratic National Committee. Batch of over 350 names includes substantially more show biz figures than on the G.O.P. Committee.

Some of those included: Steve Allen, Lauren Bacall, Tallulah Bankhead, Ethel Barrymore, Harry Belafonte, Milton Berle, Humphrey Bogart, Marlon Brando, Vanessa Brown, Yul Brynner, (Continued on page 67)

## A Milestone Year Indeed!

Look at the record of the picture business in 1956 which has yet to run its course. Who would ever have envisioned not one but two new presidents of Loew's Inc., the blue chip and bellwether company of the film industry, in less than one year. Two of the surviving three Warner Bros. out and the production veepee Jack L. Warner upped to company president. The 20th-Fox production chief—and largest single stockholder—Darryl F. Zanuck abdicating for independent production. Don Hartman's ditto setup with Paramount although his was never the authority of a Zanuck.

Jerry Wald's shift from Columbia to 20th. Warners and 20th-Fox talking merger of studio facilities. Virtually every major talking cash realization of assets—from really to residuals—and leasing-back deals. Sweeping echelon changes pending or impending.

Not to mention three major theatre chains yennin' to get into film production (Leonard H. Goldenson's American Broadcasting-Paramount Theatres; Elmer C. Rhoden's National Theatres; Si Fabian's Stanley Warner Theatres). (And don't overlook the inter-cine AB-PT strife: Goldenson versus Robert E. Kintner).

Back of it all is television.

The completion of the saga has yet to be written. Read all about it in the 51st Anniversary Edition of VARIETY.

A year ago, wrapped up in our stylish golden overcoat, this journal excused a lot of looking backward by pointing to the constant interconnection between past, present and future. If the events of 1956 seem to quicken the pace of tempus fugit, and if sometimes it seems difficult to find a pattern in all the apparent confusion around us, perhaps it's not reaching too far for VARIETY to point out and point up its own useful services in keeping the record well reported and well analyzed.

In particular the regular yearly roundup and wrapup number—the Anni—is an ideal chance to road-map the turnings and twistings of the trade. Since these are days of rapidly changing values in leadership, it follows that established personalities and values have something to protect as well as sell.

And so there you have it—the reason for anyone, or any organization, making clear its own continuing role in the great picture called show business. You've got the story—we've got the medium. Get with the VARIETY 51st—First year, Second Half-Century.

## 'Society'—Then & Now

"Mutual Admiration Society," the Matt Dubey-Harold Karr tune from the upcoming Ethel Merman legit musical, "Happy Hunting," has garnered a stack of wax versions in the past couple of weeks, but a couple of years ago, the same number couldn't get a record when it was submitted as a straight pop.

A top artists & repertoire exec rejected it on the grounds that "it was too original."

## Frisco Critic Gleason On 'Manufactured Grief' In James Dean Diskings

San Francisco, Oct. 23.

Ralph J. Gleason, the Chronicle's record critic, lowered a verbal boom on the six record companies currently "cashing in on manufactured grief" for James Dean in his Sunday piece.

Gleason pointed out Dean never played an instrument professionally ("he was an amateur bongo player") and "never sang a note" but is now one of the "biggest things in the record business."

This, writes Gleason, is "the most recent proof of the (Glenn) Miller-Bix) Beiderbecke Law of Music—that death is the best publicity stunt."

Critic proceeds to list the "mushy" output and mentions that "A Message from James Dean" is "not a message from him at all but a song about how you shouldn't drive fast, you can get killed."

## Joe E. Lewis Biog As Legit Musical After Par Pic; Todd's Saga Next

A quote from Mike Todd's father, "Pears Fall From Apple Trees," is the working title of his biog by Art Cohn which he is readying for Random House. "I May Be Broke But Never Poor" and "In Todd We Trust" are other working titles. Cohn, who wrote the Joe E. Lewis bio, "The Joker Is Wild," also for RH, shares 50-50 with Todd in any biopic version.

Cohn, Lewis, Frank Sinatra and director Charles Vidor are currently partnered in a four-way split of 75% of the Paramount film version now in production, with Sinatra playing Lewis. Pic has a \$325,000 stop-limit production cost. The quartet got \$400,000 advance for the property rights, split four ways equally, and the rest to come out of profit which they share 75-25 with Par. Vidor is directing the film; Sinatra personates Lewis.

Incidentally, Cohn and Lewis own all other rights, including the film version which is only on a 10-year lease to Par, and they are planning to musicalize "The Joker Is Wild" for a Broadway entry next season. Cohn is working on the libretto. The first one-third of the book, both agree, is a ready-made Runyonesque-type script for a legit musical, and there is nothing in the Hollywood commitment to interfere with any stage production. Title only would be changed for the Broadway version.

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# SCREEN VS. TV CREDITS A JOKE

## The 'Burden' of Opportunity

Loew's Inc., which has now experienced two changes of chief executive officers in one year, has picked a seasoned showman in Joseph R. Vogel, who becomes president of the parent body. Ditto Leopold Friedman, the new president of Loew's Theatres Corp. Both are vets who have come up the hard way within the Loew organization. Both are modern Alger stories.

Vogel in particular faces a terrific burden and opportunity. A veteran theatre man, keenly attuned to audience requirements, he is not going to experience anything different than have any of his predecessors because all of them, east and west coast, have the same realization—only compelling boxoffice product makes for profits.

How Vogel attunes the production line, and how soon there is evidence of the course he is charting, will determine the corporate prestige of Loew's Inc. Nobody squawks about "details" when there's a profit. If Vogel takes up residence on the Coast to more closely administer the production end, as may be his intention, he presumably would be taking a vivid step in the right direction. There can be no success without rapport between the studio and the management.

Vogel will meet some old hands, some tired, some pliable, some resentful, some just "lucky" with rubberstamp responsibilities at fancy wages which, in these parlous times, amount to a luxury which the industry can no longer afford. And actually has been unable to afford for a long time.

## Vogel's Task: Sweetening Dissenters Before 1957 Loew's Annual Meet

The answer to show business' biggest guessing game of the past month came last week with the appointment of Joseph R. Vogel as president of Loew's Inc. to succeed Arthur M. Loew who becomes chairman of the board and continues in his post as prez of the Loew's International. However, the designation of a president does not end the rest of the guessing game relating to Loew's Inc. future generally.

Long the industry bellwether and blue chip firm, Loew's Inc. is still faced by the many problems brought about by (a) divorcement and (b) the changing conditions in the motion picture business. There's no secret concerning the discontent and dissatisfaction among a body of stockholders and other Wall Street banking sources over the company's recent operations and policies. Grumblers regard Vogel's appointment as well as other changes in the corporate setup of both Loew's Inc. and its theatre offshoot, Loew's Theatres, as no more than "musical chairs" in which the "old guard" is shuffling the hierarchy of control.

Vogel's policies and moves will receive microscopic inspection from the outspoken dissident groups. Whether Vogel will have a free hand in bringing about drastic economies and other changes which will restore Loew's to its former top-ranking position naturally remains matters of speculation. It follows that the period from now until the annual stockholders' meeting early in 1957 will be a crucial one.

The shift in executive posts saw Nicholas M. Schenck, the 74-year-old board chairman and previously longtime president, made "honorary" (Continued on page 24)

## Masked Investors Buy 20th-Fox Shares, Figure On Cash-Yield Assets

Bigtime investors are accumulating heavy blocks of stock in 20th-Fox on anticipation of liquidation of important cash-yielding assets. These include sale of the company's studio, oil rights on the property and disposition of old pictures to television.

Film company management source said he was aware of the stock accumulations but professed no knowledge of the buyers.

Wall Street informants dropped a number of names but, so far as could be learned, there's nothing official about any of them. Lester Martin, for one, while denying any recent 20th purchases, said he holds 60,000 shares. Martin, whose main business is in textiles, (Continued on page 24)

## Vogel's Coast Trip

Joseph R. Vogel, the new president of Loew's Inc., is leaving for the Coast at the end of this week. He expects to remain in Hollywood for a week.

Vogel indicated that he's going to the Coast without a preconceived plan and that he would talk to everybody to get a line on the studio operation. He stressed that he was determined to do a job for the small stockholders.

## Cuba's Cardinal Takes Up Films' Morality Issue

Havana, Oct. 23. "Films of positive character" must be produced to combat bad motion pictures, Cardinal Arcega y Betancourt, Archbishop of Havana, said in a pastoral letter last week.

In announcing that the International Sessions of Motion Picture Studies would be held in Havana next January, the Cardinal wrote also:

"All films leave in the spectator a store of ideas, sentiments, though imperceptibly, which form the index of values and of the norms of one's own conscience."

"The Church cannot afford to remain indifferent to motion picture activity since the motion picture embraces the whole world. We must foster the production of films of positive character, adjusted to the values of Christianity; only thus can we solve satisfactorily the very serious question that motion pictures have posed to the Christian family."

Purpose of next January's sessions will aim at fostering a motion (Continued on page 26)

## NON-THEATRICAL NODS NEXT APRIL IN N. Y.

Chicago, Oct. 23. Fourth Annual American Film Assembly, yearly meet of nontheatrical film producers, has been set for New York at the Waldorf-Astoria Hotel, April 22-26.

Gold and Silver Reel awards in each category of nontheatrical films will climax the four-day confab.

## SAME PEOPLE GET LESS ON VIDEO

Film companies are steaming again over the billing demands of stars, producers, directors, writers and others, particularly in light of the relatively small spotlight thrown on talent credits by television. As pertaining to the matter of credits in newspaper ads, the picture outfits figure they're forced to buy considerably more space than would be needed if the talent were to cut down on their demands.

Case in point involves "Friendly Persuasion." Allied Artists release. In ads for the picture, producer-director William Wyler's name must be "100% of the title"—meaning the name size in print. Further, Wyler had his name 100% over the film's title and then again beneath it. In contrast with this, Wyler was given only 10% of the title in the NBC-TV ads for "The Letter," which he produced last week.

It's been widely recognized that in tv generally the credits frequently get lost on the program: This happens on live shows where the credits are on the crawl at the windup and timing was off. If the show runs overboard on length, the credits are not given at all or in such haste that they're not readable.

This is of no particular concern to the picture companies except that it does point up the fact that (Continued on page 78)

## Lively Bidding For 'Anne Frank'

Bidding for the screen rights to the legit hit, "Diary of Anne Frank," is hot in the homestretch, with a deal expected soon. Offers are said to be in the neighborhood of \$500,000 plus percentage.

Leading contenders for the property are Milton Sperling, 20th-Fox and Columbia. However, agent Leah Salisbury said in N. Y. yesterday (Tues.) that the race was still wide open. More than 20 offers have been received and as many as four have come in during a single day.

Miss Salisbury also said she was still hopeful that Garson Kanin, who directed the stageplay, might (Continued on page 79)

## National Boxoffice Survey

Trade Spotty Except for Big Pix; 'Peace' Again Tops, 'Cad' 2d, 'Wonders' 3d, 'Tea,' 'Attack' Next

Unseasonable warm weather plus enlivened interest in the Presidential election is hurting the wicket trade in this stanza. Yet, the bigger pix are faring remarkably well while lesser product continues to be very spotty. Another handicap is absence of many new films.

Still champ by a very healthy margin is "War and Peace" (Par), with a gross of better than \$318,000 in some 21 key cities covered by VARIETY currently. In a vast majority of spots, the pic is holdover or extended-run which attests to its stamina. Film has been No. 1 for three weeks in a row.

"Solid Gold Cadillac" (Col) again is second, same as last frame. "Seven Wonders of World" (Cine-rama) is pushing up to third position. It was fourth last session.

"Tea and Sympathy" (M-G) is taking fourth place while "Attack" (UA) is climbing up to fifth spot. "Toward Unknown" (WB) will land sixth money. "Bad Seed" (WB), ninth a week ago, pushed up to seventh. "Oklahoma" (Magna) is winding in eighth slot.

"Best Things in Life" (20th) is capturing ninth position while "Lust for Life" (M-G) is finishing 10th. "Cinerama Holiday" (Cine-rama) will take 11th spot. "Between Heaven and Hell" (20th) rounds out the Top 12 list.

"Back From Eternity" (RKO), "La Strada" (T-L) and "Fantasia"

## Home-Toll Video Still Simmers; Matty Fox Pitch to Producers: 'TV Deals So Far Just Peanuts'

### Fine's 'Small' 40G

C. Robert Fine, contacted in Detroit where he was visiting over the past week, said he sold out 51% of stock control in Fine Sound Inc. and its subsidiary, Perspecta Sound Inc., to Loew's International for \$40,000. Fine added he has retained 49%.

Questioned as to why he peddled the audio system for the apparently-small amount, Fine replied "it was a small company then." Deal was closed in 1953.

## Inventor Fine's \$90-Mil Suit In Alleged 'Fraud'

C. Robert Fine, inventor of the Perspecta (directional) sound system, has filed a \$90,000,000 fraud action against Arthur Loew, MGM International Films Corp., Warners, Paramount, Fine Sound Inc. and Perspecta Sound Inc.

Suit, whose main target is Loew and M-G International, which Loew heads, claims that Fine surrendered Perspecta stock control to M-G in the belief that Loew and M-G would exploit the system for the mutual benefit of all concerned. Both Loew and M-G made specific promises to do this, Fine alleges, but instead Loew made the invention available to M-G and others in the industry without provision for any payment to Fine.

Fine's suit, which was instituted in New York Supreme Court, contains three separate causes of action, each asking damages of \$30,000,000. First is against Loew individually, second is against Loew and M-G jointly and the third names all defendants collectively on a charge of conspiracy.

It's a matter of industry knowledge that Loew acquired control (Continued on page 24)

Triggered by a new technical development in subscription-television, another attempt is currently being made to swing the major film companies into the home-toll video field.

Talks have been held between Matty Fox of C & C TV Corp. and Skiatron-TV and several company toppers with a view to convincing them to go along with the introduction of pay-tv via their post-1948 films.

Argument, of course, is that the revenue from films-to-tv sales is "peanuts" compared with the potential coin that could be derived from putting out the same features via the b.o. in the home. Involved, too, would be some of the outstanding films of the pre-1948 era.

Several top film execs, including Arthur Loew and Spyros P. Souzas have been informed by Fox of an improvement in pay-as-you-see that would sharply reduce the cost of wiring homes. Innovation, in which Fox is said to have invested sizable coin, has been kept hush-hush, but involves a new device.

In any case, the system would allow the introduction of home-toll without an okay from the Federal Communications Commission which has authority only to regulate air transmission. At the same time—and for the first time—it makes home installations economically feasible, at least in the smaller towns of 50,000 and under.

System is said to have undergone tests in a couple of communities (Continued on page 78)

## '80 Days' Talk of Town; UA-Todd Not Eye-to-Eye - Re 10 Showings a Week

Mike Todd's multi-faceted "Around the World in 80 Days" shapes as one of the most potent word-of-mouth films in many years. Double-premiered last week at the Rivoli Theatre, N. Y., the filmization of the Jules Verne classic also was the talk of the trade.

Many said that, even though they hadn't seen the pic, they'd heard it was "great" and expressed their satisfaction over the critical acclaim. "Pictures like that are good for the industry as a whole. They contribute to public interest in the screen," commented one exec.

Already aided by hefty plugging on the part of the mags, the local N. Y. reviewers generally praised the Todd production exuberantly.

Trade generally was surprised by the conservative, legit-type policy of showing "80 Days." Film goes on once nightly and plays matinees Wednesdays and weekends. It's understood that United Artists, which is to release the printdown version, isn't at all happy with the Todd policy and is trying to persuade him to change it.

Demand for tickets, both at the b.o. and at the brokers, is great. It's felt that, while Todd may be trying to enhance the standing of the pic via an impression among (Continued on page 79)

## Admish Price Drop If American Pix Shown Honolulu, Oct. 23

What do you think of foreign films in Hawaii? Sole theatre on Lanai Island gets 60c general admission for Japanese and Filipino films. Nights when American films are shown, tariff drops to 35 cents.

Lanai Island is owned by Hawaiian Pineapple Co. and is the site of one of the world's largest pineapple plantations, staffed largely by Japanese and Filipino workers. Theatre is operated by island's community welfare group.

(Complete Boxoffice Reports on Pages 10-11)

## 60 Industryites Power Up Boxoffice-Building Program

Nearly 60 film industry execs, including company presidents, blueprinted a program for improving press relations and building the boxoffice at a six-hour meeting in New York Thursday (18). For the purpose of making the official decision, it was termed a meeting of the Motion Picture Assn. of America board plus the MPAA ad-pub committee, but sales managers, foreign chiefs and others also sat in.

Meeting endorsed a set of promotion proposals advanced by the ad-pub committee, including: a king-sized Hollywood press junket, exec meetings with a publishers, a marketing analysis and industry sponsorship of a giveaway contest in which the public would participate.

Here's the boxscore listing the ad-pub committee chairman, what they recommended, and the specific action taken by the board:

**Rodney Bush** (20th-Fox), inviting 300 newspapermen from 101 cities to a week's visit on the Coast for a complete preview of new pictures, studio visits, calls on personalities and generally being induced to give the film colony a solid week of concentrated, elaborate press coverage. Under the plan, the astuteness will pay \$60,000 for transportation and the MPAA companies will shell out \$125,000 to host the scribes on the Coast. It's already apparent that some exhibitors will make the trip on their own. MPAA board gave the idea a quick okay and instructed the ad-pub group to work out all the details.

(Continued on page 22)

## Smaller Sprocket Needed for 20th's Combo Print

Following a lengthy development period, 20th-Fox has now decided on putting out an all-purpose combination print that will require the theatres to install smaller sprockets.

Original plan had been to manufacture a print that would fit all projectors, with no sprocket change needed. However, it was found that this would be too expensive.

Company has been told that a great many houses have installed the smaller sprockets anyway. Survey is currently under way to determine just how many theatres are currently equipped to play the new print, which carries the optical track along with four magnetic ones.

Adoption by 20th and the industry of a combination print is seen constituting a vast saving since the print will then be useable by any house. Furthermore, it's 20th's hope that the availability of such prints will cause a great many more theatres to install stereophonic sound.

At the moment, 20th is servicing both magnetic and optical prints. However, due to the very limited number of magnetic-stereophonic installations, the stereo prints have not been adequately used.

## SET 117 SITUATIONS FOR AA 'PERSUASION'

Allied Artists has plotted a pattern of openings of "Friendly Persuasion" designed to have the picture in all maximum penetraion areas within the next month. Morey Goldstein, sales v.p., said this week the William Wyler production will have opened in 117 situations within the period, 100 of them being set for Nov. 21.

Film bows at the United Artists Theatre, Chicago, Oct. 24; the Fox Wilshire, Beverly Hills, Oct. 30, and New York's Radio City Music Hall Nov. 1.

Hugo Haas will return to film-making on his own following the editing of "Lizzie," which he directed for Bryna Productions and Metro release. "Little Miracles," an original by Haas, is first on his sked.

## Paramount's Even Keel

Hollywood, Oct. 23.

Despite inventory of over \$50,000,000 in not yet released features, Paramount is planning no cutback in production.

Company had 20 pix on 1956 schedule and will make approximately same number in 1957 with 14 presently definitely set.

## Bankers Take 25% Only of 'Scoundrel'

That independent producers are having difficulties in raising capital from banking sources is further reflected in Charles Martin's "Death of a Scoundrel." Martin, who wrote, directed and produced the picture, said he raised only 25% of the budget from banks, these being the Bank of America and the Bank of Los Angeles in Westwood, and 75% came from private sources.

Additionally, Martin's private backers-virtually assured a guarantee for the 25% that the banks put up. He said the budget was "close to \$1,000,000."

Following completion of "Scoundrel," RKO bought in, taking a part of the ownership and releasing rights. Film was made at the Samuel Goldwyn studio with George Sanders, Yvonne DeCarlo, Zsa Zsa Gabor, Victor Jory and Nancy Gates in the leads.

Martin, who has an extensive background in radio, television and the legit theatre, as well as pictures, and Miss Gabor will make appearances at the openings of "Scoundrel" in various Texas situations within the next few weeks. World preem is at the Majestic, San Antonio, Oct. 31.

## Col's Top Brass Confab In London Over Heavy Lineup of British Pix

London, Oct. 23.

Lacy W. Kastner, Columbia International prexy, headed a delegation of the company's top brass, who came here last week from the U.S. and all parts of Europe to discuss advance publicity planning and worldwide promotion for the heavy schedule of British pictures currently being readied for world release. The American delegation included Jonas Rosenfield and Lawrence H. Lipskin.

The conference is one of the first ever convened here by an American major to prep a special campaign for a British production program. Playing a major role in Columbia's British program is the output from Warwick Film Productions, whose next release will be "Zarak," which was screened for the delegates. Its program for the coming year will include six pictures.

In addition to these Columbia's British release schedule will include "Seven Waves Away," recently finished first British, Copa Production; "Story of Esther Costello," starring Joan Crawford and Rossano Brazzi; "Fortune is a Woman," now in work under the Lander and Gilliat banner; "Bridge Over the River Kwai," which Sam Spiegel is lensing on location in Ceylon; Maxwell Setton's "Town on Trial," "The Admirable Crichton," now on location in Bermuda; and Hal Chester's production, "The Haunted," with Dana Andrews starred.

## Theatre Film for D. Thomas

Hollywood, Oct. 23.

Danny Thomas may star in an indie film, a musical drama, to be produced next summer by his telefilm company, but as a theatrical film.

Untitled vehicle is an original by Fred Niblo Jr. Sheldon Leonard, producer-director of comic's telepix series, would direct, and Louis Edelman would probably be the producer.

## DISK JOCKEY HELP FOR '10 COMMANDMENTS'

Disk jockeys are joining forces to back Paramount's "The Ten Commandments" via promotion of special showings of the Cecil B. DeMille production for moppets. Idea originated with Murray Kaufman of New York's WMCA, who simply offered to help. Paramount's ad-pub v.p. Jerry Pickman invited the jock to discuss the matter and out of it all emerged the Disk Jockeys National Committee for Public Service.

Here are the specifics. Kaufman, plugging away for the picture, has a special lure set up for the youngsters in his audience. They can see "Commandments" Nov. 23 at N. Y.'s Criterion Theatre at a 95c admission. Otherwise, the lowest-priced ticket is \$1.80.

Kaufman, in a follow through, set out to align his counterparts in other cities in the movement, with, of course, Par's glad-to-have-you aboard welcome. The other platter spinners coming in are Bob Clayton, Boston; Howard Miller, Chicago; Don McLeod, Detroit; Dick Clark, Philadelphia; Al Jarvis, L.A., and Phil McClain, Cleveland.

The Committee, it's figured, can stay in business well beyond the "Commandments" project, serving as a clearing house, for example, for special program tie-ins with such outfits as the Red Cross. Although loosely organized, the Committee also creates some degree of unity among the jocks and its good-works objectives might ease some of the antagonism against them over the rock 'n' roll issue.

## Pix Grow in Bx.; Gold Medal Plant (Ex-Bio) Expands

A New York film-making centre is quietly being revived in an area of middle class apartment houses in the east Bronx. It's the old Biograph Studios (now called Gold Medal Studios), which was completed in 1913 and became famous as the filming ground for pictures made by D. W. Griffith and other greats of the silent film era.

Closed since 1936 when Republic abandoned the property (the last picture made there was "Frankie and Johnnie" with Chester Morris and Helen Morgan), the studio is again a beehive of activity. It is being employed for the production of "A Face in the Crowd," which Ella Kazan is making for Warner Bros. release. "Face," said to be the biggest production ever attempted in the east since film-making moved to Hollywood, is the first unit to use the services of the modernized film plant.

Gold Medal is currently operated by a syndicate headed by A. W. Schwalberg, former Paramount sales chief who is chairman of the board, and Martin Poll, a former tv producer who is the president.

Acquiring the property early this year after it had been taken over by the city for back taxes, the Gold Medal operators completely overhauled the premises. The buildings had become so dilapidated that it had become a neighborhood menace. The city had planned to tear it down but the demolition costs were so expensive because of the concrete and steel construction that the city abandoned the idea.

Gold Medal hired architects and engineers experienced in film studio construction and rebuilt the (Continued on page 22)

## IKE-LIKERS BUSY IN N. Y. FILM COS.

Some active politicking is going on at the film company homeoffices in New York.

Brass of at least one major has received a round robin from its prexy, urging an all-out effort for Eisenhower and the Republicans. Similar missile has been circulated at another company.

Even as the brass is booming the Republican ticket, however, many of the "rank and file" at the companies are campaigning just as actively for the Stevenson-Kefauver slate.

## New York Sound Track

Leonard H. Goldenson, through AB-PT, has \$850,000 in "Around The World In 80 Days," second biggest block next to Bankers Trust's \$2,000,000; via United Artists, invested in the Mike Todd spec.

Otto Preminger in introducing the screenest of Jean Seberg, his new Saint Joan: "I chose to make 'Saint Joan' because I was sure that this was one film the Motion Picture Assn., couldn't censor." Optimist!

Hecht-Lancaster disappointed because Kelli Blane, one of the three finalists in the "Saint Joan" casting derby, lost out to Jean Seberg. H-L has Miss Blane as an extra in "Bachelor Party" and figured on a big exploitation natural had she been chosen as "Joan" . . . Couple of Long Island theatres are trying "War and Peace" on two-a-day . . . Oceanside Theatre, Oceanside, which opened yesterday (Tues.), is being managed by Ralph Donnelly; former VARIETY office boy. He also manages the Playhouse, Bellmore, for the Sam Baker circuit . . . George K. Arthur, producer-distributor, now has four shorts playing first-run art situations in Gotham, plus the "Wee Geordie" feature at the Little Carnegie. And his "Stranger Left No Card" was on Omnibus for the third time Sunday (21).

Allied Artists landed a 20-page feature on "Friendly Persuasion" in Ladies' Home Journal for November, meaning a rare promotional break. Piece, titled "Hollywood Diary," was written by Jessamyn West and tells of her experiences during the lensing of the William Wyler production. Miss West authored the original book and was technical advisor on the picture . . . Rumor is around again that Harold Mirisch is leaving AA to become an indie producer at Columbia . . . Max E. Youngstein now touring a number of European capitals to uncover new product on the United Artists sked. While Roger Lewis, UA's ad director, went out to see what's coming from Hollywood.

"Unused Theatres Become Markets" was caption on Sunday Times real estate section story mentioning four old West Side cinema, but one conversion mentioned, the old 77th St. Theatre, was transformed about 10 years ago, and Loew's Woodside's changeover to a Roman Catholic Church was reported here a year ago.

Sponsors Film Service Inc. has been authorized to conduct a motion picture business in New York, with capital stock of 200 shares, no par value. Arthur I. Corren of Brooklyn, filing attorney. Versailles Productions Inc. also chartered on same basis via Reinheimer & Cohen.

There will be no stage appearances in Charlton Heston's itinerary in his upcoming 14-city tour for "Ten Commandments." Two-month trek, upon instructions from Cecil B. DeMille, will concentrate on speeches before civic, religious and educational organizations and will include tv appearances and press conferences. Heston will take time off from the jaunt for a two-week starring appearance in "Mr. Roberts," opening Dec. 4 at the City Center Theatre in New York.

Joseph M. Franklin given an engraved plate by the State of Israel for leadership as honorary chairman for the Maritimes (Canada) in the sale of Israeli Bonds. Also honored with illuminated scrolls were his son Mitchell Franklin, and nephew, Peter Herschorn, chairman of the Halifax and Saint John (N. B.) Committees. They operate Franklin & Herschorn theatres.

James Edwards, former actor, shifts to screen writing under a term contract with Universal . . . Clarence Kolb, formerly with west coast "Weber & Fields" team of Kolb and Dill, will play himself in "The Man of a Thousand Faces."

Columbia uninformed in NBC-TV's Oct. 28 version of "Born Yesterday," with Mary Martin and Paul Douglas. Col, which produced the click picture adaptation, originally had the tv rights but its option expired in 1954 and the property reverted to author Garson Kanin . . . John Wayne's Batjac Productions has a four-picture deal with United Artists, the first of which is to be "Legend of Timbuctoo." There's a minor title conflict, though, since Edward Small has priority on "Timbuctoo" . . . Bob Taplinger will spend three weeks a month at the home-office, one at the studio . . . Maurice Chevalier will sing the theme song behind the titles in Gene Kelly's indie production of "The Happy Road" . . . Augusto Borselli, formerly with Ponti-De Laurentiis, appointed head of the Arthur Jacobs office in Rome.

Alec Wilder signed to compose a special film score for "Albert Schweitzer," the film biography of the noted philosopher, theologian, and "jungle doctor" . . . Sam Zimballist in from the Coast with a print of Metro's "Barretts of Whimpoole Street" . . . N. Y.'s Cinema Lodge of B'nai Brith holds its first luncheon membership meeting of fall season at Toots Shor's Tuesday (30) with Robert K. Shapiro presiding.

When Eddie Fisher's daughter was born, Mike Todd sent her two tickets for "Around the World in 80 Days." They were for the Rivoli, N. Y., dated 1966 . . . Keefe Brasselle signed to star and direct Amalgamated Productions' "West of Suez" which rolls in London Oct. 29 . . . Ladislav Vajda, director of the Spanish "Marcelino" in Gotham for Chasmarin Productions of Madrid to do location shots for "A Dog Called Mr. Bozzi." Cameraman Bernie Dresner heads the crew, shooting in "Little Italy" and up in Spanish Harlem . . . Adrien Rемаuge, French Pathe Cinema topper, in Gotham.

## L.A. to N.Y.

Lew Arnold  
Robert Blumof  
Jeanne Cooper  
Tony Curtis  
Vernon Duke  
Richard Eastham  
L. Wolfe Gilbert  
Herbert Gordon  
Harold Hecht  
Janet Leigh  
Francis S. Levien  
Roger Lewis  
Sydney Linden  
Stuart Millar  
Ingo Preminger  
Allen Reisner  
Barbara Rush  
Sol A. Schwartz  
Herbert T. Silverberg  
Robert S. Taplinger

## N.Y. to L.A.

Nelle Adams  
Joseph Buloff  
Betty Ebert  
Mel Ferrer  
Hermione Gingold  
Van Johnson  
Raymond Katz  
Edwin Knopf  
Joe Levine  
Thelma Pellish  
Mrs. Jack (Lillian) Pulaski  
Walter Slezak  
Elizabeth Taylor  
Mike Todd

## N.Y. to Europe

William Archibald  
Baldwin Bergersen  
Bill Butler  
John Davis  
Maria Gambarelli  
Joe Glaser  
Paul Graetz  
Leslie Harris  
Moss Hart  
Ernst Jaeger  
Alan Jay Lerner  
Herman Levin  
Frederick Loewe  
Long Tak Sam  
Harry Norris  
M. F. Perry  
Kenne Stern  
Kenneth Winkles  
Max E. Youngstein

## Europe to N.Y.

Charles Boyer  
Frank Chapman  
A. J. Cronin  
Harry Lee Danziger  
Jacques DeMenasse  
Lawrence H. Lipskin  
Helen Portello  
Frank Relly  
Adrien Rемаuge  
Peter Riethof  
Francoise Sagan  
George Skibine  
Gladys Swarthout  
Marjorie Tallchief  
Akim Tamiroff  
Cesare Valtelli



# LONG?—HOW ABOUT DUALS?

## U.S. Musicals Not Always 'Poison' [FOREIGN DISTASTE CAN BE OFFSET]

American film companies are continually seeking a formula under which the Hollywood musicals might be made more palatable to foreign audiences. Tuners, in many parts of the world, lack the acceptance of other type Hollywood films and even some big ones with star values have had rough going in Europe and elsewhere.

In recent months, 20th-Fox undertook the unusual step of dubbing "Carousel" into German, including the songs. Now, "The King and I" is headed for similar treatment. In the instance of that film the dubbing process is made easier since separate music tracks were recorded at the start.

Yank execs, acknowledging that the ordinary musical has doubtful b.o. values overseas, say that the upcoming crop has the advantage over those of the past in that the accent appears to be more on story, with the songs simply woven in.

The last musical to find resistance abroad was "Guys and Dolls," which accentuated all the difficulties the tuners usually encounter. Biggest of 'em all was the Damon Runyon dialog, which almost defies translation. However, Samuel Goldwyn's p.a.s. with the pic helped put it over reasonably well. Problem with musicals in the foreign market is that they can't be wholly adapted to the market. Usual practice is to dub merely the speaking parts and to leave the singing voices alone. If a song has dialog that's important to the story, it may also be dubbed. This results in a rather mixed-up track. Also, it's at times difficult to find the proper voices for well-known U.S. stars.

In the Far East, of course, the musical difficulties include the tonal scale itself, which sounds strange to local audiences. Yet, curiously enough, Japan will accept American musicals enthusiastically. It's assumed that this is due to the public's eagerness to adapt itself to Western ways.

In Europe, the acceptance of musicals varies. Britain and France react pretty much the same as the U.S. Germany and the Scandinavian markets are cool to them and reception in Italy varies. In South America, where films are titled rather than dubbed, musicals sometimes win and sometimes they don't. "Carmen Jones" in Mexico, for instance, flopped miserably, yet some other entries have cleaned up.

## Germany's Kahn-Ackermann Against U.S. Office (Now) for Reich Films

By FRED HIFT

Until the German industry comes up with a sufficient flow of export quality pictures it doesn't rate Government export subsidies, Georg Michael Kahn-Ackermann, member of the German Bundestag (Parliament), said in Mannheim last week.

Ackermann, in the U.S. as a guest of the U.S. State Dept., also is a member of the film commission in Bonn. He's currently on the Coast.

Deploping the German producers' lack of interest in contemporary German themes, Ackermann said he could see no point in his Government spending money on a U.S. office to promote films at this juncture "since we just don't seem to have enough of the kind of pictures that would greatly interest American audiences."

He qualified this by stating that he would favor Governmental subvention for a special event such as a Film Week in New York which might help get the German film off the ground in the U.S. German Embassy has told him it's most enthusiastic about such a fest.

Ackermann maintained that, even when there are sufficient

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## Whitney Release Via Buena Vista

Cornelius Vanderbilt Whitney, probably one of Hollywood's personally wealthiest producers and whose pictures frequently are highly budgeted, has a deal set to release his future lineup through Buena Vista, Walt Disney distribution subsidiary. Whitney thus is the first film-maker of stature to align with the economically-operated BV. His last feature, "The Searchers," went through Warner Bros.

The producer-financier has a heavy schedule ahead, including a number of films in the "American heritage" category.

BV was set up by Disney a few years ago when he broke with RKO. Headed by Leo Samuels, the distribution agency operates with regional offices and one-man sales branches, with physical work on prints and collections and billings handled by National Film Service.

## TRADE DEBATING RUNNING TIME

How long is long in a motion picture?

Question is bothering exhibitors, distributors and critics alike and is likely to engender more intensive discussion as a flock of "big" features hit the general runs.

Already there's been a move to include into any survey of the public's tastes and preferences a query on reaction to "biggies," i.e., films running two and a half hours and over. Question is being posed whether audiences can even stay with a story when it hits the three hours mark.

While it's been a Hollywood axiom that a picture can run as long as the story it has to tell, there are those who'll disagree. They maintain that, from the point of view of mental absorption and physical comfort, there is a natural limit beyond which the length of a picture becomes an imposition and is resented by the patrons.

On the other hand, some argue that, even if a film runs to three hours, it's still no longer than the double features being presented in many parts of the country. However, there is a break between the two features, and of course there are two different stories.

Execs feel the current trend towards "epics" is—in part—psychological, representing the desire of filmmakers to dwarf the entertainment offered on the small television screen. Also, Hollywood is reacting to the obvious, i.e., that "big" pic seem to do the business while the so-so product has a tough time at the b.o.

Long running time, resulting in less turnover, has exhibitors worried, but in a sense should alleviate their great concern over the product shortage, since the big pic are apt to show much greater staying power. On Broadway, the conglomeration of top budgeters is creating a tight theatre situation, with four houses tied up for a long time to come. Once "Ten

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## JEAN SEBERG, 17, AS PREMINGER'S 'JOAN'

Jean Seberg, 17-year-old unknown, has been selected by Otto Preminger to play the lead in his upcoming "Saint Joan," the producer disclosed in New York Sunday (21): Miss Seberg, whose hometown is Marshalltown, Iowa, has had no acting experience beyond one season in summer stock in Plymouth, Mass.

Preminger introduced his "find" at a ceremony at the United Ar-

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## EUROPE GOES FOR VIDOR'S 'HALLELUJAH'

Hollywood, Oct. 23. Metro hopes to gross a minimum of \$1,000,000 in the next 12 months on the European reissue of "Hallelujah," King Vidor's 1929 all-Negro feature. Estimate is based on the strength of initial returns from the present Paris run.

Metro has reissued the film in Europe three times thus far, each time hitting hefty grosses.

## Anger Flares In Ohio 'Obscenity Film' Situations

Columbus, Oct. 23. Four Ohio men charged with showing obscene motion pictures have all pleaded innocent.

The showing of "Garden of Evil," a picture about life in a nudist camp, at the Sunset Cruise in outdoor theatre at Dayton, resulted in charges being filed against Sylvan Rothschild, Cincinnati, general manager of the company operating the theatre; Gary Gammell, 19, Dayton local assistant manager, and John Holokan, 33, projectionist.

The three were brought before Montgomery County Common

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## ALDRICH INDIE BUBBLES.

One on the Bench and Four In The Typewriters

Hollywood, Oct. 23. With its second film, "Attack," now in release locally, the independent Associates and Aldrich unit hits a peak of activity with one film in the editing stage and four others in preparation. Outfit bowed with "The Big Knife."

Unit now is editing "The Ride Back," starring Anthony Quinn and William Conrad. In various stages of preparation are the Gogol short story, "Taras Bulba," to be filmed as "Cossack," an original comedy idea by Robert Condon; and "Until Proven Guilty."

## All-Action Stuff, Frank Teenage Appeal, Lifting the Down East Smalltowns Out of B.O. Slump

By GUY LIVINGSTON

Boston, Oct. 23.

## \$15,000 SELLS N. Y.

### JAPANESE FESTIVAL

A \$15,000 budget has been set by the Japanese for their upcoming film festival in New York, Jan. 20 to 25. Event will be sponsored by the Japanese Productions Assn. and has the full cooperation of the Motion Picture Assn. of America.

Delegation of five, including two export managers, is due for the fest at which six Japanese features will be shown. Museum of Modern Art theatre will be used.

## Pro-Censor Forces Busy Again In Pennsylvania

Philadelphia, Oct. 23.

Return of film censorship has become a threat here because of the number of "bad taste" pictures given playing time since the state's official blue-pencillers were voted out of business last year. Responsible exhibitors are in the middle; they're antagonistic toward the "quick buck" operators with their sexy exploitation product but they don't want to see a return of any system of prior censorship.

Similar situation obtains in Ohio and it's more or less regarded by the Motion Picture Assn. of America as an inevitable turn of events. The pattern has been the same: (1) "freedom of the screen" forces succeed in eliminating official censorship, (2) cheap pictures which are considered an abuse of that freedom make their way to market, (3) agitation grows for a return of censorship.

In Scranton, the police cracked down on a drive-in owner, who was held on a charge of presenting "obscene or sacrilegious exhibitions." Gov. George M. Leader has considered the enlistment of a volunteer censor board. Religious groups and parents organizations in Pennsylvania are expected to press for renewed censorship upon the return of the legislature.

So far, film industry elements opposed to censorship have been inactive. Apparently they're averse to buck the current pro-censorship public opinion.

New England exhibitors in smaller situations are swinging to double feature action films, with accent on appeal to teenagers. Most of the towns in the north country, Maine, New Hampshire and Vermont are changing their formats and gaining added grosses. An estimated 80% of film houses in the three states have been running single features up to a few months ago. Now, nearly all are on the double feature action film bandwagon.

This trend started slowly in January of this year, after Embassy Pictures Corp. scored with a round of "Frankenstein" and "Dracula" horror films the previous month when theatres found the kiddies preferred "Frankenstein" to Santa Claus. In January, first of the science, horror, action combos, "Day World Ended" (Indie) and "Phantom From 10,000 Leagues" (Indie) kicked off.

The combo of "Hot Rod Girl" and "Girls In Prison" which came along in October and the bracketing of "She Creature" and "It Conquered the World," all independent productions made by Jim Nicholson in Hollywood also quickened the trend.

Now readying for day and date in 300 film houses is another combo "Shake, Rattle and Rock" and "Runaway Daughters." The films kick off at Boston's Paramount and Fenway Nov. 28. Embassy will put on a \$35,000 saturation radio, tv and newspaper campaign, using disk jocks to steer the teenagers

(Continued on page 22)

## IA's New Target: The Cartoonists

Hollywood, Oct. 23.

More jurisdictional warfare looms in the film studios here, all within the CIO-AFL family to start with. Latest target of brotherly strife is the Screen Cartoonists' Guild which went independent some years ago after previous affiliation with the International Alliance of Theatrical Stage Employees.

IATSE now wants Cartoonists to pay their dues to IA, arguing that it has broad contracts and the situation conflicts with IA rights. To give the Cameraman's Local 659 added heft in this quarrel, the national office of the Alliance will carry on the fight under the local rep, George Flaherty.

Meanwhile the IA is also out to dump the International Brotherhood of Electrical Workers, who enjoy maintenance workers contracts in the studios.

## NEW FILM CODE OK'S DOPE, SNATCH YARNS

Proposed revise of the Production Code text, a draft of which has been circulated among the major film companies, eliminates the taboo on kidnapping scenes as well as on narcotics themes.

Rewrite furthermore tightens the language of the document and cuts down its text. Overall impression is that the new Code, if adopted by the companies' presidents, is extremely liberal.

In knocking out the kidnapping and dope taboos, the language of the revise still retains certain limitations, but they are applicable to treatment rather than actual, specific points. Thus the manner of presentation still must conform with good taste and must never be anything but negative.

## Distinction Between Pros Fading As Between Films and TV—Abrahams

By HY HOLLINGER

Interchangeability and increasing traffic of talent between theatrical films, teleplay and live video has now speeded up to a point where the distinction as to point of origin must fade away. So thinks Mort Abrahams, producer of the NBC "Producer's Showcase" series but himself having roots in the traditional film industry.

Reviewing the period in which "the bright young industry fed the established papa," Abrahams called attention to Hollywood's romance with tv scripts, writers, directors and, more recently, producers. He pointed out that this was an example of the older medium appreciating the contributions of television. However, he stressed that video could not afford to slough off the know-how and craftsmanship of the Hollywood-trained people.

"The talent Hollywood is lending to tv is equally as refreshing as the new production methods that television is providing Hollywood,"

adaptable to the needs of television. He based his observation on his experience with William Wyler, who directed "The Letter" for "Producers' Showcase" last week (15); Anatole Litvak who will guide "Myerling" (starring Audrey Hepburn and Mel Ferrer) in February, and Helen Deutsch, who is scripting an original video musical, "Jack and the Beanstalk."

Abrahams has had Hollywood offers but prefers an arrangement whereby he can continue tv activities, too. "I will produce pictures in Hollywood," he said, "only under certain conditions. I want to continue my own way of working. It's not radically different from film technique, but it's a method of operation that calls for a highly-organized, tightly-knit production unit."

Hollywood, Abrahams noted, has recognized the ability of television producers who "can put on big productions at low prices." The needs of tv, he explained, has accustomed video producers to work fast and

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Miss Lane and Cugat are in for some dialogue and a couple of listenable musical numbers which look to be high in the popularity ratings. Slick lensing by Tonino dell' Colli in Eastmancolor (C'Scope) catches a good selection of that photogenic Roman secretary, and other production credits are stature. Some careful trimming could make this a more solid production. Several U. S. majors are reported interested in handling this pic.

Hwt.

# WORKADAY FAMILY LIFE ON FILM ROW

[COMMENTS FROM EXCHANGE CITIES]

## Near to Everything, Hub's Selling District Happy

By GUY LIVINGSTON

Boston, Oct. 23.

Boston's Film Row, uniquely located in the heart of the city between two railroad stations and a short distance from the theatre belt, nitery section and the big hotels, looks to continue on for another half century with little change unless the Piedmont-Church-Winchester street area gets involved in the city's south end redevelopment program.

Problems faced by Film Row in other cities seem practically nonexistent here. For instance, there is no problem of dark streets and geographical remoteness. On the contrary, they are right in the city adjacent to everything.

Film exchanges are located, for the most part, in their own modern buildings with all modern conveniences. Majority enjoy air conditioning. Construction has been at a standstill for some time, but right now, Columbia is building a new two story plant and Embassy Pictures Corp. has just moved into its own two story brick building next door.

There is absolutely no inflammable nitrate stock. It was outlawed last year. Carrier position could not be better. Distributors have choice of Back Bay station or South Station. Mail pickups are fine with two big boxes installed on Church street, one for out of town mail and one for in town mailings. Film Board of Trade, in existence for many years, called it quits last year shortly after the Supreme Court ruled against prior censorship of films. Screenings are not as well attended now as in yesteryears and several exchanges have given up their screening rooms. RKO and Paramount abandoned them and Columbia did not include one in its new blueprint. On the matter of shipping rooms as against National Screen Service, film row is about equally divided. RKO and six or seven others have gone to NSS, but Embassy, Columbia, Metro, Republic, Fox, AA, WB and Paramount still have shipping rooms. (Paramount is only major not on Film Row, but on Berkeley Street, some distance away. This location reportedly has cost company some spot bookings over the years.)

Volume print traffic is not what it used to be here following the same trend as in other cities. However, this hasn't changed the concept of exchanges here that they should all be clustered along the same streets. Several exchange heads interviewed said that they would only consider moving out to the suburbs, as so many other businesses have done, if everybody else did. Nobody indicated any desire to go it alone.

Reason that there would be little impetus for mass movement to city outskirts and new developments is that film exhibitors are not faced with the same problems that most of the commercial business in Boston have, although they share the common parking problem. The other business are on a move to the suburbs and outskirts because of soaring rentals. Film Row, on the other hand, is unique in that respect. It is probably the lowest rent and property valuation area in the downtown Hub.

Film Row is in the Back Bay area, which is filled in land. Its narrow crooked streets abound with ancient little houses, many of which have been converted into business establishments. Others have been condemned and many will undoubtedly be torn down. Film exchanges and associated enterprises, garages and eateries make up the entire commercial life of the section.

Film Row people like the location fine. They are within walking distance of practically everything in the city, accessible for luncheons, dinners and affairs at the hotels, handy to the legit theatres, film houses and niteries and within striking distance of the newspaper plants.

Because of its location, Hub's

Film Row looks to maintain its stature instead of, as in some other cities, becoming a relic of historic rather than contemporary meaning.

## Film Row's Human Nature Seems About Standard

By JAMES L. CONNORS

Albany, Oct. 23.

The "changing traits of Film Row" in Albany are not markedly different from a number of those listed (7) by VARIETY, but there are some variations.

As elsewhere, the term "Film Row" no longer encompasses all exchange locations.

Paramount moved from the second floor of 1044 Broadway, at the lower end of the Row, to the sixth floor of a downtown office structure at 547 Broadway (across from the Union Depot). In July, 1934, United Artists switched from 443 North Pearl St. in back of Film Row, to the second floor of Film Strand Theatre Building, at 110 North Pearl St., last winter. The local office is a sub-branch of the Buffalo exchange.

These changes reversed the situation which prevailed before Film Row was developed, on North Broadway, by the late William W. Farley and the late Patrick W. Mulder, in the middle and late 1920's. They erected a series of brick double-buildings (chiefly one floor), with vaults, on an acreage that had been used as a circus overflow plot.

Exchanges had been located downtown, principally on Orange St. and on Broadway around Clinton Ave.—not far from the present Paramount and UA headquarters. Inflammable nitrate stock, with its insurance, fire department vault facets, was one of the compelling reasons for the trek north.

Located on a main artery, Film Row is in a semi-industrial section. Most exchanges have been airconditioned and refurbished—some, at the lessees' expense, in write-off deals.

Of them, a manager commented: "I would say the exchanges are in a reasonably good area and provide satisfactory working conditions. They may not always be the best, or the most completely modern but they certainly are far from the worst. There are downtown office buildings with inferior accommodations."

There always was some "turn over" on Film Row, but the per-

## Dallas Billing in N.Y.

Dallas, Oct. 23.

Altec Service Corp., has closed its offices here. Henceforth all billing and accounts will be handled out of the New York office.

C. J. Zern will remain in Dallas as division manager and all Altec sound service engineers will remain at the present local address.

percentage "up front" increased after World War II. Whether it is greater than in other business lines can not be easily determined; maybe, no. Exchanges are unionized, front and back. The office starting scale, in certain cases, is said to be lower than for comparable positions with the State.

Is local Film Row morale low, average or high? Again, the answer is difficult to give. There is no question that developments of the past several years—and reports on them, in trade and daily papers—has created uncertainty and perhaps apprehension.

One source declared, "I am not sure that morale—if you wish to use the word—is high in many fields of endeavor today. With a lot of people, it is a job, seven or eight hours to be worked daily—nothing else. We have some of these on Film Row, but we also have plenty of eager and industrious people on the payrolls. They do a real good job."

Another branch manager remarked, "I can not see how it would be possible to service about 60 drive-ins of this territory, if the distributors did not maintain local branches." The spectacular growth of the automobiles has been a boon to Albany exchanges, which now draw around 25% of their revenue from such theatres.

Dollar-wise, Albany is one of

## Re: Film Row

New York.

Editor, VARIETY:

I saw your story on "Changing Traits of Film Row" in today's issue on Page 7. It's the best presentation of the problem that I've seen and is an intelligent analysis of the present situation.

National Film Service Inc.  
Chester M. Ross  
Executive Vice President

the smaller exchange centers, although geographically it is not. Whether the former makes it vulnerable to "consolidation" is moot. Branch chiefs know and/or sense that certain mergers or eliminations are inevitable.

Could local exchanges operate efficiently with a skeleton crew—perhaps a manager, secretary and a booker or two? One manager observed, "I would not like to try it, but I suppose it could be done, if the companies did not insist on the present promptness in records and the like."

Another manager stated: "I would need one more person, aside those in the categories mentioned. Who would that be? Answer, a psychiatrist."

## Good Salesmen Scarce:

### That's Cincinnati's Beef

By JOE KOLLING

Cincinnati, Oct. 23.

Cincy's Film Row, advantageously located on the downtown fringe of Central Parkway, shows no sign of giving way to any immediate marketing changes in the industry.

Occupying modernly appointed quarters in buildings along a stretch of several blocks, major branch exchanges and offices of indie distributors are following business patterns that have been in effect for years, with minor changes.

The help situation is not what it used to be. For instance, stenographers now receive \$65 a week, compared to half that figure some time back. Scarcity of experienced salesmen is a complaint of several exchanges. They have consolidated some zones for salesmen.

But there has been no merging of exchanges. Closest thing in this regard was the shuttering last week by Buena Vista of its local office, which Bill Garner conducted for the past two years. Harris Dudelson, division manager, will look after this territory from his Chicago headquarters.

RKO has disposed of its shipping and inspection departments, passing the services to States Film Service Inc., which has been doing likewise for several years for United Artists.

This territory, extending over portions of Ohio, Kentucky and West Virginia, has had few theatre closings in the past year, while drive-ins have increased. At present there are about 500 theatres and 175 ozoners.

## Changes So Gradual K.C. Hardly Noticing Them

JOHN W. QUINN

Kansas City, Oct. 23.

Changes along Kansas City's Film Row pretty much fit the national pattern of gradual and piecemeal alterations whose significance may go unnoticed.

Physically, the location and the proportions are the same as they have been for a score or more of years—with 18th and Wyandotte Streets as the center, a locale on the sparse fringe of the downtown shopping area. Warners, Paramount, Metro, and 20th are in established edifices. (It's the corner cafe which changes hands periodically but never ceases operation.)

A major change was effected just a couple of years ago by Universal which built a new structure at 17th and Wyandotte, and set off a chain reaction of moves as Columbia took over Universal's old quarters, and other shifts followed in Columbia's wake. This makes the U stand by all odds the most modern on the row.

The number of smaller shops on the Row has always been a variable, but if anything these probably have increased in recent years. As the number of productions has been reduced by the majors, there is somewhat more demand for the indies and the small distrib is gaining headway, some of them definitely flourishing.

There's little doubt that there are fewer exhibs to be seen on Film Row, either from the city or the territory of western Missouri and all of Kansas. Monday is still the best day for this traffic, but it is noticeably slowed. There are fewer exhibs in existence, of course, and fewer films to buy, with more effort by the distributors to sell the exhib at his own door, minimizing the film row visits.

By and large Kansas City's Film Row would have to be figured quite stable, and well in line with changes mirrored in other cities.

## San Francisco Film Row Only Slightly Altered

By WILLIAM STEIF

San Francisco, Oct. 23.

Some tightening up on shipping and inspection overhead has taken place in Frisco, but on'y one major outfit—Paramount—has moved away from the Golden Gate Avenue-Hyde Street intersection that is the heart of Film Row. Par moved only a few blocks.

In addition to Paramount, RKO has turned over shipping and inspection to National Film Service. United Artists has been using this service for years.

The Paramount' and RKO switches took place just a month ago and have given rise to reports of imperfect inspection and occasional missed deliveries. Neither exchange, however, will confirm any complaints. Switches were made in each case for economy reasons, with close to a dozen inspection and shipping jobs reportedly knocked off at each exchange.

A rundown on Frisco film row shows:

RKO—Shift to National, sublet downstairs part of film row building.

Paramount—Shift to National, moved quarters to Golden Gate Theatre Building, dismissed three shippers, six inspectors and a phone operator, leaving 19 on payroll. Office Manager Jack Hurley says "we've definitely had no miss-outs, no trouble along that line..." move off the row may have affected our walk-in business a little, we don't see so many exhibitors as we used to."

Universal—"Just signed a new lease, staying where we are with same system."

Republic—"Know they've been negotiating in last year to have National do it, but we're still shipping and inspecting our own film."

MGM—No changes.

United Artists—Switched to National long ago, no other changes contemplated.

Warner Bros.—"Those are just phony rumors, not a word of truth to 'em. So far as we know, no

(Continued on page 16)

## 'Backroom' Print Inspection

(UNDER NATIONAL FILM SERVICE)

	United Artists	RKO	Paramount	Loew's	Warner	Columbia	Universal	Republic	Allied Artists	Buena Vista
ALBANY	X	X	X					X		X
ATLANTA	X	X	X							X
BOSTON	X	X								X
BUFFALO	X	X								X
BUTTE	X	X	X		X	X	X	X	X	X
CHARLOTTE	X	X								X
CHICAGO	X	X						X		X
CINCINNATI	X	X								X
CLEVELAND	X	X			X			X	X	X
DALLAS	X	X								X
DENVER	X	X			X			X		X
DES MOINES	X	X						X	X	X
DETROIT	X	X						X		X
INDIANAPOLIS	X	X						X		X
JACKSONVILLE	X	X		X		X	X	X	X	X
KANSAS CITY	X	X							X	X
LOS ANGELES	X	X								X
MEMPHIS	X	X								X
MILWAUKEE	X	X							X	X
MINNEAPOLIS	X	X						X		X
NEW HAVEN	X	X	X					X		X
NEW ORLEANS	X	X								X
NEW YORK CITY	X	X						X	X	X
OKLAHOMA CITY	X	X	X					X		X
OMAHA	X	X	X					X		X
PHILADELPHIA	X	X						X	X	X
PITTSBURGH	X	X								X
PORTLAND	X	X						X	X	X
ST. LOUIS	X	X								X
SALT LAKE CITY	X	X						X		X
SAN FRANCISCO	X	X	X							X
SEATTLE	X	X								X
WASHINGTON	X	X								X



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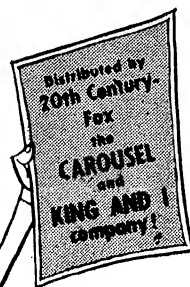


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Produced by **ARTHUR HORNBLow, JR.** • Directed by **FRED ZINNEMANN**

A MAGNA PRODUCTION



# Hub Strong Despite Legit's Boom; 'Attack' \$24,000, 'Moment' Fast 13G, 'Wonders' Big 33G, 9th, 'Peace' 18G

Boston, Oct. 23.

Biz is continuing very fancy despite big legit competition. Four new entries this frame, but "War and Peace" still leads in fourth round at the Metropolitan. "Attack" shapes good at the State and Orpheum.

"Un-guarded Moment" is slick at the Memorial while "Secrets of Reef" looms fine at the Exeter. "Boss" is good at the Pilgrim. "Solid Gold Cadillac" is strong in second week at the Astor. "Fantasia" is amazing at tiny Beacon Hill. "La Strada" looks brisk in third round at Kenmore. "Seven Wonders of World" looks socko in ninth stanza.

## Estimates for This Week

Astor (B&Q) (1,500; 75-\$1.25)—"Solid Gold Cadillac" (Col). Third week begins tomorrow (Wed.). Second week, neat \$14,000.

Beacon Hill (Beacon Hill) (678; 90-\$1.25)—"Fantasia" (BV) (reissue). Hot \$12,000. Last week, \$15,000.

Cinerama (Cinerama Productions) (1,354; 1.25-\$2.65)—"Seven Wonders of World" (Cinerama) (9th wk) Socko \$33,000. Last week, \$36,000.

Exeter (Indie) (1,200; 60-\$1.25)—"Secrets of Reef" (Cont). Fine \$11,000. Last week, "Private's Progress" (DCA) (7th wk), \$5,000. Fenway (NET) (1,373; 60-90)—"Mountain" (Par) and "Three Outlaws" (Indie). Opened Monday (22n). Last week, "Toward Un-" (WB) and "Strange Adventure" (Rep) (2d wk-5 days), okay \$3,000.

Kenmore (Indie) (700; 85-\$1.25)—"La Strada" (T-L) (3d wk). Brisk \$10,000. Last week, \$12,000.

Memorial (RKO) (3,000; 60-90)—"Un-guarded Moment" (U) and "Showdown at Abilene" (U). Ro- (Continued on page 26)

## 'Hell' Hotsy \$10,000 In Mpls.; 'Eternity' Light 8G, 'Peace' 14G, 3d

Minneapolis, Oct. 23.

There's a flock of fresh entries currently, but none packs the box-office wallop of such holdovers as "Seven Wonders of World" and "War and Peace" in their twelfth and third weeks, respectively. However, indications point to a torrid session for "Between Heaven and Hell" at State. "Back From Eternity" looks on mild at Orpheum. "Solid Gold Cadillac" is fine on moveover to RKO Pan. Over the weekend, the Minnesota-Illinois football game, drawing a 62,500 capacity crowd and boosting weekend biz generally.

## Estimates for This Week

Century (S-W) (1,150; 1.75-\$2.65)—"Seven Wonders of World" (Indie) (12th wk). Continuing with additional Saturday morning show. Mighty \$19,000. Last week, \$20,000.

Gopher (Berger) (1,000; 85-90)—"Beast of Hollow Mountain" (UA) and "Sabaka" (UA). Slim \$2,000. Last week, "Power and Prize" (M-G), \$2,400.

Lyrie (Par) (1,000; 85-90)—"Hold Back Night" (AA) and "Navy Wife" (AA). Falling by the wayside. Okay at \$4,000. Last week, "Best Things in Life" (20th) (3d wk), \$3,200.

Radio City (Par) (4,100; 90-\$1.50)—"War and Peace" (Par) (3d wk). For third successive stanza will be far out in front in boxoffice race in city. Holding up at tall \$14,000. Last week, \$18,000. Stays on.

RKO Orpheum (RKO) (2,800; 75-90)—"Back From Eternity" (RKO). Mild \$8,000 or near. Last week, "Solid Gold Cadillac" (Col), \$10,500.

RKO Pan (RKO) (1,650; 75-90)—"Solid Gold Cadillac" (Col) (m.o.). Here after gratifying. Orpheum last week, \$8,500. Holds. Last week, "Great Day in Morning" (RKO) and "I've Lived Before" (U), \$2,800.

State (Par) (2,300; 85-90)—"Between Heaven and Hell" (20th). Fancy \$10,000 or near. Last week, "Tea and Sympathy" (M-G) (3d wk), \$5,500.

World (Mann) (75-\$1.20)—"Fantasia" (BV) (reissue). Oldie living up to boxoffice hopes. Fast \$5,500. Last week, "Ambassador's Daughter" (UA) (2d wk), \$2,600 in 5 days.

## Broadway Grosses

### Estimated Total Gross

This Week .....\$606,000

(Based on 21 theatres)

Last Year .....\$522,600

(Based on 21 theatres)

## 'Peace' Solid 15G, Indpls.; 'Okla.' 14G

Indianapolis, Oct. 23.

Two blockbusters, showing at advanced prices, are getting bulk of first-run biz here this stanza. "War and Peace" opened big at Circle to lead new entries and is sure of a second stanza. "Okla." still is smash winner in eighth week at Lyric. "Back From Eternity" at Indiana and "Bandido" at Loew's are very slow. "Fantasia" at Keith's looms good for an oldie.

Estimates for This Week  
Circle (Cockrill-Dolle) (2,800; 90-\$1.25)—"War and Peace" (Par). Solid \$15,000. Last week, "Un-guarded Moment" (U) and "Rock and Roll Revue" (Indie), \$7,500 at 50c-85c scale.

Indiana (C-D) (3,200; 50-85)—"Back From Eternity" (RKO) and "Massacre" (20th). Drab \$6,000. Last week, "Toward Unknown" (WB), \$8,500.

Keith's (C-D) (1,300; 50-85)—"Fantasia" (BV) (reissue). Good \$6,500. Last week, "Bad Seed" (WB) (3d wk), \$4,500 to close out profitable run.

Loew's (Loew's) (2,427; 60-80)—"Bandido" (UA) and "Hot Cars" (UA). Slow \$6,000. Last week, "Solid Gold Cadillac" (Col) and "He Laughed Last" (Col), \$9,500. Lyric (C-D) (850; 1.25-\$2.20)—"Okla." (Magna) (8th wk). Still clicking at \$14,000 clip. Last week, \$15,000.

## 'SEED' STOUT 17G, TORONTO; 'PEACE' 22G

Toronto, Oct. 23.

"Bad Seed" is leading newcomers but in this popscale classification, "Autumn Leaves," "Bandido" and "Un-guarded Moment" are off. However, "War and Peace" at upper scale is still topping the city, with little change over last week. Also help is "Tea and Sympathy" in third stanza at Loew's Uptown.

Estimates for This Week  
Carlton, Colony, Fairlawn (Rank) (2,518; 839; 1,165; 60-\$1)—"Un-guarded Moment" (U). Light \$16,000. Last week, for four days and yanked, "Queen of Babylon" (20th) and "Suez" (20th) (reissue), \$9,000.

Christie, Hyland (Rank) (877; 1-357; 75-\$1)—"Autumn Leaves" (Continued on page 26)

## 'Unknown' Great \$18,000, Det.; 'Hell' Good 20G, 'Tea' 13G, 'Wonders' 32 1/2G

Detroit, Oct. 23.

Overall outlook is a bright one for the downtown cinemas this session, with newcomers doing great to fair biz and holdovers being big to steady. "Between Heaven and Hell" shapes good at the Fox. "Toward Unknown" is rated great at the Palms. "Beyond Reasonable Doubt" looms poor at the Broadway-Capitol. Among the holdovers, "Seven Wonders of World" continues to set a smash pace at the Music Hall in 11th week. "Bad Seed" looms boffo in third stanza at the Madison. "War and Peace" is solid in fourth week at the Michigan.

Estimates for This Week  
Fox (Fox-Detroit) (5,000; 1-\$1.25)—"Between Heaven and Hell" (20th) and "Stagecoach to Fury" (20th). Good \$20,000. Last week, "Best Things in Life" (20th) and "Crowded Paradise" (20th), \$16,000.

Michigan (United Detroit) (4,000; 1-\$1.25)—"War and Peace" (Par) (4th wk). Solid \$14,000. Last week, \$17,000.

Palms (UD) (2,961; 1-\$1.25)—

## 'Sex' Torrid \$10,000, Port.; 'Cadillac' 11G, 2d Portland, Ore., Oct. 23.

Biz is on upgrade at many downtown houses this round. "Fantasia" moves into smash fourth session at the Guild. "Solid Gold Cadillac" looks great in second inning at the Fox. "Opposite Sex" is rated lusty at Broadway. "Search For Bridey Murphy" looms especially dull at Paramount.

Estimates for This Week  
Broadway (Parker) (1,875; 90-\$1.25)—"Opposite Sex" (M-G) and "Beyond Reasonable Doubt" (RKO). Lusty \$10,000. Last week, "Toward Unknown" (WB) and "African Manhunt" (Indie), \$7,400.

Fox (Evergreen) (1,536; 90-\$1.50)—"Solid Gold Cadillac" (Col) and "White City Sleeps" (Col) (2d wk). Socko \$11,000 or near. Last week, \$16,100.

Guild (Indie) (400; 1.25)—"Fantasia" (BV) (reissue) (4th wk), night and weekends only. Hefty \$3,500. Last week, \$4,700.

Liberty (Hamrick) (1,890; 90-\$1.25)—"Un-guarded Moment" (U) and "Showdown at Abilene" (U). Modest \$6,000. Last week, "Lisbon" (Rep) and "Dakota Incident" (Rep) (6 days), \$4,700.

Orpheum (Evergreen) (1,600; 1-\$1.50)—"Port Afrique" (Col) and "Cha, Cha, Boom" (Col). Thin \$5,000. Last week, "1984" (Col) and "Gamma People" (Col), \$5,700.

Paramount (Port-Par) (3,400; 90-\$1.25)—"Bridey Murphy" (Par) and "Two-Gun Lady" (Indie). Drab \$6,000. Last week, "Attack" (UA) and "Star of India" (UA) (2d wk), \$6,100.

## 'Peace' Powerful \$12,000 in L'ville

Louisville, Oct. 23.

"War and Peace" is leading the city's first-runs this week, pulling great biz at upper scale at the Kentucky. Spring-like weather hurt all over. Other newcomers are lagging except "Back From Eternity," fairish at Rialto. "Okla." at the Brown is still fast in ninth Brown week.

Estimates for This Week  
Brown (Fourth Avenue-Loew) (1,000; 90c-\$2)—"Okla." (Magna) (9th wk). Slack offset somewhat by a 90c price for juveniles. Fast \$9,500. Last week (8th), \$10,000.

Kentucky (Switow) (1,000; 85-90)—"War and Peace" (Par). Wow \$12,000, and will top town. Last week, "Bridey Murphy" (Par) and "Fighting Trouble" (Par), \$6,000.

Loew's (United Artists) (3,000; 50-85)—"Power and Prize" (M-G) and "Please Murder Me" (DCA). Dull \$6,500. Last week, "Solid Gold Cadillac" (Col), \$9,000 in 9 days.

Mary Anderson (People's) (1,000; 50-85)—"Canyon River" (AA) and "No Place to Hide" (AA). Slow \$5,000. Last week, "Toward Unknown" (WB) (2d wk), \$6,000.

Rialto (Fourth Avenue) (3,000; 50-85)—"Back From Eternity" (RKO) and "Finger of Guilt" (Indie). Fair \$9,000. Last week, "Last Wagon" (20th) and "Barefoot Battalion" (Indie), \$8,500.

## D.C. Leans on Holdovers; 'Gold Cad' Boff \$14,000, 'Peace' 17G, 'Tea' Same

## Key City Grosses

### Estimated Total Gross

This Week .....\$2,690,200

(Based on 24 cities and 249 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year .....\$2,562,000

(Based on 25 cities and 238 theatres.)

## 'Peace' Proud 12G, St. L.; 'Bandido' 11G

St. Louis, Oct. 23.

Biz at mainstem houses here this stanza shapes mild, with "Bandido" a newcomer, rated only fair at Loew's. "War and Peace" still is hotsy in third round at the St. Louis. "Seven Wonders of World" dropped below \$15,000 at the Ambassador for the first time. "Black Sleep" looms fair at Orpheum. "Third Man" shapes fancy playing two arty houses on reissue.

Estimates for This Week  
Ambassador (Indie) (1,400; 1.20-\$2.40)—"7 Wonders of World" (Cinerama) (26th wk). Fine \$11,000. Last week, \$11,400.

Esquire (Indie) (1,400; 75-90)—"Catered Affair" (M-G). Mild \$5,000. Last week, "Vagabond King" (Par) (2d wk), \$3,000.

Fox (F&M) (5,000; 51-75)—"Toward Unknown" (WB) and "Three For Jamie Dawn" (AA). Opened today (Tues.). Last week, "Last Wagon" (20th) and "Cry in Night" (WB), trim \$14,000.

Loew's (Loew) (3,221; 50-85)—"Bandido" (UA) and "Hot Cars" (UA). Fair \$11,000. Last week, "Tea and Sympathy" (M-G) (2d wk), \$10,800.

Missouri (F&M) (3,500; 51-75)—"Solid Gold Cadillac" (Col) and "Laughed Last" (Col) (2d wk). This week opened today (Tues.). First week was mild \$5,000.

Orpheum (Loew) (1,914; 50-85)—"Black Sleep" (UA) and "Creeping Unknown" (UA). Fair \$7,500. Last week, "Ambassador's Daughter" (UA) and "Emergency Hospital" (UA), \$8,000.

Pageant (St. L. Amus.) (1,000; 75-90)—"Third Man" (UA) (reissue). Good \$3,000. Last week, "Queen of Babylon" (20th), \$2,500.

Richmond (St. L. Amus.) (400; 1.10)—"Third Man" (UA) (reissue). Big \$3,500. Last week, "Queen of Babylon" (20th), \$2,500.

St. Louis (St. L. Amus.) (4,000; 75-90)—"War and Peace" (Par) (3d wk). Torrid \$12,000 following \$14,500 third stanza.

Shady Oak (St. L. Amus.) (800; 1.10)—"Ladykiller" (Cont) (2d wk). Fancy \$3,500 after \$4,500 initial stanza.

## 'Attack' Great \$14,000, Buff.; 'Wonders' 24G

Buffalo, Oct. 23.

First-run trade is perking up here currently aided by some new pix. Ace newcomer is "Attack," big at the Buffalo. "She-Creature" paired with "It Conquered World" looks sturdy at Paramount. "Back From Eternity" is rated bangup at the Center. "Seven Wonders of World" looks record with wow figure in eighth Teck week.

Estimates for This Week  
Buffalo (Loew) (3,000; 65-85)—"Attack" (UA) and "Stagecoach to Fury" (Indie). Big \$14,000. Last week, "Bandido" (UA) and "Gun Brothers" (Indie), \$13,200.

Paramount (Par) (3,000; 50-80)—"It Conquered World" (AI) and "She-Creature" (AI). Steady \$13,000. Last week, "Hod-Rod Girl" (AI) and "Girls in Prison" (AI), \$14,400.

Center (Par) (2,000; 50-80)—"Back From Eternity" (RKO). Bangup \$12,000. Last week, "Lisbon" (Rep) and "Dakota Incident" (Rep), \$10,000.

Lafayette (Basil) (3,000; 50-80)—"Pillars of Sky" (U) and "I've Lived Before" (U). Fair \$7,500. Last week, "Odongo" (Col) and "Suicide Mission" (Col), ditto.

Century (Buhawik) (1,400; 1.25-\$2)—"Okla." (Magna) (10th wk). Dipping to okay \$9,000 or less. Last week, \$10,000.

Teck (Cinema Products) (1,200; 1.20-\$2.40)—"Seven Wonders of World" (Cinerama) (8th wk). Nearly a record at \$24,000, terrific for this 'stage of run. Last week, \$17,000.

Washington, Oct. 23.  
Three newcomers on the mainstem this week, but none is helping boost the b.o. average. Liveliest pic in town is still "Solid Gold Cadillac," which continues smash in second stanza at Trans-Lux. "Lisbon," paired with "Beyond Reasonable Doubt," at RKO Keith's, is sluggish. "Most Noble Lady," Japanese import at Lopert's Dupont, looms okay. "Tea and Sympathy" is brisk in third stanza at Loew's Palace. "War and Peace" is holding its own in fourth week at Loew's Capitol. "Cinerama Holiday" shows new signs of life in 56th session, thanks to posting of "final 10 weeks" notice and renewed group bookings.

Estimates for This Week  
Ambassador (SW) (1,490; 70-90)—"Cry in Night" (WB). Fair \$5,000. Last week, "Toward Unknown" (WB) (2d wk), \$4,500.

Capitol (Loew) (3,434; 90-\$1.50)—"War and Peace" (Par) (4th wk). Running on three shows daily except Saturday, still solid at \$17,000, with cut rates for students helping. Last week, \$19,000. Stays.

Columbia (Loew) (1,174; 70-90)—"Attack" (UA) (3d-final wk). Steady \$6,000 after fine \$8,000 in second.

Dupont (Lopert) 372; 90-\$1.15)—"Most Noble Lady" (Indie). Pleasing \$4,000 for Japanese import. Last week, "The Killers" (U) (reissue), \$3,000.

Keith's (RKO) (1,839; 70-90)—"Lisbon" (Rep) and "Beyond Reasonable Doubt" (RKO). Slow \$6,500. Marking time here until Nov. 20 preem of "Ten Commandments" (Par). Last week, "Bandido" (UA) (2d wk), \$4,500.

Metropolitan (SW) (1,490; 70-90)—"Cry in Night" (WB). Modest \$7,500. Last week, "Toward Unknown" (WB) (2d wk), \$7,000.

Palace (Loew) (2,360; 85-\$1.25)—"Tea and Sympathy" (M-G) (3d wk). Fine \$17,000 after \$19,000 last week. Stays.

Playhouse (Lopert) (456; 75-\$1.15)—"Lust for Life" (M-G) (5th wk). Okay \$4,500 after \$5,000 last week. Holding.

Plaza (T-L) (290; 90-\$1.35)—"La Strada" (T-L) (2d wk). Solid \$4,500 after \$6,000 last week. Stays.

Warner (SW) (1,300; 1.20-\$2.40)—"Cinerama Holiday" (Indie) (56th wk). Pleasing \$11,000. Last week, \$12,000. Holds over.

Trans-Lux (T-L) (600; 90-\$1.35)—"Solid Gold Cadillac" (Col) (2d wk). Still best in city with terrific \$14,000 for second consecutive week. Fine matinees and SRO weekends. Stays on.

## Horseshow Sloughs K. C.; 'She-Creature'-World' Fair \$12,000, 4 Spots

Kansas City, Oct. 23.

Week finds the town loaded with visitors in for annual American Royal Live Stock and Horseshow, but it means many competitive events and picture biz is suffering. "She-Creature" and "It Conquered World" in four Fox Midwest first-runs shape fairish. "Autumn Leaves" is slight at Midland. "Seventh Cavalry" is mild at the Roxy. Holdovers are oke, led by "War and Peace" in third week at the Paramount, and "Fantasia," sock at suburban Brookside. Weather continues unusually warm for fall season.

Estimates for This Week  
Brookside (Fox Midwest) (1,081; 75-90)—"Fantasia" (BV) (2d wk) (reissue). Fancy \$3,500; holds. Last week, \$5,500, as this house switched from usual subsequent-run.

Glen (Dickinson) (700; 75-90)—"Devil Girl from Mars" (Indie) and "Desperate Women" (Indie) (2d wk). Modest \$1,100. Last week, house was coupled with Shawnee Drive-In and Leawood Drive-In, 1,000 cars each, boosted take to \$6,000.

Krime (Dickinson) (504; 75-90)—"Private's Progress" (DCA) (3d wk). Oke \$1,200; may hold. Last week, \$1,500.

Midland (Loew) (3,500; 60-80)—"Autumn Leaves" (Col) and "Fury at Gunshot Pass" (Col). Thin \$5,500. Last week, "Solid Gold Cadillac" and "Secret Treasure Mountain" (Col), \$8,500.

Missouri (SW) (1,194; 1.20-\$2)—"This Is Cinerama" (Cinerama) (19th wk). Pleasant \$15,000. Last week, same.

Paramount (United Par) (1,900; 75-\$1.25)—"War and Peace" (Par) (3d wk). Acceptable \$6,000. Last week, \$10,000.

Roxy (Durwood) (879; 75-90)—"Seventh Cavalry" (Col) and "While the City Sleeps" (RKO). (Continued on page 26)



# HOT TODD: 'WORLD' SRO \$35,000

**Chi Fair; 'World'-She Creature' Hep,**  
**\$19,000, 'Things' Okay 23G, 2d, 'Peace'**  
**High 34G, 3d, 'Holiday' 24G, 70th**

Chicago, Oct. 23.

First-run trade continues only fair here this round, with no big openers to draw crowds to the Loop.

"It Conquered World" and "She-Creature" twin bill should be solid \$19,000 in first Roosevelt frame. At the Grand, combo of "Congo Crossing" and "Showdown at Abilene" is getting nice \$9,000. "Steam Center" and "Miami Expose" also new twinners, should do a nifty \$9,000 at the Monroe. "Wild Fruit" looms good \$4,000 in first Ziegfeld stanza.

"Best Things in Life Are Free" is so-so in second week at Oriental. "War and Peace" is loud in third State-Lake round.

"Solid Gold Cadillac" is rated fair at the Chicago, also in third. "Lust for Life" is hot in the third Loop frame. "The Mountain" is solid rock in third at the Esquire.

"Tea and Sympathy" is lukewarm in the fifth round at the United Artists while "High Society" is staunch in eighth at the Woods. "Oklahoma" shapes nice in 43d McKivvers session. "Cinerama Holiday" still is nifty in the 70th week at Palace.

## Estimates for This Week

Garnegie (Telemt) (480; 95)—"French Touch" (Indie) (2d wk). Swell \$3,900. Last week, \$4,700.  
 Chicago (B&K) (3,900; 98-\$1.25)—"Solid Gold Cadillac" (Col) (3d wk). Fair \$26,000. Last week, \$31,000.

Esquire (H&E Balaban) (1,400; \$1.25)—"The Mountain" (Par) (3d wk). Solid \$9,000. Last week, \$11,000.

Grand (Indie) (1,200; 98-\$1.25)—"Congo Crossing" (U) and "Showdown at Abilene" (U). Nice \$9,000. Last week, "Last Wagon" (20th) and "Leather Saint" (Par) (2d wk), \$7,500.

Loop (Telemt) (606; 90-\$1.25)—"Lust for Life" (M-G) (3d wk). Potent \$13,500. Last week, \$16,500. McKivvers (JL&S) (1,580; \$1.25-\$3)—"Oklahoma" (Magna) (43d wk). Nice \$18,000. Last week, \$17,000.

Monroe (Indie) (1,000; 67-87)—"Storm Center" (Col) and "Miami Expose" (Col). Loud \$9,000. Last week, "These Wilder Years" (M-G), \$6,000.

Oriental (Indie) (3,400; 98-\$1.25)—"Best Things in Life" (20th) (2d wk). So-so \$23,000. Last week, \$28,000.

Palace (Indie) (1,484; \$1.25-\$3.40)—"Cinerama Holiday" (Cinerama) (70th wk). Nifty \$24,000 or near. Last week, \$24,500.

Roosevelt (B&K) (1,400; 65-90)—"It Conquered World" (Indie) and "She-Creature" (Indie). Solid \$19,000. Last week, "Cry in Night" (Continued on page 26)

**'Moment' Fast at \$9,000,**  
**Prov.; 'Things' Tasty 8G,**  
**'Bandido' Brisk \$10,000**

Providence, Oct. 23.

"War and Peace" in its second round at Strand shapes a bit disappointing. State's "Bandido" looms fairly nice. Standout are RKO Albee's "Unguarded Moment" and Majestic's "Best Things in Life Are Free," both smooth.

## Estimates for This Week

Albee (RKO) (2,200; 60-85)—"Unguarded Moment" (U) and "Showdown at Abilene" (U). Nice \$9,000. Last week, "Back From Eternity" (RKO) and "Female Jungle" (Indie), \$5,500.

Majestic (Pay) (2,200; 60-80)—"Best Things in Life" (20th) and "Queen of Babylon" (20th). Fine \$8,000 or a bit over. Last week, "Last Wagon" (20th) and "Barefoot Battalion" (20th), \$9,000.

State (Loew) (3,200; 60-80)—"Bandido" (UA) and "Three Bad Sisters" (UA). Trim \$10,000. Last week, "Solid Gold Cadillac" (Col), ditto.

Strand (Silverman) (2,200; 80-\$1.25)—"War and Peace" (Par) (2d wk). Disappointing at about \$9,000. First week started very big but dropped off at end of session for \$13,000.

**AO SPEC COPS**  
**N.Y. SPOTLIGHT**

Continued Indian Summer weather and absence of many new bills is proving a handicap to Broadway deluxers in the current stanza but many first-run theatres are giving a good account of themselves at the wickets. Rain Monday (22) which was climaxed by heavy downpours during the crucial early evening period cut into biz sharply.

Standout newcomer, of course, is "Around World in 80 Days" at the Rivoli. The Mike Todd ops looks to check in with capacity or a wow \$35,000 in first full week (10 shows) at the Rivoli. This does not include any benefit show coin. "Snow Was Black," also new, hit smash \$10,300 in first round ended last Sunday at the Baronet.

"Storm Center," another new pic, is heading for a fine \$9,000 in first week at the Normandie.

Ace second-weeker is "Giant" with stagewhove which looks to hit a mighty \$129,000 in first holdover session at the Roxy.

"Tea and Sympathy" with stage-show is headed for an okay \$116,000 in current (4th) stanza at the Music Hall, which wins it a fifth and final week. "Best Things in Life Are Free" held with an okay \$11,000 in five-day fourth round at the Victoria, but "Solid Gold Cadillac" opens today (Wed.) at house.

"Bad Seed" held with a big \$20,000 in sixth session at the Astor. "War and Peace" wound up with a good \$31,000 or close in ninth week at the Capitol.

"Seven Wonders of World," now in 28th stanza, held with great \$50,200 in 27th week at the Warner. "Between Heaven and Hell" looks good \$13,000 or thereabouts in second session at the State. "Toward Unknown" shapes fair \$26,000 in fourth (final) week at the Paramount. "The Girl He Left Behind" replaces next Friday.

"Pillars of Sky" looks to land okay \$9,000 in second frame at the Globe. "Attack" likewise is oke at \$10,800 in fifth Mayfair round. "Oklahoma," in CinemaScope version, comes into the house Nov. 2. Advance sale for "Ten Commandments" is now well over \$60,000.

## Estimates for This Week

Astor (City Inv.) (1,300; 75-\$2)—"Bad Seed" (WB) (7th wk). Sixth stanza ended last night (Tues.) was big \$20,000. Fifth was \$23,000.

Baronet (Reade) (430; \$1.25-\$1.80)—"Snow Was Black" (Cont) (2d wk). First round finished Sunday (21) was smash \$10,300. Looks in for run.

Capitol (Loew) (4,820; \$1-\$2.50)—"War and Peace" (Par) (10th wk). Ninth session completed last night (Tues.) was smooth \$31,000 or near after \$37,000 in eighth week. "Opposite Sex" (M-G) is due in next but likely not until sometime in November.

Fine Arts (Davis) (468; 90-\$1.80)—"Marcelino" (UMPO). Opened Monday (22). In ahead, "Riffi" (UMPO) (20th wk-6 days), was okay \$5,500 after \$7,000 in 18th week. "Cahoe (Brandt) (1,500; 70-\$1.50)—"Pillars of Sky" (U) (2d wk).

First holdover stanza winding tomorrow (Thurs.) looks to get okay \$9,000 or near. Initial week was \$10,500. "Port Afrique" (Col) pencilled in to open next.

Guild (Guild) (450; \$1-\$1.75)—"Private's Progress" (DCA) (14th wk). The 13th round ended Monday (22) was nice \$7,000 after \$7,500 for 12th week. "Magnificent Seven" (Col) due in Nov. 18.

Mayfair (Brandt) (1,736; 79-\$1.80)—"Attack" (UA) (6th wk). Fifth stanza ended last night (Tues.) was okay \$10,800 after \$13,500 for fourth. CinemaScope version (Continued on page 26)

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income. The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

**L. A. Rides High on New Pix; 'Giant'**  
**Whopping \$44,000, 'Attack' Neat 27G,**  
**'Society' Lands Lofty 77G, 11 Spots**

Los Angeles, Oct. 23.

**'Attack' Lively \$15,000,**  
**Cleve.; 'Moment' 13G**

Cleveland, Oct. 23.

It's a sluggish session all around here currently, with "Attack" stand-out. "It is solid at State. "Unguarded Moment" is rated okay at Allen while "Huk" "Rebel in Town" combo is in like category at the Ohio. "War and Peace" is best long-run with nice takings in fourth Hipp round.

Estimates for This Week  
 Allen (Stanley) (3,000; 70-\$1)—"Unguarded Moment" (U). Okay \$13,000. Last week, "Satellite in Sky" (WB) and "Seven Men From Now" (WB), \$10,500.

Hipp (Telemt) (3,700; 90-\$1.50)—"War and Peace" (Par) (4th wk). Nice \$11,000. Last week, \$13,000.

Ohio (Loew) (1,244; 70-\$1.50)—"Huk" (UA) and "Rebel in Town" (UA). Okay \$6,000. Last week, "Third Man" (UA) (reissue), \$4,000.

Palace (RKO) (3,285; 70-90)—"Solid Gold Cadillac" (Col) (2d wk). Good \$10,000. Last week, \$12,500.

State (Loew) (3,500; 70-90)—"Attack" (UA). Solid \$15,000. Last week, "Julie" (M-G), \$16,000.

Stillman (Loew) (2,700; 70-90)—"Flight to Hong Kong" (Indie). Average \$5,000. Last week, "Boss" (UA), ditto.

**'Things' Trim 17G,**  
**Philly; 'Tea' 11G**

Philadelphia, Oct. 23.

Too many holdovers plus seasonal slump knocked off first-runs last Saturday, usually the only really busy day here. "Best Things in Life Are Free" is disappointing at the Fox but is rated fairly good. Nice buildup is helping "Hot-Rod Girl." "Girls in Prison" combo to land a good total at Stanton. "The Mountain" is just okay at Gold- man. "Seven Wonders of World" continues stout in 26th week at Boyd. "Tea and Sympathy" looms nice in fourth Randolph stanza.

Estimates for This Week  
 Arcadia (S&S) (526; 99-\$1.80)—"High Society" (M-G) (9th wk). Most \$6,200. Last week, \$9,000.

Boyd (SW) (1,430; \$1.25-\$2.60)—"Seven Wonders of World" (Cine-rama) (26th wk). Stout \$13,500. Last week, \$14,000.

Fox (20th) (2,250; 75-\$1.80)—"Best Things in Life" (20th). Good \$17,000. Last week, "Bus Stop" (20th) (3d wk), \$11,000.

Goldman (Goldman) (1,250; 65-\$1.35)—"Mountain" (Par). Okay \$9,500. Last week, "Towards Unknown" (WB) (2d wk), \$9,000.

Green Hill (Seren) (750; 75-\$1.25) (closed Sundays)—"Privates' Progress" (DCA) (3d wk). Fine \$3,500. Last week, \$4,300.

Maibaum (SW) (4,370; 90-\$1.49)—"Solid Gold Cadillac" (Col) (2d wk). Off to \$16,000. Last week, \$23,000.

Midtown (Goldman) (1,000; \$1.20-\$2.40)—"Oklahoma" (Magna) (8th wk). Oke \$11,000. Last week, \$12,000.

Randolph (Goldman) (2,250; 99-\$1.49)—"Tea and Sympathy" (M-G) (4th wk). Good \$11,000. Last week, \$14,500.

Stanley (SW) (2,900; 99-\$1.80)—"War and Peace" (Par) (5th wk). Modest \$11,000. Last week, \$11,000.

Stanton (SW) (1,483; 99-\$1.49)—"Girls in Prison" (Indie) and "Hot-Rod Girl" (Indie). Good \$9,500 or near. Last week, "Burning Hills" (WB), \$7,500.

Studio (Goldberg) (400; 99-\$1.49)—"Lust for Life" (M-G) (3d wk). Fine \$3,800. Last week, \$9,000.

Trans-Lux (T-L) (500; 99-\$1.80)—"Riffi" (Indie) (2d wk). Okay \$4,800. Last week, \$5,500.

Viking (Sley) (1,000; 75-\$1.49)—"Last Wagon" (20th). Dull \$9,500. Last week, "Attack" (UA) (3d wk), \$8,200.

World (Pathe) (499; 99-\$1.49)—"Adorable Creatures" (Indie). All- ing \$3,000. Last week, "House of Record" (Indie) (2d wk), \$3,500.

Launching of new, strong product is giving first-run biz a tremendous boost in the current week. Pacing the field with a smash \$44,000 is "Giant" at the Chinese, this being the best for this showcase house since "The Robe." Ticket pace indicates an even higher gross is possible but length of picture is hurting turn over.

"Attack" looms neat \$27,000 in three spots plus one nabe. "High Society" is garnering a nice \$15,500 in two situations plus \$61,500 in four nabs and five ozoners. "Between Heaven and Hell" is rated fair \$21,000 in four locations.

Medium \$16,000 looms for "1984" paired with "Gamma People" in three houses plus \$31,000 for one nabe and six drivins. "War and Peace," "Tea and Sympathy" and "Cinerama Holiday" loom as tops among the extended-runs.

Estimates for This Week  
 Chinese (FWC) (1,908; \$1.25-\$2.40)—"Giant" (WB). Smash \$44,000. Last week, "Best Things in Life" (20th) (3d wk-5 days), \$38,400.

Orpheum, Hollywood, Uptown (Metropolitan-FWC) (2,213; 756; 1,715; 80-\$1.25)—"Attack" (UA) and "Thunder Over Arizona" (Rep). Neat \$21,000 and \$27,000 including one nabe. Last week, Orpheum with Iris, Uptown, "Boss" (UA) and "Calling Homicide" (AA), \$14,500 plus \$28,000 in eight nabs.

State, Hawaii (UATC-GS) (2,404; 1,106; 80-\$1.25)—"High Society" (M-G) with 2d-run pic. Nice \$15,500. Last week, State, "Flaming Teen-Age" (Indie) and "Lost Women" (Indie), \$9,800; Hawaii, "Power and Prize" (M-G) and "No Place to Hide" (AA) (2d wk), \$1,400.

Los Angeles, New Fox, Ritz, Loyola (FWC) (2,097; 965; 1,363; 1,248; 90-\$1.50)—"Between Heaven and Hell" (20th) and "Navy Wife" (AA). Fair \$21,000. Last week, "Bus Stop" (20th) and "Blonde Bait" (Indie) (2d wk), \$21,400.

Warner Downtown, Iris, El Rey (SW-FWC) (1,757; 816; 851; 80-\$1.25)—"1984" (Col) and "Gamma People" (Col). Medium \$16,000. Last week, D-Town with Hollywood, "Port Afrique" (Col) and "To Ends Earth" (Col-reissue), \$10,500.

Fox Beverly (FWC) (1,334; \$1.25-\$1.50)—"Silent World" (Col) (2d wk). Good \$7,000. Last week, \$8,800.

Hillstreet (RKO) (2,752; 80-\$1)—"First Traveling Saleslady" (RKO) (Continued on page 26)

**'Unknown' Fairish 10G,**  
**Cincy; 'Wonders' Wham**  
**28G, 'Cad' Big 10G, 2d**

Cincinnati, Oct. 23.

Fairish reception of new bills and continuing strength of hold-overs add up to normal downtown biz this week. "Toward the Unknown" shapes moderately at the Albee and "The Boss" is so-so at the Grand. "Solid Gold Cadillac" retains a slick pace for Keith's while "War and Peace" stacks up good in third-week exit at Palace. "Seven Wonders of World" keeps piling up lead over first two Cinema editions in 30th week at Capitol.

Estimates for This Week  
 Albee (RKO) (3,100; 75-\$1.25)—"Toward the Unknown" (WB). Fairish \$10,000. Last week, "Julie" (M-G), \$16,000.

Capitol (Ohio Cinema Corp) (1,376; \$1.20-\$2.65)—"Seven Wonders of World" (Cine-rama) (20th wk). Maintaining great \$28,000 pace, same as last week. Bolstered by extra forenoon young people shows which are sold out to Nov. 24.

Grand (RKO) (1,400; 75-\$1.10)—"The Boss" (UA) and "Behind High Walls" (U). So-so \$5,000. Last week, "Beyond Reasonable Doubt" (RKO) and "Murder on Approval" (RKO), \$4,500.

Keith's (Shor) (1,500; 75-\$1.25)—"Solid Gold Cadillac" (Col) (2d wk). Glittering \$10,000 after \$11,600 kickoff. Holds for third.

Palace (RKO) (2,600; 90-\$1.50)—"War and Peace" (Par) (3d wk). Good \$9,500 for finale. Last week, \$12,500.

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# Over-Production, Dearth of Cinemas Loom as French Film Headache

Paris, Oct. 23.

U.S. major company Continental managers and the Motion Picture Export Assn. are watching the mounting French production and distribution difficulties with concern. It is an old axiom that a country's internal film troubles usually backfire via trying to use American pix either as a scapegoat or as an escape valve in pulling out of their own morass. However, here the present difficulties are only in the incubation stage and are regarded as resulting from an almost stationary state of the local film industry.

France gets highest receipts from its own films in overall gross than any other Western Continental country. It gets about 49% and the U.S. gross take has declined in France in the last few years. Production has climbed here despite some falling off in cinema patronage and rising costs caused by wage hikes. Upped admissions have kept things fairly even until now when it looks like somebody must take the blame or pay the bill.

This year the French have over-produced and have 25 films more than usual. With bigger productions holding down first-run spots longer plus the many foreign films, producers and distributors are suddenly finding a shortage of cinema outlets. Last year's backlog and this year's greater crop now have Paris first-runs tied up until next February. This had led to talk that France might stop production for six months until the crisis is over. However, the Syndicate of French Film Producers has stated that a move like this would be disastrous and production must be maintained, and has envisaged other stopgap methods.

## Several Plans Outlined

Other plans are less revolutionary. One plans to separate the multiple first-run openings and cut down the most important runs to two single theatres. Present policy is to use the tandem setup, with all openings having at least three theatres, with the subtitled version for the posh Champs-Élysées trade, dubbed versions going to first-run Gallic districts on the Grands Boulevards.

A second plan calls for making primarily big-budgeted, large name productions, following the American setup, and cut down on predominant, medium-priced productions. Although upped tab rates are keeping income fairly steady, it is felt that a new campaign must be undertaken to make the public more film conscious (one step in that direction are the travelling Film Day groups going around France with free showings of new pix and foreign pix to whet pix appetites).

MPEA is watching all this gravely for the new Franco-American Accord talks come up next June. Though relations are on a fine plane and U.S. pix are doing well here, it is felt the boom may be lowered at any time. There is always the Damocles sword of a possible dubbing tax which could cost U.S. companies heavily or a cracking down on the use of U.S. pix dubbed here and used in other French speaking markets (Belgium, Switzerland, North Africa, considered competitive here).

## N.Y. City Ballet Set For German Pix Prod.

Frankfurt, Oct. 16.

The New York City Ballet, starring Andre Eglevsky, which is whirlwind touring Europe with stage performances in major cities, is also signed to appear in a German film during its run here. Georg Witt has hired the ballet to appear in the Erich Kaestner and Kurt Hoffmann film, "Auf einem Schloss in Salzburg" (In a Castle in Salzburg). Group will work for several days in the Bavaria Film Studio. Constantin will release the pic in Germany.

The ballet, which appeared in Frankfurt for three performances Oct. 8-9, did two night shows and a matinee, for which half-price tickets were sold. Top ticket price for the night dates was \$5, a high tab for a local entrance fee. But the group will do a business on all three shows.

## London Exhibs Huddle

### On Changing Operations

London, Oct. 23.

The first special meeting of London theatre owners, with the support of major and indie circuits, to consider the changing pattern of exhibition, has been adjourned for a week after a prelim survey. Talks were initiated by the executive committee of the London branch of the Cinematograph Exhibitors Assn., largely as a result of the booking policy inaugurated by 20th-Fox for "The King and I." 20th-Fox is insisting on a minimum two-week run at upped prices for all dates before the end of 1956.

That decision has led to some resentment among theatre operators, and they're using that situation as the basis for a general review of exhibition problems. Their main concern is to combat the downward trend in admissions and they plan a full-scale inquiry, not only into the release system, but various other trading aspects, including the advisability of double bills, screening times, publicity campaigns, etc.

## Blame Brit. Film Biz Dip on Tele

London, Oct. 23.

There has been a general decline in theatre attendances for the second quarter of 1956, with the Midlands and North West hardest hit perhaps because of the introduction of commercial tv in the Manchester and Birmingham areas. The quarterly statistics of the British film industry, compiled by the Board of Trade, show that admissions totaled 279,000,000 or 9% down on the second quarter of 1955 and 2% below those for the previous quarter. This is slightly more than the usual seasonal fall for this period.

This represented an average 5.6 visits to a cinema in the quarter compared with 6.2 visits the previous year. Gross takings in the second quarter this year of \$71,220,800 were better than 7% below those for the corresponding quarter of 1955.

Least affected were the smaller theatres, seating up to 250. In fact, they showed an increase in admissions of 3% over the previous quarter.

London, Birmingham and Manchester, all commercial tv central areas with 1,625 houses reporting, showed gross boxoffice takings of \$32,466,000 which were substantially down from the first quarter of the year.

## KOHNER IN GERMANY ON PIX, TALENT PROWL

Frankfurt, Oct. 16.

"Chief reason for my journey to Germany is to open the U.S. market for the German film industry," is a widely quoted remark here this week, since coming from Hollywood agent Paul Kohner. Kohner added that in addition to the Germans who have recently made the grade in Hollywood—Marianna Cook, O. W. Fischer, Helmut Kautner, Elisabeth Mueller—others are soon to go across. He cited Maria Schell, Ruth Neuhaus and Hans Albers as the next to sign for films in America.

Stressing that the U.S. is financially interested in the German film industry, he pointed out that a German pic now playing in America usually is released in one German-speaking theatre area, and seldom brings in more than \$1,500. He suggested that a group of Germans rent a theatre in N.Y. to show sub-titled Teutonic films exclusively, thus bringing in about 20 films a year. And from these, to select the best four or five to synchronize for national release. Kohner stated he is here to search for good faces as well as make deals on German films.

## Brace Leaving Meadows For New London Club

London, Oct. 18.

Bruce Brace is ending his long-time partnership with Harry Meadows at Churchills Club. He is taking over another club, off-Bond Street, which, until recently, was operated by bandleader Harry Roy. Roy gave up his management of the club last week and has returned to the Cafe de Paris, where his combo shares the dais with the Arthur Coppersmith orch. Brace will be opening his own club after alterations have been completed.

## Native 'Sundown' Wins German Sept. B.O. Race

Berlin, Oct. 23.

The local trade reports that the German film, "Before Sundown" (CCC-Schorcht), which also was winner at this year's Berlin Film Festival, emerged as top grosser last month in West Germany's eight most important key cities. Runner-up pic was "The Fisherman of Bodensee" (Neubach-Constantin), another German feature.

"Serenade" (WB) landed sixth spot, thereby and the most successful Hollywood pic of September. Other successful U. S. product included "The Conqueror" (RKO) and "Alexander the Great" (UA), garnering 13th and 16th place.

In all, Teutonic pix won 44.2% of playdates in September as against 38.0% in the previous month while the percentage of U.S. features was 29.3% as against 35.1% in August.

In West Berlin's preeminent house area Hollywood features are still playing first-fiddle. The middle of October sees six American, four domestic and three Gallic pix at the 13 principal houses. New U. S. pix include here "Second Greatest Sex" (U), simultaneously premeared at Capitol and Metropal and "Man Who Knew Too Much" (Par) at Delphi Palast. "Man in Gray Flannel Suit" (20th), "Court Jester" (Par), and "Invitation to Dance" (M-G) are holdovers. "Knew Too Much" got very good press appraisal. "Sex" garnered fine reviews.

Most successful German film is still "Captain of Koepenick" (Real-Europa), now in seventh week at Gloria Palast.

## Refuse German Theatres Anti-Riot Insurance On 'Rock Around Clock'

Frankfurt, Oct. 18.

When "Rock Around Clock" (Col) opened here this week, nervous film exhibitors who had heard of the theatre riots in the film's wake in England, tried to take steps to get anti-riot insurance for their houses for the run of the pic.

Turned down by several German insurance companies, who were unable to issue such a policy, one of the first-run houses here, the Cinema, even appealed to Lloyds of London for anti-riot protection. Lloyds replied that in view of the riots that had just occurred over the film in England, it was uninterested in issuing this type of protection.

With the pic opening simultaneously in seven German cities, police took added precautions to prevent trouble. In Frankfurt, extra police guards were posted throughout the 400-seater. In Duisburg, police advised the theatre-owner to forestall trouble by inviting the leader of the "Halbstarken" (German word for the juv. teddy boys, literally translated as half-strong) to make a speech from the stage about rock-and-roll music and to advise the gang to calm down.

Columbia had originally planned rock-and-roll dance competitions in Germany, starting with a pair of hot clubs in Frankfurt, the Hobby Club and Storyville, but in view of the excess enthusiasm, they soft-pedalled the promotion, and called off the contests.

## Other Foreign News on Page 15

## Indian Summer Bops London Pix Biz But 'Attack' Big \$10,000; 'Mountain' Tall 8G, 'Okla.' Robust 11G, 'King' 9G

London, Oct. 16.

### Rock 'n' Roll Loses 1st Paris Popularity Round

Paris, Oct. 23.

After a big publicity buildup, Columbia opened its "Rock Around the Clock" in three big first-runs, the Raimu, Moulin Rouge and the Rex. Though police were in attendance there were no untoward bits of trouble anywhere, and it looks like rock-'n'-roll has lost the first round here.

Some clapping started in the theatres but was shushed by other patrons. At the Rex, some cigarettes were thrown at the screen, but there were no fires or any big trouble stirred up. Most manifesters seemed more taken in by the advance publicity than by the music itself. Columbia is also supplying a bus that goes around town offering free rides to anybody wanting to see the pic.

## Free Aussie TV Hurts Cinemas

Sydney, Oct. 16.

Impact of television is already being felt at the Aussie boxoffices at this early stage in the development of this new (for here) entertainment medium. Introduction of free shows by equipment retailers, hotels, schools and charitable organizations are currently pulling very solid patronage.

Although only one commercial tele station is operating presently (TCN under the Packer newspaper group), two more commercial stations plus some non-commercial, will come into action early next month. Interest in this medium is growing and causing exhibitors to reach for headache powders.

Apart from the free shows, now a nightly feature in this territory, some people are getting on the tv gravy train by purchasing sets and charging 50c admission to their neighbors for a three-hour looksee. This nightly audience is expanding. Biggest purchasers of tv equipment are the saloon operators, who see in the medium a surefire liquor sales boost.

Exhibitors here admit that when the Olympic Games get underway late next month, tele will pull big audiences coast-to-coast. They also see a major dropoff in Saturday business when sports features hit tv.

Recently an audience of 200 viewed tele in a major set equipment retailer's store, less than 10 miles from the heart of this city. The nearby exhibitor could do nothing but count the empty seats in his house.

Moppets are presently forsaking regular cinema attendance to look-see Westerns for free. The fact that the product is dated couldn't worry the kids less. The boys taking it on the chin presently are the minor nabe exhibitors, who can't scream to their politicians for protection because the whole setup is legal.

Cinema loop chiefs are now setting blueprints for 1957 to offset the mooted inroads of tv. These blueprints are a top secret at the moment.

## Willis Pacted for '57 Revue in Blackpool

Blackpool, Eng., Oct. 16.

Denny Willis, Scot comedian, is pacted to head the 1957 summer show at the South Pier Pavilion here. Show will be presented by local impresario James Brennan in association with the Pete Davis-Johnny McGregor firm, with Davis producing.

Willis, son of vet Scot comedian Dave Willis, is currently on an eight-week tour of troop bases in Malta, Tripoli, Benghazi, Jordan and Cyprus. He opens Dec. 24 in "Meet Me at the Empire" at the Empire, Edinburgh.

There has been a slight slackening off in returns from first-run situations in the last week, possibly due to Indian Summer weather. In the main, however, most results hit a fair average.

Boldest new entry is "Attack," which seems likely to finish its first London Pavilion frame with a big \$10,000.

Otherwise, best returns are being registered by holdovers, with the three Hollywood tuners still in the forefront. "Oklahoma" hit a fancy \$11,000 in its sixth frame at the Odeon, Leicester Square. "King and I" held firmly at the Carlton with a solid \$9,000 or near in fifth week while "Guys and Dolls" looks around \$15,000, fine for its fourth Empire week.

Estimates for Last Week  
Astoria (Rank) (1,650; 42-70)—"Written on Wind" (Rank) and "Fair Lady" (Rank) (2d wk). Fair \$4,500. Opening week was \$5,000.  
Carlton (20th) (1,128; 70-1.70)—"King and I" (20th) (5th wk). Stout \$9,000 or near. Got \$10,500 previous week. "Bus Stop" (20th) prems Oct. 18.

Casino (Indie) (1,337; 70-\$2.15)—"Cinerama Holiday" (Robin) (34th wk). Sturdy \$16,000.

Empire (M-G) (3,099; 65-\$1.95)—"Guys and Dolls" (M-G) (4th wk). Heading for fine \$15,000 or more this frame. Fancy \$17,000 in previous week.

Gaumont (CMA) (1,500; 50-\$1.70)—"Beyond Mombasa" (Col) and "Miami Exposure" (Col) (2d wk). Fair \$4,800. Last week, \$5,300. "House of Secrets" (Rank) follows Oct. 26.

Leicester Square Theatre (CMA) (1,376; 50-\$1.70)—"The Mountain" (Par). Strong \$8,000 or near.

London Pavilion (UA) (1,217; 50-\$1.70)—"Attack" (UA). Big \$10,000 likely.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Oklahoma" (RKO) (6th wk). Fine \$11,000 or near, after \$11,500 in previous week. Stays until Oct. 29 and then moves to Odeon, Marble Arch.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"You Can't Run Away From It" (Col). Average \$6,500 or close.

Plaza (Par) (1,902; 70-\$1.70)—"Bermuda Affair" (Col) and "Cell 2455, Death Row" (Col). Fair \$5,500.

Rialto (20th) (592; 50-\$1.30)—"King and I" (20th) (2d wk). Solid \$4,500. Last week, \$5,300.

Ritz (M-G) (432; 50-\$1.30)—"Bhowani Junction" (M-G) (3d wk). Hefty \$3,000.

Warner (WB) (1,785; 50-\$1.70)—"Bad Seed" (WB) (3d wk). Good \$7,500. Second was \$8,500. "Gun Runner" (WB) opens Oct. 18.

## American Films Score In '56 Paris Season; 'Rains,' 'Jester' Ace Pix

Paris, Oct. 23.

So far the 1956 film season has seen a good boxoffice take with 22 pix doing better than \$240,000 and down to \$34,000, with many of them still playing out first-run or subsequent dates. Eight of these have been U. S. pix. Most of them are in the Western, spectacle or comedy category.

Topper is "Rains of Ranchipur" (20th) which has taken in a neat \$250,000. Next is the Gallic Venice Festival prizewinner, Rene Clement's "Gervaise" which in a month already has garnered \$177,000. It is followed by a Gallic comedy, "C'est Arrive A Aiden" for \$123,000. Danny Kaye's "Court Jester" (Par) already has been good for \$120,000. Next is a Gallic Jean Gabin starrer, "La Sang A La Tete" (Blood to the Head) which did \$114,000. "La Chatelaine De Liban" is next at \$102,000.

In its first week, "Trapeze" (UA) took in \$77,000 and looks to run on. Other U. S. pix are "The Searchers" (WB), "Jubal" (Col) and "The Last Frontier" (U), followed by "Ambassador Daughter" (UA). Cinerama still is big. Newcomers looming large are "Picnic" (Col) and "Man Who Knew Too Much" (Par), with "Invitation to Dance" (M-G) looks to develop into a good arty house entry at one of the small houses.



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ANOTHER PROFIT SHOW FROM THE **NEW RKO**...

# A Danish Exhibitor's Bitter Tea

Must Denmark Turn to Soviet Sources for Film Product?

By JOHN AHL-NIELSEN

Copenhagen, Oct. 19. At the same time MPEA is trying to find a way to deliver American films on the cheapest possible conditions to the markets east of the iron curtain, MPEA has decided that a good old customer, Denmark, will have to go along without American films!

That is the fact, after the renewed negotiations between MPEA represented by Griffith Johnson, and the representatives for all Danish movies were cancelled in Copenhagen on Oct. 10.

The Danish representatives had at an earlier meeting reopened the negotiations in an effort to bring the "blockade" to an end, which started May 24, 1955, when MPEA suddenly shut shop here, when Danish exhibitors refused to raise the rental.

For a year and a half only a few American films have been trickling into the Danish market. During the same period the Danish moviegoers have almost forgotten their American stars and have had no opportunity to learn the names, faces and abilities of the new roster of American screen talent.

For the same period Hollywood has "bought" European stars by the score thereby admitting that European production has something of value competitively.

During all these months Denmark has been able to continue operation with European bookings and the man in the street and his family have made themselves familiar with European stars, directors and the new Europe's general "atmosphere," clothes, hardware, ice boxes, TV sets etc. etc.

As the negotiations with MPEA were reopened, the Danes, who pay 30% as a rental maximum proffered as a means of solution to raise this maximum to 40% for the first-runs, 35% for the subsequent houses while the 30% maximum should be upheld for the smallest houses in the villages. In certain cases an "epic" picture would get 45%.

Griffith Johnson agreed to forward this offer to MPEA, but MPEA came back with a cable demanding that 40% should be paid also for subsequent runs and 35% be paid for all following positions. Then the Danes had to cancel the negotiations as an acceptance of these conditions will mean that only a very few of the 450 Danish houses will be able to survive after paying 7/17 of the gross as admission tax and further carry up to 70% of any profit as a fee for the state's film fund.

So now MPEA may try to force the productions into East Europe for free or for whatever the countries behind the iron curtain will offer. Rumors here have it that American films are being sold to one of those markets (not Russia) for \$3,000 outright per production. The Danes are unable to comprehend this. Maybe the fault rests with the Danes.

To me personally the whole thing seems ridiculous. In 1920 when Col. McCormick of The Chicago Tribune planted a chain of reporters at news-strategical points along the new Bolshevik border, I was one of those sentries. Hitler stopped me the night he marched on Poland. Today—being one of the directors of the federal executive committee for the Danish exhibitors I have to turn about and cooperate in our efforts to try to substitute American films with Russian productions!

What a world!!!!

## Lee Gordon Reopens

### Aussie Stadium Loop

Sydney, Oct. 18.

Lee Gordon got his summer season underway at the Stadium here Oct. 12 with Stan Freberg, Don Cornell, Joe "Fingers" Carr, Buddy Rich and Nilsson Twins. Troupe will play a fourday stand in Sydney after visiting Melbourne, Adelaide, Brisbane and Newcastle. Scale is \$3 top on two shows nightly.

Gordon, who recently returned from a talent hunt in the U.S., plans to continue his loop right through the summer span.

## Play Shortage Closes

### Blackpool Legit Spot

Blackpool, Eng., Oct. 16.

The Grand, legit house, will shutter for the winter months. Blackpool Tower Co., which owns it, made the decision when learned that not enough shows likely will be available to keep the theatre open all winter. Such plays as are available will be transferred to the Palace, also owned by the Tower outfit.

H. Douglas Bickerstaffe, chairman of Tower, said: "From the purely financial point of view, the correct thing would be to close down all Tower houses, and just keep the Winter Gardens open in the winter."

Theatres and vaudeuries, he added, are closing all over Britain, hit by tv, but the audiences would come back again.

## New Yank Films

### Hypo Italo B.O.

Rome, Oct. 16.

The first substantial dent in the slow fall boxoffice has been made here by "The Conqueror" (RKO), which collected about \$48,000 in its Rome first-run alone, with over \$200,000 garnered nationally in first situations.

Meantime, other recent pix as "Man in Gray Flannel Suit" (20th), "Man Who Knew Too Much" (Par), "Picnic" (Col), and to a lesser degree, "The Swan" (M-G) and "Ladykillers" (British) look on their way up after initial returns. First seasonal listings of a semi-official nature place a revival, "Gone With the Wind" (M-G), in the runner-up position to "Conqueror" with "The Searchers" (Warners) following.

Next comes an Italo-made comedy, "Totò-Peppino e la Malafemmina" (DDL), segued by "Indian Hunter" (UA), "Operazione Normandia" (UA), "Gold Rush" (UA), "Tender Trap" (M-G) and "23 Paces to Baker Street" (20th).

To date, 141 pix have opened during the new season. Ninety of them are Yank films, 15 Italo-mades, followed by 14 French subjects, 10 British, six German, and six by other nations.

## Hungary's Native Films

### Do Best at Own B.O.

Paris, Oct. 16.

Gallic film critic and writer, Louis Marcorelles, just back from a seven week sojourn in Hungary says that is the only satellite country whose own films draw the biggest part of total grosses. Of the 150 pix needed per year, Russia now only supplies about 20, Hungary another 20, with the others coming from other satellite countries plus a growing influx of Western pix, namely French and Italian. West Germany and Japan now are also making bids.

Since the breakoff with MPAA in 1948, only one American pic has played the country and that is the indie "The Little Fugitive." Anglo pix are also catching on, and Gregory Peck has become the main foreign star via the success of his Anglo pic, "The Million Pound Note" which got so big it was dubbed into Magyar for subsequent runs.

Studios in Budapest are still on about the same level as silent days and such oldtimers as Michael Curtiz would find little change, according to Marcorelles. Equipment is still far behind Western countries.

## 'Dave King Show' to London

Blackpool, Eng., Oct. 16.

"The Dave King Show," which shuttered at the Winter Gardens here early this month, after a four-month season, will open a twice-nightly run at the Hippodrome, London, Nov. 1.

Shani Wallis heads the support bill.

## Command Show's 2d List

London, Oct. 16.

The second list of stars invited to attend the Royal Command film gala at the Empire, Leicester Square, on Oct. 29, includes Vera Ellen, Mary Ure, Rossano Brazzi, Anthony Quale and Bernard Lee.

In the preliminary list, almost all the Hollywood stars now working in London were invited. The film chosen for the performance is "Battle of the River Plate" (Rank).

## European Tele, Radio

### Outfit Grabs Coverage

### For Aussie Olymptics

Melbourne, Oct. 16.

Kent Hughes, chairman of the Olympic Games Organizing Committee, has announced that a contract has been signed in London and Paris with Fremantle Overseas Radio and Television Corp., on behalf of the Olympic Games Organizing Committee and a combined British and French distribution and production company to handle a complete Games coverage. Hughes declined to name the British and French company. Hughes stated that camera crews would be flown from London next month to film the Olympics, adding that over 100 U. S. 'tele stations would run Games' programs totaling four hours.

This arrangement, according to Hughes, involved an entirely separate camera coverage. It would be controlled by the committee's own film unit, to be formed from both Aussie and American cameramen. Hughes said that a 30-minu e color pic would leave Sydney daily by air for overseas distribution. This had been made possible by independent processing laboratories and airlines.

Hughes pointed out that local newscasts and tv stations still would be entitled to use the daily three-minu e film which the committee would provide at cost. He claimed that if Australia, Britain, Canada and certain European zones were deprived of an Olympic Games film coverage it would be because the tv and newscast chiefs were neither prepared to take a daily newscast at cost nor to allow their program setups to purchase greater film footage.

For the last few weeks, Aussie top newscasts, Cinesound and Movietone News, have been battling Hughes over rights to film a daily Games coverage without cost. Major tv stations also have been in line with the newscasts. The committee, headed by Hughes, indicated that payment would have to be made covering Games filming.

2 Newscast Chiefs Pleased  
Ken Hall, chief of Cinesound, and Harry Lawrenson, Movietone News chief, said their respective newscasts should be allowed freedom on a Games coverage without cost, adding that if any payment was demanded the newscasts, together with tv outfits, would decline to cover the Games.

Understood that Hughes, who spent some time in the U. S. recently, made a deal with a rep of Fremantle Overseas Radio and Television Corp. in N. Y., on an exclusive basis to handle the distribution of Games footage at an undisclosed figure. This deal, naturally, has irked the local setups seeking freedom to film the Games minus cost.

## Assoc. British Resists

### Price Boost for 'Dolls'

London, Oct. 23.

Associated British Cinemas has resisted a Metro request to show "Guys and Dolls" at increased admissions. The picture is due for London release Christmas Eve.

The tuner will play single week dates in the London area, but extended-runs will be used in the provinces where justified.

## 'Moby' European Pream

### In London, Nov. 6

London, Oct. 23.

"Moby Dick" is to open day-date at the Warner and Studio One starting Nov. 7. It will have its European preem the night before at the WB flagship theatre in Leicester Square.

Gregory Peck, who stars in the John Huston production, is expected to fly from America for the opening. The pic was a recent contender for Royal Command honors.

# Aussie Cinema Patrons Follow U.S.

## Pattern, Yen Big Pix, Sluff Others

Sydney, Oct. 16.

## TV, Pay for Musicians

### Closes Old Brit. House

London, Oct. 16.

The Theatre Royal, Portsmouth, which celebrated its centenary a year ago, is to close this month because of the growing competition from tv and rising wages of musicians and other members of the staff.

This was announced recently by Mrs. Elsie Sperring, chairman and managing-director of Portsmouth Theatres.

## '56 Grosses High

### For Arg. Musicals

Buenos Aires, Oct. 16.

Grosses have run high this year for Buenos Aires burlesque, musical revues and comedy theatres. There have been no imported, high-priced cheesecake shows like the Folies Bergere or the Lido, and the native productions have cashed in heavily, in contrast with straight legit which mainly has fared badly. Pepe Arias, with his political satire monologues, has been top draw at the El Nacional, grossing \$847,992 paid out by 106,305 patrons during the peak months of April, May and June.

The El Nacional manager has signed all the top local comedians and cheesecake stars for 1957, forcing his competitor, Luis Cesar Amadori of Maipo Theatre, to visit Spain and sign up big names there for next year. Amadori's 761-seat Maipo grossed 802,622 in the same quarter.

Francisco Petrone's production of "Cat on a Hot Tin Roof" at the Odeon was the top-grossing straight legit play, doing \$406,811 in three months. Petrone is now on tour in Montevideo, Uruguay, with this play, which ran to 800 performances here.

"Anniversary Waltz" at the Empire ran well over 250 performances and grossed \$172,103 in April, May and June alone in this 389-seater. Other grosses in the period were \$168,492 at the Smart for Delia Garcés in "Anastasia," and \$91,543 at the Liceo, where Luisa Velaz appeared in plays by Andre Roussin, Marcel Achard and Conrado Naxle Rolo.

## EUROPEAN G.I.'S PREFER

### MILITARY THEME PIX

Berlin, Oct. 16.

Statistics compiled by Army Times and Air Force Times reveal that G.I.'s stationed in Europe prefer military pix for cinema entertainment. Five of the 18 best grossing films shown at U. S. Army cinemas from the first of 1955 through February this year belong in this category.

"To Hell and Back" (U), with 187,000 sold tickets, became winner these 13 months. "Bridges of Toko-Ri" (Par) landed fourth spot while "Strategic Air Command" (Par) placed eighth. "Battle Cry" (WB) wound up 17th and "Long Gray Line" (20th) in 18th spot. The other 13 successful pix shown at Army houses were "Rear Window" (Par), "Man Without Stars" (U), "Young At Heart" (WB), "Three-Ring Circus" (Par), "Seven Brides for Seven Brothers" (M-G), "Barefoot Contessa" (UA), "Last Time I Saw Paris" (M-G), "Ulysses" (UA), "Apache" (UA), "Duel in Sun" (Selznick), "Vera Cruz" (UA), "Man From Laramie" (Col) and "Blackboard Jungle" (M-G).

At American Air Force cinemas much the same pix won favor. Here, "Bridges of Toko-Ri" landed first spot, while "The Long Gray Line" (20th) was third. "Strategic Air Command" won ninth place. In all, the Air Force list reveals the 15 most popular pix. The remaining 12 features are "Rear Window," "Dragnet" (WB), "Vera Cruz," "Barefoot Contessa," "Seven Brides," "Athena" (M-G), "Country Girl" (Par), "Last Time Paris," "Man Without Stars," "Young At Heart," "Three-Ring Circus" and "Six Bridges to Cross" (U).

Swingaway from pix by the Aussies is still a headache for local exhibitors after prior boom periods. It would appear that cinema patrons have become weary of celluloid fare as general entertainment, picking out only the topstars for heavy patronage and leaving the middle and lower-group product to fall by the wayside.

It has been said by circuit executives that the tight monetary situation, plus high transport costs, is mainly responsible for the drop in the film trade. On the other hand, however, stagelights at triple the price of local cinema admissions are pulling enormous trade in every situation.

Pix like "High Society" (M-G), "Town Like Alice" (Rank) and the surprise "Rock Around Clock" (Col) are doing solid trade. "Bus Stop" (20th) is another expected to pull good biz. An indication of the boxoffice downbeat is seen in one house which geared for extended-runs, is product-switching weekly.

Lineup here includes "High Society" (M-G), "Town Like Alice" (Rank), "Bus Stop" (20th), "Rock" (Col), "Hot Blood" (Col), "Man in Gray Flannel Suit" (20th), "King's Rhapsody" (20th), "Summer Madness" (London), "Above Us Waves" (Rank), "23 Paces to Baker St." (20th), "Vagabond King" (Par) and "Vera Cruz" (UA).

'Alice,' 'Clock' Top Melbourne  
Melbourne, Oct. 16.

"Like Alice" is in its fifth stanza and continues on, with "Clock" in same category. Theatres are showing "Bottom of Bottle" (20th), "Will Any Gentleman" (M-G), "Til Cry Tomorrow" (M-G), "East of Eden" (WB) and "Never Say Goodbye" (U).

'Suit,' Paces Adelaide  
Adelaide, Oct. 16.

Topper here is "Man in Gray Flannel Suit" (20th), with "Like Alice" (Rank) and "To Catch a Thief" (Par) okay. Others listed include "Apache Woman" (Ray), "To Hell and Back" (U) and "Man With Golden Arm" (UA).

'Alice' 'Suit' Brisbane Champs  
Brisbane, Oct. 16.

"Like Alice" (Rank) and "Flannel Suit" (20th) are the two standouts here. Others marquee include "The Women" (M-G), "Target Zero" (WB) and "Footsteps in Fog" (Col).

Perth Only So-So  
Perth, Oct. 18.

So-so trading is reported here with "Moonfleet" (M-G), "To Hell," (U) "Gates of Hell" (IFD) and "Red River" (UA).

## Andrews Into Gerrard

### Films, New Brit. Distrib

London, Oct. 16.

A. E. V. Andrews, deputy chairman and joint managing director of Monarch Film Corp., is associated with S. F. Homewood in a new distributing company, Gerrard Films.

Among the first releases will be a British quota pic, "Main Street Mersey," and an American action yarn, "Overland Trail."

One of largest film industry groups ever mobilized in Italy for a single event is currently on its way to Moscow to participate in Italian film weeks being held in Russia starting this week. Both the Red Capital and Leningrad will see the selected program of six Italo feature pix plus some documentaries. Valentina Cortese, Paolo Stoppa, Gino Cervi and Ciella Mantania are among the top actors and actresses already in Moscow, squired by Nicola De Pirro, head of Italy's Entertainment Office. Others left by air for the Soviet capital, accompanied by directors Luigi Zampa and Ettore Giannini and a large group of industry officials and producers. Later, directors Luciano Emmer and Alberto Latuada and actor Massimo Girotti will plane to Moscow, where events will be covered by a set of Italo lensers and photographers also flown in.

## Family Life on Film Row

Continued from page 7

changes, we'll just continue operating as we have."

20th.—It's sort of an epidemic, but so far we've been immune," according to Herman Wobber, 20th's sales manager for 11 Western States, Hawaii and Alaska. "All these moves," adds Wobber, "are aimed at cutting overhead, obviously." Wobber, whose Frisco headquarters employs about 50 persons, says 20th uses National in some restricted situations, but explains no changes in operating methods here are contemplated.

Columbia—"As far as we know, no changes in the wind."

Most smaller exchanges have been using National for years, plan no changes.

### Late in History to Say

Exhibits Less of a Mob  
By FRED TEW

Detroit, Oct. 23. Consensus of opinion among Detroit area distributors and exhibitors is that Film Row here has adjusted well to current distributive needs. A mild charge by a few exhibitors was heard against streamlining of back room operations sometimes resulting in improper inspections.

Other than that, everyone seemed agreed that the Film Exchange building was centrally located in downtown Detroit. The building contains all the picture firms except 20th-Fox, which is across street, and Paramount, which is four blocks away. Universal is now constructing a building which will be only about 100 yards away from the Film Exchange Bldg.

All the firms here operate their own backrooms except RKO, U.A. Republic and some independents. Spokesmen for MGM, 20th, and Par; United Detroit Theatres and the Fox, Adams and United Artists theatres and W. S. Butterfield Theatres, which has 80 theatres throughout the state, said they were surprised that "at this late date" anyone should be using the fact that exhibitors no longer crowd into exchanges as they once did as a reason for razing Film Row.

Circuit and exhib pools are working to everyone's benefit, and the film row is important to those fewer buyers, they stated. The exhibitors said film firm reps have been coming to them for years as part of a good public relations program, but that they still go, or send their agent, to film row to screen films or for needed equipment.

### Delivery Man Tops In Importance—Buffalo View

By SID BURTON

Buffalo, Oct. 23. While face of Buffalo's Film Row has changed materially since its beginnings, present heavy real estate investments of distributors in the Row seems to have fixed its locale for the foreseeable future. In early years, most distributors holed up in upstairs locations, after which came a round of expansions which saw most of the majors ensconced, as now, in elaborate exchange buildings. Five distributors (Metro, Fox, Par, Warner and U) operate from self-owned, separate one-purpose buildings on the Row, with Par and Warner adjoining each other but in a location farther uptown. All other distributors are officed in one building in the center of the Row. Separate building ownership by the five above mentioned means duplication of costs of vault and other identical services, but with Uncle Sam's recent breathing-down-the-neck of majors, it is unlikely any attempts of co-operative operation will or could be undertaken without thunder from the D.J.

Present changes in Row's activities is due to similar changes in exhibitor landscape hereabouts. Time was when exchanges were beehives of activity and half a hundred exhibitors crowded into town weekly for film purchasing. Nowadays Mondays are film shopping days, and with most licensing here now being circuit bought, merely a handful of indies can be seen making the rounds. Also, fact that most distributors now maintain salesmen in central cities of state makes buying trips less important or wholly unnecessary.

Another factor to be noted in local distrib picture is change in faces of personnel. Old-time prac-

tice of managers and salesmen waiting for Monday morning's mail to find out if job was good for another week (in cases where the branch managers failed to find their successor already occupying their desk-chairs unannounced) has been somewhat alleviated, probably due to reduction of sales staffs. With it all, there are only one or two branch managers left who can boast of any extended stays. With the others, it depends on who knows who and on the personal preference of the current district or regional managers.

Most active factor in the local industry is the delivery service which continues to roll on a seven-day-a-week basis, with the trucks covering the territory continuously, and the delivery man the number one boy in importance to the exhibitors.

### Distance, Mexican Films Big Denver Factors

By JOHN A. ROSE

Denver, Oct. 23. About the only changes in Film Row, from a physical standpoint, in the past 27 years, has been the moving of Paramount into it, from a location some blocks away. True, there have been some new buildings, but the exchanges have been grouped around 21st and Broadway for so many years. Provision in the building code that shipping rooms and vaults had to be placed in one-story buildings, heretofore prevented the exchanges from occupying a common building. They are placed in the main in two blocks, on both sides of the street. And with the fading out of the Graham Bros. Theatre Supply Co. on the death of one of them, all of the supply houses are also located on the Row, and Manley Inc., popcorn and concession experts, are only a block away.

As elsewhere every exchange, large or small, was forced to do its own inspection, shipping and other back room chores. But in 1947 E. E. Jameson, who has a similar service in Kansas City, and is connected with the National Film Service Inc., built a new building here for the housing of the Denver Shipping & Inspection Bureau. At first he serviced a few of the independents. Then United Artists came in. Later Warner Bros. moved to a new location which had no back room space, and its backroom switched to Denver Shipping. Ditto Republic and more recently RKO.

A couple of years ago Jameson changed managers, and the ousted executive started the Denver Film Center, to do the same services as

Denver Shipping offers. Both offer exhibitors a pickup service whereby the shipping centers will pick up film and supplies, at 25c each pickup, and lot ship them, so that the exhibitor can save money on his transportation.

Just this year Denver Shipping built an addition which tripled its floor space. Jameson contemplated renting some of the floor space to film companies, but has decided to keep it for his own expansion. (Rumored here that Universal is considering going with outside backroom facilities on a national basis, but nothing has developed on this as yet.)

#### Mexican Films

Film Row here has two exchanges that deal in Mexican films. There are large numbers of that nationality in this film area. Some houses run them exclusively, while others devote two or three days a week to them.

With distances what they are in the Denver film territory, not many theatremen actually visit the Row which is knitted together socially with theatres and circuits via Variety Tent 37, and Chapter 10 of the Women of the Motion Picture Industry.

### NATIONAL FILM NOW BUENA 'FRONT OFFICE'

Buena Vista, Walt Disney distribution subsidiary, and National Film Service, have entered a new contract under which National will take over BV's "front office" work—meaning billings and collections—on a national basis. Agreement supplants a similar deal which had another year to run.

BV, which is headed by Leo Samuels, and National, headed by James P. Clark, recently signed a three-and-a-half year pact covering backroom work—print inspection and shipping. BV is the only distributor farming out its "front office" activity.

### Caraway Expands

Dallas, Oct. 23.

Tom Caraway, owner and operator of the Valley Film Service has purchased the Texas Film Service from Paul Dahman. Texas Film Service operates a film delivery line between San Antonio and Dallas and Houston and San Antonio.

Caraway has named S. A. Lacy of San Antonio as general manager of both Texas Film Service and Valley Film Service.

Ronald Martin, who heads Liberty Film Lines in Dallas has moved his operation into the same office and will serve as general manager of the local office of Texas Film Service, with J. C. Housewright as office manager and A. B. Murphy as traffic manager.

## Which Comes First—Poverty or Deterioration?

[JOHN BALABAN ON THEATRE DECAY PROBLEM]

By GABE FAVOINO

Chicago, Oct. 23.

Balaban & Katz prexy John Balaban blames "a shortage of top quality product" and "an increasingly selective public, increasingly selective even with regard to teevee," for the big drop-off in film theatre patronage in recent years.

Balaban thinks "exhibitors by and large have responded admirably to the trying times in our business" and that only a minority of exhibitors can be accused of sloppy management traceable to indifference or neglect. In cases where, particularly in smaller situations, theatres are rundown, Balaban thinks it is because the management lacks the coin to remodel, paint, repair seats, etc. Reason they lack the moolah, he says, is because of the economic pinch currently being felt industrywide.

Another aspect of the rundown theatre, says the B&K president, is that generally such filmeries are in the urban neighborhoods rapidly deteriorating and becoming industrial areas. The move to the suburbs too, Balaban thinks is in part responsible for declining film patronage in cities with corresponding lack of coin on hand in the smaller ownerships to properly maintain the houses.

Balaban feels the current industrywide trend is "a fewer but bigger motion picture theatres. Stoutly defending Chicago exhibitors, the B&K topper stated they were "second to none" in the opulence and luxury of their houses when money was free-flowing in the industry. Currently he says he thinks that Balaban & Katz excel in operating theatres that are inviting to the customers. "When people walk in to one of our theatres, we want them to feel that they're coming to an attractive, useful and comfortable place of entertainment."

Referring to the new marquee installed at one of the Loop B&K showcases, the United Artists Theatre, at a cost of \$94,000, Balaban said "We think it's the most beautiful theatre marquee in the world, and I've seen them everywhere. With it, Randolph St. becomes as bright as Broadway and 42d St."

With regard to the scrapping of the vaudeville policy at the B&K kingly Chicago Theatre, Balaban said "We'll play shows at the Chicago whenever we find one we can make more money with than with single bookings of top product."

Pointing to two recent lightweight bookings at the Chicago Theatre, one a double feature and another a medium-budgeted, the B&K prexy said "We did it because we were hungry. There just wasn't a suitable top quality picture available to us at the time."

Touching on the 'double feature, Balaban said "We play pictures in pairs to sell tickets. Within the limits of good taste, we'll couple any two we think will bring people into the theatre. And we only adopted a double feature policy at our neighborhood houses in self-defense, way back in 1938. We tried pairing a drama with a light comedy at first, for balance, and later a color picture with a black-and-white, then two color pictures, or two westerns. Lately the idea pictures, the science fiction and horror pictures have been doing the business and it seems that the intermediate picture with ordinary subject matter can do business nowadays only in a few specialized theatres."

Balaban scored the multiplicity of runs in Chicago (45) and said it was not necessary for the film companies to set up that many in the area. He opined that 15 would have been adequate and would have eased booking difficulties considerably.

Restating his faith in the future of exhibition, at least as far as Balaban & Katz is concerned, Balaban pointed to continuing investment in remodeling and maintaining B&K theatres and to the company's intention of acquiring or building additional theatres whenever it is deemed advisable. He said such additions to the B&K chain would be made as soon as B&K's parent company, ABC-Paramount Theatres, completes compliance with the consent decree. Compliance with the decree by ABC-Paramount will be complete by Nov. 3 when Paramount will have divested itself of a remaining group of 24 theatres in Maine and New Hampshire.

## Why Film Ushers Get Bored

With the picture business what it is of late, not a few showmen have been wondering about the return of vaudeville as a boxoffice hypo. Even the band thing. Bands seem to be struggling for some kind of a comeback via television (Lawrence Welk, the NBC "Bandstand" shows, etc.).

"If this should ever come," said one showman, "this would solve a lot of our manpower problems, ushers, etc. I remember myself that the new stage shows at least gave us all a 'lift' but today I don't blame that usher who told me that 'If Mario Lanza stayed one more week and sang one more chorus I'd go raving mad.' You really gotta understand the monotony of the ushers and usherettes' problems, and even the candy counter girls in the lobby who can't help hearing the same grind over and over. That's why the assistants don't like to come around either, not to mention the manager who, once the show is set, is apparently glad to 'get lost.'"

On the ushering problem, another manager reaffirms what Joe Vogel said last week: "You bawl 'em out and they'll get a job pronto elsewhere. 'Show business' has no lure to them any different from clerking in a store or being a one-arm-joint counterman—it's the same grind and, in the latter jobs, the pay is even better."

### Paste This On Your Wall

## Rules Governing Theatre Loans

Not Made to Liquidate Mortgage, Permit Product Bids or to Convert Theatres Into Other Businesses

### ALLIED ARTISTS NOW OWNS 21 U. S. OFFICES

Allied Artists which, with its predecessor companies, was operated in the domestic market by franchise owners in the key cities, is now running its own branches in 21 areas, excluding back room operations handled via National Film Service. The "outside" distributors are located in eight situations, namely, Albany, Boston, Buffalo, Cleveland, Los Angeles, Milwaukee, New Haven and San Francisco.

Lineup of who owns which branch, as provided by the company, is regarded as significant at this time because of the relatively expensive production program being undertaken.

Portland, Ore., and Seattle each are owned 50% by AA and all other United States are completely owned.

AA took over an important piece of franchise operation recently with its purchase of the late Arthur Bromberg offices in Atlanta, Charlotte, Memphis and New Orleans. Bromberg's estate was paid \$175,000 in the transaction.

Clarification on the types of loans that the Government will make available to exhibitors for "modernization" was given by Arthur E. Long, regional director of the Small Business Administration for New York, Connecticut and northern New Jersey.

Speaking before the annual meeting of the Independent Theatre Owners Assn. at the Sheraton-Astor in N. Y. last week, Long made these points:

(1) Exhibitors may apply for a loan to meet mortgage obligations only if driven by necessity and the holder of the mortgage is willing to provide the necessary credit.

(2) All loans must be of such sound value so that repayment can be reasonably assured.

(3) Loans will not be made to pay off a mortgage when the holder of the mortgage is satisfied to extend it and meet the applicant's credit requirement.

(4) Exhibitors will not be eligible for loans to convert theatre properties to other uses.

(5) Loans, however, will be available to put a closed theatre back into operation.

(6) Theatres will be ineligible for loans if private credit sources are available.

(7) No loans will be granted to bid competitively for a picture.

(8) Loans must serve to help increase earnings and repayment must be made out of earnings.

(9) Loans will be available for expansion purposes, but that the only applicants eligible will be those grossing \$1,000,000 annually or less.

(10) Loans cannot exceed \$250,000.

### Dallas Exchange Wins: All Hands Get 3 Weeks

Dallas, Oct. 23.

Dallas exchange, headed by James Clemens, has won the United Artists Week drive.

Cash prizes for the leaders are topped by an award of three weeks' salary for each member of the local exchange.

### 'No Time for Complacency'

New York.

Editor, VARIETY:

I read Harry Brandt's letter in VARIETY and was somewhat surprised at his complacent attitude concerning present-day conditions in movie theatres.

I wrote a long letter to him today outlining some of the faults I found at one of his theatres. These faults are common to those existing in so many other poorly run theatres.

Movie management should crack down on loud-talking projectionists, ushers and other theatre employees, who are driving customers away and ruining the business.

This is no time for complacency. I believe Harry Brandt has improved his theatres and on the whole his theatres are above average. However, lax management can crop up anywhere, anytime and his chain is no exception.

A Movie Patron.



# HOT TIP ON M-G-M's "JULIE"!

By Philip K. Scheuer in the  
Los Angeles Times. He  
caught the Coast Preview!



Any picture you can think of would be hard put to match "Julie"'s 95 minutes of unalloyed, unrelieved suspense—and that goes for "Diabolique," "Wages of Fear," "The Bad Seed," the individual and collected works of Hitchcock and even last year's top "little" thriller from "Julie's" own writer-director—"The Night Holds Terror."

The writer-director is Andrew Stone, whose assistant and film editor, once again, is his wife Virginia. The producer is Martin Melcher and the feminine star is HIS wife, Doris Day. Her co-stars are Louis Jourdan, Barry Sullivan and Frank Lovejoy. M-G-M is releasing.

Not a shot was filmed at M-G-M or any other studio. As with "The Night Holds Terror" and at least partially with his two preceding suspense dramas, "Blueprint for Murder" and "The Steel Trap," Stone worked entirely on "actual" locations in Los Angeles, Carmel, Monterey, San Francisco, Victorville and aboard a commercial airliner in flight. Its feeling of documentary, on-the-spot realism reaches and holds an extraordinary pitch of tension, in both filming and tight intercutting.

Dipping into his voluminous police files, Stone came up with a disturbing theme, one new to movies: The dilemma of a citizen—the woman Julie in this case—who is threatened with bodily harm yet under existing laws has no protection against it. Here the threatener is her husband, an insanely jealous man (Jourdan); but there are no witnesses and the police are helpless to interfere in a husband-wife "quarrel." After all, it is her word against his—and NO CRIME HAS BEEN COMMITTED.

Nor are the police able to act even after the wife confirms a growing suspicion that her first husband died a murder victim and not a suicide. The verdict was suicide, the case is closed and cannot be reopened without new evidence. Julie (Miss Day) has none—only, again, the verbal confession of Jourdan.

Lovejoy, as the Los Angeles homicide chief, is

sympathetic to her plight. Two jealous husbands kill their mates every week in this city alone, he acknowledges. "Change your identity," he advises Julie, "and get away as quickly as possible."

Quickly, in Julie's case, is not quickly enough.

Stone's picture is a reporting job from start to finish. He doesn't take time to try to "explain" Jourdan, psychologically or any other way. The man is a simple, murderous—and murdering—fact. He is impulsive but he is also cunning. Stone tells his story straight, using amazingly few artifices.

## Opening Sequence

In the opening sequence a distraught Julie hurries from the Del Monte Lodge to her convertible. As she drives off Jourdan leaps in from the other side and clamps his foot over hers on the accelerator. The car careens around one hairpin turn after another. When the frantic woman reaches for the ignition key, his hand is there before her.

Julie survives that one (as does the spectator, but barely). At the end of the picture Jourdan is still trying to take her for a ride. Just when it seems as if Stone has at length exhausted his suspense possibilities he switches to a new crisis—this time in the skies—and whips one into a lather all over again.

You haven't time to be incredulous at this airplane sequence—isn't it happening right before your eyes? And fliers and field men have vouched for the authenticity of the technical details shown.

The casting of Miss Day in her role is its own justification: she looks it and makes you share her harrowing ordeal. Her only singing is that of the title piece over the opening credits. Jourdan, a concert pianist by profession, is heard or at any rate seen in Leonard Pennario's stirring composition, "Midnight on the Cliff" (playing by Pennario).

Sullivan is Julie's friend, a cousin of her late husband. His performance, like all of them in this superadroit, thought-through thriller, seems drawn from life itself.

## 6,000 Fringe Houses to Close, 'But Don't Be Downhearted, It's Healthy Revolution'—Ricketson

Los Angeles, Oct. 23.

Closing of upward of 6,000 B and C theatres (small fringe houses) in the next three years was predicted by Frank H. Ricketson Jr., veepee and general manager of National Theatres. However, he emphasized, this shouldn't cause any un-necessary alarm over the future of exhibition.

In his first press conference since taking over the newly-created g.m. post July 30, Ricketson said many of the shuttered houses will be replaced by drive-ins.

"The future of exhibition," he added, "lies with high class operation stressing customer comfort, pleasing surroundings and plenty of free parking. This type of luxe theatre, plus good film attractions will revitalize the film-going habit in the public."

To show that National means business when it talks of de luxe theatres, Ricketson told of four new houses projected for this area. Circuit already has acquired four, five-acre sites in booming sections around Los Angeles and the theatres that will be built are now in the planning stage. Each site will use approximately four of the acres for parking. Additionally, NT will spend approximately \$2,000,000 a year in innovations and modernization of its present houses until all are brought up to the new standards demanded by the public.

Under Ricketson's wing, as general manager of theatre operations are approximately 335 houses, second largest circuit in the country. Some of these are the fringe spots that have outlived their usefulness and Rhoden said possibly 10% eventually will be closed. The closings, however, will be due to normal obsolescence, he cautioned, and not through any panic move. In connection with the B and C theatres, Rhoden declared these houses have been replaced by the tv set today.

Product supply is a continuing exhibition problem today. Ricketson stressed, and more films are needed for profitable operation. Stronger showmanship for what is available is required, and in regards to this, Rhoden added that "we must sell what we have, not sit around hopefully waiting for the occasional big one." Rhoden also said the tiding of pictures has been one of the weaknesses in selling.

Ricketson does not believe that theatre admission prices are out of line in today's market, stressing that everything else has gone up because of basic costs and theatres have the problem of rising costs, too. On standardization of a show time over the country, theatres would be only too happy to fix an hour for programming, but conditions vary widely, even in such a city as Los Angeles. Theatres also would be happy if the ideal time of two hours footage for films became the accepted pattern.

Television, naturally, has had a decided affect on theatres, both Ricketson and Rhoden declared, but both added it's not the bugaboo that it's sometimes made out to be. Statement was backed with figures later by Rhoden, who showed a breakdown of receipts in circuit houses in this territory for Friday, Oct. 12 when KTTV televised "Thirty Seconds Over Tokyo." Both showmen were of the opinion that such programming on tv was more of a "fight between channels."

Among Fox West Coast's 13 first-run houses here, nine of them were in holdover runs, as high as the seventh week, and business dropped only 20%, against a normal average drop of upwards of 35% for holdover weeks. In FWC's city district of subsequent-run houses there were five holdover bills, against one holdover the previous Friday and business was up. In 24 outlying houses, business also was up over the previous Friday.

Ricketson, who formerly headquartered in Denver as prexy of NT's Fox Intermountain division, has moved offices to the home office here on Film Row and also will live here.

### 'WHAT MAKES SAMMY RUN'

New Punch at Film Industry From The Industry

Hollywood, Oct. 23.

Film version of Budd Schulberg's old controversial "What Makes Sammy Run" will be produced by Fred Finklehoffe for Frank Sinatra's Kent Productions. Sinatra will star.

Finklehoffe has completed the screenplay for the film which will be lensed next summer after Sinatra finishes "Pal Joey" at Columbia. No release has been set for "Sammy," Kent Productions' initialer, "Johnny Concho," was released by United Artists.

## Armed With Study, Goldenson to Cut UPT's 600 Sites

United Paramount executives have completed a new analysis of all theatres in the corporation, numbering close to 600, and have put into action a definite reduction program. Uneconomic houses are being dropped via their conversion to non-theatre use or cancellation of leases and demolition.

Leonard H. Goldenson, president of the circuit, while refraining to disclose the specific number of situation to fold, explained that the program has as its objective a stronger operation. Cash proceeds from the disposition of assets will be used for business reinvestment. Further, the potential earnings and value of the remaining houses will be enhanced as the chain is reduced in size.

### ITOA'S BRANDT INTO 23D YEAR AS PREZ

Harry Brandt has again been named president of the Independent Theatre Owners Assn., New York area exhibitor organization. Re-election of Brandt at the annual membership meeting at the Sheraton-Astor last week marks the 23d year in row that Brandt has served as chief officer of ITOA. He has held the post continuously since the group was founded in 1933.

All other officers were also re-elected, as follows: Max A. Cohen, first vp.; William Namenson, second vp.; Julius Sanders, third vp.; Abraham Leff, fourth vp.; Leon Rosenblatt, treasurer; Edith Marshall, secretary; John C. Bolte, sergeant-at-arms.

Named to the board were Samuel Einhorn, Norman Elson, Sam Freedman, Jack Hatten, Jack Heyman, Ben Knobel, Sam Koenig, Larry Kurtis, Murray LeBos, Martin Levine, Al Margolies, Melvin Miller, Irving Renner, Ray Rhone, Jack Rochelle, Tom Rodgers, David Weststock, Al Greene, Harry Kratzner, and Murray Schoen were named associate board members.

### Ceiling Plaster Falls At B&K Tivoli, Chi

Chicago, Oct. 23.

Ten people were injured by falling ceiling plaster in the Balaban & Katz Tivoli Theatre here last Friday (19). Only one of the injured required hospitalization. A four-foot square piece of finishing plaster under the balcony fell on patrons as they watched a double bill, "The Bad Seed" and "The Killing."

The theatre was inspected and found safe by city building inspectors within the last three months. The entire building was ordered reinspected after closing on the night of the incident. The Tivoli was built in 1921 at a cost of two million dollars and was remodeled in 1944. Though house lights went up, the show went on during the excitement.

## Short (75c) Pay, Not Long Hours—Key To Shortage of Ushers Hollywood.

Editor, VARIETY:

In a recent VARIETY (Sept. 26) an article caught my attention; the headline was, "Would-Be Ushers Shun Long Hours of Film Houses." Edward L. Hyman, a theatre man, said that "Young people are no longer willing to work long hours and put their heart and soul into a thing."

Well, I worked at Grauman's Chinese Theatre here in Hollywood for 13 months so I feel I can say a little something on the matter. At the time I was a student at Hollywood High School and I worked usually from 6 to 10:30 p.m. on a weekday (one day off) and 11:30 a.m. to 5, and 7 to 11 on Saturdays and Sundays.

The Chinese has a large staff and most of them were also in Hollywood High, working the same hours as myself.

All the time I was there I don't think anyone ever refused to stay late if there was a crowd, report for work early, or even work on our days off if we were badly needed.

The reason was because we enjoyed working. And, working as an usher in a busy theatre is hard; walking up and down aisles ushering people, checking seating, barking out front, etc.

When Mr. Hyman said young people have no will to work he was greatly mistaken. But one of the reasons I quit the Chinese was because of money. Why should I work for 75c an hour (no matter how much I like my job) when I can easily earn anywhere from \$1.25 and up in other places.

Another reason is there's no advance for a young person. What theatre will put in a 17 or 18 year old in the position of an assistant manager? For me, or anyone else who is still young, we'd have to work there for a few years. To be a good manager, a man really has to start off as an usher. Can you see yourself as an usher, making 75c when you're 20 years old?

If theatres paid the price, they'd get good personnel, not just anything that came along. That's where the key to the problem is.

Since I'm airing problems, I have a question. Have you ever attended a sneak preview at a theatre as a patron? That's where bad-will is made. Choice seats are reserved for the press (who get in free) while the paying people sit off to the side or down front. I've actually seen people brushed off by managers (not at the Chinese), made to detour to another aisle to get their seats, even if they've already been seated in that aisle, because the manager feels the opening of the doors would disturb the press. This is entirely the fault of the managers, not the staff.

Another thing most patrons complain of is the high cost of admission prices. To see "Bus Stop" I'd have to pay \$2.50 each. How many teen-agers can afford that? The lost audience, as we're called, can't afford it.

P. S. I am a journalism major at City College (my first semester) and I buy VARIETY weekly to study your style, etc.

Michael A. Saitta.

### NEW CLOSING 'REASON'

Federal Condemnation Razing Nabe Brynwood in Minneapolis

Minneapolis, Oct. 23. With the federal government taking over Martin Ledeboff's 10-year-old 600-seat Brynwood on condemnation proceedings, Minneapolis has one less neighborhood theatre. It's the sixth such house in three years to go out of existence.

The Government will raze the showhouse and use the property as part of a housing project.

This is the only instance that shrinking grosses weren't responsible for the permanent closing or that the theatre wasn't converted for commercial or parking lot purposes.

Lebedoff will continue to operate a St. Paul neighborhood theatre. The Government, of course, compensated him for taking his Minneapolis house away from him.

Iowa state lien for \$952 retail taxes has been filed here against the Eastown Theatre, Des Moines.

## Tie In Dept. Stores With 'Downtown' Pitch For Upped Pix Biz—Wald

Hollywood.

### NEW 'BABES IN TOYLAND'

Previously Served Laurel & Hardy as 1934 Musical.

Hollywood, Oct. 23.

Victor Herbert's "Babes in Toyland" will be produced early in 1957 by Walt Disney as a live-action Technicolor musical.

The original score, including such perennial faves as "March of the Toys," "Toyland" and other songs, will be augmented by new music, according to Disney, who has assigned Bill Walsh to produce and Sidney Miller to direct.

The musical last was produced on screen by Hal Roach in 1934 as a Laurel and Hardy feature starrer. Metro released.

## Newsreels Seek Olympic Terms To Be Revised

American television and theatrical newsreels have wired Kent Hughes, head of the Australian Olympics Committee, urging renegotiation of arrangements for the coverage of the Olympics next month.

At the moment, the American and foreign reels are refusing to cover the Games under the conditions laid down by the Australians. Charge is that the Aussies are trying to dictate "editorial policy" and are refusing to treat the screen news media on the same footing as the press.

Crux of the problem is the Australian demand that on-the-air free Olympics footage be limited to three minutes a day. The U.S. reels want a minimum of nine minutes a day gratis. The U.S. outfits would undertake the Olympics coverage themselves but would agree to turn over a complete copy of everything they shoot to the Australians, who could then make up a feature and sell it.

The Australians have said that, if the reels won't cover, they'd do the job themselves. In that event, they'd syndicate the footage to stations in the U.S.

The American reels, acting in concert, are willing to cover the Games and to underwrite the cost, but not if the current limitations prevail.

### JAMESTOWN BOOKERS HOLDING SEMINARS

Jamestown Amusement Co., buying and booking office of the 46-theatre Shea Enterprises circuit, will hold a series of regional staff meetings in Cincinnati and Cleveland.

The Cincy conclave is set for Oct. 30 with managers who book and buy out of the local exchange area. The Cleveland session will take place on Nov. 1.

Meetings are being held to review the nine months' activities reflected in the audited statements for the period. In addition, staffers will discuss product availability through mid-February, special handling of holiday bookings, and other business pertaining to theatre operation. Both meetings will be open to the press.

### Stanley Providence Plea Scheduled for Nov. 15

Washington, Oct. 23.

The application of Stanley-Warner Circuit to buy the Majestic Theatre in Providence will be heard Nov. 15 before the Federal District Court in New York City. This will be the opportunity for independents or other exhibitors to raise objection to the deal.

Unless there is strong objection, the Dept. of Justice and court are expected to approve the sale.

The Majestic, a mid-city showcase, is now owned by the Comerford Circuit. If the sale is approved, it will be the first SW house in Rhode Island.

Editor, VARIETY:

Think that Joe Vogel's honest, clear and sharp analysis of what is wrong with exhibition end of the business was quite revealing to us making pictures out here behind the smog curtain. At end of Vogel's informative interview he says there is need for longrange program to bring customers downtown again. As Vogel indicates many large department stores face the same problems as the picture industry.

How to get customers out of their homes and "bring them downtown?" since department stores are the largest users of daily advertising space, suggests: why wouldn't it be a good idea to tie up with these stores? Tom May (from the department store chain of same name), recently told me it costs stores extra money to handle sales via telephone. Not only does this mean shipping out one item but perhaps, if the customer were to come into the store, she might pick up something else that might be attractive to her.

Why couldn't there be an all out campaign to include 1. Shop and see a good movie too while you are on that shopping trip today; 2. Why not meet your husband downtown, take in an exciting movie etc.; 3. Take in a good movie, shop, get out of the house, etc.

Don't you think it's about time that we find out why other industries that share mutual problems, wouldn't help solve them with us? Despite the lack of problems that confront average entertainment seekers when they flip on their tv sets, I cannot believe that the majority of women who have been housecleaning, laundering, taking care of children, wouldn't want to get out of house once or twice a week, sit in comfortable theatre not be bothered by household problems and, at the same time, actually get a look at merchandise.

As for the teenagers, I am knee-deep with them weekly and, from first-hand observation, know that they want to get out of house, go to a good movie, especially when they can take "that girl" with them. Important consideration must be given the fact that women and girls are the pied pipers to our boxoffice and since they do the majority of buying in department stores we should formulate a plan with stores to get the females from 6 to 6:00 to buy and shop for their movie and merchandise. Despite gloomy gusts of wind that blow occasionally from east, I think we will find light on the other side of the tunnel.

There is an old Chinese proverb which goes "A lengthy journey begins with a single step." Let's start taking that step. Jerry Wald.

### PANAVISION (65M) IS NON-EXCLUSIVE AT M-G

Hollywood, Oct. 23.

First use of Panavision's 65m photographic lenses and allied optical equipment has been acquired by MGM in a \$250,000 deal that provides for screen credit, exchange of patent rights and stipulations on further lens orders and optical developments. Studio recently completed "Raintree County" using the new lens on a loan-out deal pending finalization of the contract.

Deal is non-exclusive, Panavision prexy Robert E. Gottschalk stressed, and the lenses are available to all producers.

New Panavision system is said to be capable of supplying any release print requirement now or in the foreseeable future from the Super Read Show involving screens of more than 10 feet in width, down to 16m reduction prints.

### Havana to Get Cinerama

Stanley Warner is contemplating the opening of a Cinerama installation in Havana.

Bernard G. Kranze, v.p. of SW's Cinerama Corp., and Lester B. Isaac, director of exhibition, are on their way to Havana to survey the possibilities of introducing the medium in Cuba.

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ROBERT L. JACKS presents

# ANTHONY QUINN

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## "MAN FROM DEL RIO"

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Story and screenplay by RICHARD CARR • Filmed by ROBERT L. JACKS  
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THRU  
UA



# Federals Gave No Aid, Only Grief To H'wood's Communist Problem; Reagan Bitter About Washington

Youngstown, Oct. 23: Ronald Reagan grabbed front-page newspaper space when he spoke before about 300 members of the Industrial Information Institute Inc., at its ninth annual meeting in Youngstown recently. He described how Hollywood repelled a Communist plot to infiltrate the American film industry and use it for propaganda to discredit the American economic system. Though much of what he said is well known to industry-ites, the Youngstown Vindicator carried his message quite fully.

Reagan detailed the Communists' "big push" during the 1946 film industry jurisdictional strike, when for seven months some 5,000 pickets from Harry Bridges' Maritime Union picketed the lots. Discussing the Communist activities and the tremendous economic losses suffered by Hollywood during the dispute, he said, "When we laid our findings before the House Un-American Activities Committee, not one word of it was published." Instead, he declared, the film industry was castigated by government leaders "for not doing anything about Communism," when at the time the film companies were facing \$160,000,000 in suits filed against them for discharging Communists in their employ.

"The government reached a new height in its harassment of the industry," Reagan said, "when it told the movie industry to get rid of the Communists in its employ, but also told the industry that if it got into any trouble doing so, it couldn't get any help from the government."

Reagan, who served as head of the Screen Actors' Guild for five years, contended the film industry has been subjected to tremendous harassment at government hands, including such discriminatory taxation as the 20% amusement tax, as well as unfair income taxes that hit both the studios and the actors; censorship; outlawing of the so-called block booking that splits up some of the risk in film-making, etc.

"And when you submit to censorship," he said, "you give away your right to fight against some of these inequities and discriminating tactics." Reagan said the industry has a code of ethics more stringent than that set up by censorship regulations, yet the censorship sorely hampers the industry.

He emphasized that the U.S. is the only country that has no restrictions against showing foreign films, yet American films must pay high taxes for showing in foreign countries, and then they have to leave part of their profits in that country "so they can enter the U.S. with subsidized pictures and take your business away from you."

Reagan told the group that "we in Hollywood have a suspicion that when you ask the government for help, you are likely to wind up with a partner." He concluded by warning that Americans recognizing these threats to the freedom of other Americans should do what they can to combat them, or those taking away freedoms "might be on your doorstep next," and by then it may be too late.

## 'VIKING' AT \$3,000,000 TOP UA PIC OF 1957

Hollywood, Oct. 23: Biggest United Artists pic for the 1957 season will be Kirk Douglas' upcoming production, "The Viking." Pic, to be budgeted at \$3,000,000 and lensed in CinemaScope, will be shot in its entirety on locale in the Scandinavian countries.

According to producer Jerry Bresler and director Richard Fleischer who have just returned from that area where they scouted location sites, UA has already advanced them \$250,000 for pre-production costs. Bresler will build six authentic Viking ships, each to run in the neighborhood of \$30,000 for the pic.

"Viking," which marks Bryna's fifth film, goes before the cameras next Spring, and is scheduled for 100 days of shooting. UA plans to release the pic in '58.

## 36 WEEKS FOR 'OKLAHOMA'

But: C'Scope Version Fills Until '80 Days' Hits Detroit

Detroit, Oct. 23. The Todd-AO version of "Oklahoma" ends its 36-week run at the United Artists Sunday (28), being replaced Nov. 2 with a CinemaScope version of the musical on a popular price, continuous run basis. "Around the World in 80 Days," in the Todd-AO process, is scheduled to open Dec. 26.

## Republic-20th Deal Chilled

London, Oct. 23. It's believed here that the deal for 20th-Fox to take over the physical distribution of all of the Republic product in Britain has gone cold. Hitch came over the question of Rep's adoption of CinemaScope.

Meanwhile, negotiations between Republic and another distributing outfit are nearing the final stages and Rep is expected to fold as a separate distributing company by the end of this week. Reginald Armour, Rep's foreign v.p., is here to conclude the negotiations.

Last minute hitch that prevented the conclusion of the 20th-Rep deal caused considerable chaos in Rep's London headquarters. Most of the staff had been warned of the impending takeover, due to have taken place last Monday (15), and many of them transferred to other jobs. Company found itself short of personnel in various departments.

## O'DWYER OF MEXICO IN WITH GANNAWAY

Hollywood, Oct. 23. Two of four features slated for 1957 by Albert C. Gannaway Productions will be made in Mexico in partnership with former New York Mayor William O'Dwyer under banner of International Pictures Inc. Four pic slate carries overall budget of \$1,400,000 to \$1,800,000 with ptx averaging \$350,000-\$450,000.

Gannaway is also delecting for Rosemary Clooney to topline "Pickin' and Singin'," his country-music feature slated for January. Says will henceforth make fewer, better ptx.

## AB-Par Nine Months: \$1.53 Per Share Beats 1/4 Mark of Year Ago

American Broadcasting - Paramount Theatres had consolidated earnings of \$6,616,000, or \$1.53 per share of common stock, for the first nine months of 1956, Leonard H. Goldenson, president, revealed this week. The same period of last year brought a consolidated profit of \$5,236,000, or \$1.21 a share. Capital gains for the new period amounted to \$930,000, against \$32,000 last year.

Operating profit for the three quarters of 1956 was \$5,686,000, or \$1.31 a share, compared with \$5,254,000, or \$1.20 per share, a year ago.

AB-PT lost ground in the third quarter, Goldenson reported. The net operating profit fell to \$1,484,000, or 34c per share, from \$1,899,000, or 43c per share, for the corresponding quarter of 1955. Theatre business for this quarter was under last year's level and ABC experienced the usual seasonal decline in broadcasting. ABC's earnings for the third quarter were small in relation to the total profit, said the president.

ABC-TV network sales this Fall of prime evening time are 19 1/2 hours per week, up from 17 hours a year ago. However, fall sales of the important Mickey Mouse daytime show are considerably under last year's level.

## Inside Stuff—Pictures

Editor Cappelli of Bologna has published an interesting book on the filming of "War and Peace" in Italy ("King Vidor's War and Peace"—334 pages, 128 illustrations; Lire 2,400) as part of its series on films and their making, from script to screen. It serves as an elite publicity handout for press and VIP on the part of DeLaurentis Productions, and as such it's an excellent and above all tasteful job of high-class promotion, worthy of emulation.

Tomé is interesting via its often-very frank revelations of behind-the-scenes events such as the "capture" of its cast in opposition to Mike Todd's contemporary efforts to get a similar production started, or the Irwin Shaw controversy over screen credits, or the difficulties with color lensing, or the amounts of credits to be given second unit director Mario Sodati and second unit lenser Aldo Tonti, some of them headline-grabbers during production. Result of such revelations, not all in favor of production unity, lends a feeling of authenticity to a book (which after all was made with the cooperation of the producer) hence enhancing its value, and setting it apart from most of similar items.

The same publisher has already released similar books on "Romeo and Juliet," directed by Renato Castellani; Luchino Visconti's "Senso"; Vittorio DeSica's "The Roof"; plans another on Federico Fellini's "Nights of Cabiria."

Paramount's "Vagabond King" has been somewhat of a disappointment at the wicket but its cause isn't being helped by columnist Hedda Hopper and Kathryn Grayson, who has the top femme role in the Pat Duggan VistaVision production. That's the opinion of Bob Wile, exec secretary of the Independent Theatre Owners of Ohio.

For Wile, in the ITOO's current bulletin, recalls that Miss Hopper's pillar recently quoted the star as saying: "I haven't worked since 'The Vagabond King.' The other day I ran into Rudolf Friml (composer of the original operetta), and we both hung our heads in shame."

"Miss Hopper is certainly doing the industry no good with this kind of crack," Wile asserts, "even if Kathryn Grayson did say it. And if Miss Grayson said it, she should be told before being signed to a future picture that she should make her performance good enough so that no one—not even herself, can criticize it, but that in any event she should keep such remarks to herself. Obviously Paramount didn't start out to make a bad picture but, just as obviously, the public that reads this kind of tripe is not going to be induced to see it when the star of the picture 'hangs her head in shame.'"

Eliot Hyman's takeover of the WB package of oldies does not include "Yankee Doodle Dandy," by contractual prearrangement that any Warner film properties in question or litigation will be sidestepped. James Cagney has a 10% cut in the film, wherein he personated George M. Cohan, and the Cohan estate also has a 10% slice in the profits.

O'Brien, Driscoll & Raftery also had made a condition that if the picture didn't earn a certain sum the rights would revert to them but this is technical and academic because, by the same token, whatever values WB injected into the Cohan biopic belongs to the studio. Admittedly the late Julius Epstein (twin collaborator with Philip Epstein) had endowed the script with certain values.

Incidentally, the attorneys have a posthumous score by the late producer-composer-playwright-actor Cohan titled "Musical Comedy Man" in which Cagney was interested, either as a stage vehicle or for Hollywood at one time. The WB film in which he starred, and considered in the trade as one of the best biopics produced, grossed \$7,000,000 domestic in an era before the present boxoffice standards of "blockbusters" and inflated admissions.

N.Y. Daily News' "Inquiring Photographer" Jimmy Jemall queried streetside citizens last week on a question pertinent to show folks these days before Nov. 6: "Should professional entertainers take sides in political campaigns?" There were four nays and two yays from N.Y.'s "Mr. and Mrs. Average Citizen."

One nay embraced both the practical and idealistic reasons in his answer: "Some professionals are very popular. People who like them could be unduly influenced and for insufficient cause. Furthermore, a man who earns his living as an entertainer can very well make many enemies and jeopardize his income." Another nay added: "The average entertainer isn't qualified to influence public opinion."

As for the yea approach, it was thusly stated: "Yes. Every citizen should take sides, particularly in national elections. In the long run, a professional entertainer wouldn't be hurt, even though he might antagonize some people for the moment. They'll at least respect him."

Commenting on the New York Daily News editorial agreeing with Samuel Goldwyn that Hollywood should make good and fewer pictures and opining that film moguls should lay off "shows that run three hours or worse," the Allied Theatres of Michigan said "this type of advertising is the kind of stuff that hurts the industry as a whole."

In its local publication, Allied said: "If the exhibitor had to rely on Goldwyn, he would have been out of business a long time ago. 'Hans Christian Andersen,' a Goldwyn production, was released in December of 1952; 'Guys and Dolls,' Goldwyn's next production was released in November of 1955, two years and 11 months later. It is admitted that Goldwyn's pictures are always well produced. However, it is also admitted that Goldwyn always demands excessive film rentals for his pictures whether or not they have boxoffice appeal."

Michael Todd owns the souvenir program rights to the Random House-published "Around the World in 80 Days" almanac, a \$1, hard-cover job. It looms a unique bestseller because of its lasting tie-ins with the smash Todd-AO filmization of the Jules Verne classic. Todd underwrote the entire RH publishing job, which was edited by Art Cohn, with a prolog by Edward R. Murrow. It's also unique in that the book, both a souvenir and a promotion job for the film, will also be sold in book stores as well as wherever the film opens. Cohn has a piece of Todd's share.

For the first time in the history of the film industry, a Charles Addams cartoon will serve as the central diverting theme for a picture. Film is "Anniversary Waltz," which goes before the cameras in February under the Fields' Production's banner, for United Artists release. Campaign will be based on the cartoon, current in trade papers, showing people walking out of a theatre holding their heads in their hands. It is captioned "they died laughing."

New kind of kids' Saturday matinee, show making rounds of local Minneapolis neighborhood houses is called "Spacarama." It comprises the feature "Earth Vs. the Flying Saucers," a "Three Stooges" comedy, a "Tom and Jerry" cartoon carnival and "a surprise package featurette." Theatre newspaper ads state "we like children and here's why," followed by a description of the show. Admission for the small fry is 25c.

After more than 10 years at the studio, Nicholas Nayfack is mulling independent production when his present contract at Metro expires about a year hence. Nayfack now is prepping three films: "Gun Glory," starring Stewart Granger, Rhonda Fleming and Burl Ives, which rolls within the next two weeks; "Misty Creek," for March and "The Flood" for next summer.

Warner Bros. has overtured Ava Gardner and Jennifer Jones for the lead in "The Helen Morgan Story." Outline of the biopic was sent the actresses, and each sent word back no decision would be made on essaying the role until a finished script was submitted. Stephen Longstreet is writing the screenplay for producer Richard Whorf.

## Amusement Stock Quotations

(N.Y. Stock Exchange)  
For Week Ending Tuesday (23)

1956		Weekly Vol.		Weekly		Weekly		Tues.		Net	
High	Low	in 100s		High	Low	Close	Change	High	Low	Change	for week
32 1/4	24 1/2	Am Br-Par Th	383	24 1/2	23 1/2	24 1/4	— 1/2	32 1/2	24 1/2	— 1/2	— 1/2
32 1/2	22 1/2	CBS "A"	108	29 1/4	28 1/4	29 1/4	— 1/4	32 1/2	24 1/2	— 1/2	— 1/2
32 1/2	22 1/2	CBS "B"	24	29 1/4	28 1/4	29 1/4	— 1/4	32 1/2	24 1/2	— 1/2	— 1/2
26 3/4	18 1/2	Col Pix	15	19 1/4	18 1/4	18 1/4	— 1/4	32 1/2	24 1/2	— 1/2	— 1/2
16 3/4	14	Decca	36	14 1/4	14 1/4	14 1/4	— 1/4	32 1/2	24 1/2	— 1/2	— 1/2
100 3/4	75 3/4	Eastman Kdk	77	93	89 3/4	90	— 1/2	32 1/2	24 1/2	— 1/2	— 1/2
4 1/2	3 1/2	EMI	145	3 1/2	3 1/2	3 1/2	— 1/4	32 1/2	24 1/2	— 1/2	— 1/2
12	7	List Ind.	34	7 1/2	7 1/2	7 1/2	— 1/4	32 1/2	24 1/2	— 1/2	— 1/2
25 1/2	18 1/2	Loew's	319	20 1/2	19 1/2	19 1/2	— 1/4	32 1/2	24 1/2	— 1/2	— 1/2
9 1/4	7	Nat. Thea.	100	7 1/2	7	7 1/4	— 1/4	32 1/2	24 1/2	— 1/2	— 1/2
36 1/2	30 1/2	Paramount	53	33	32	33	— 1/4	32 1/2	24 1/2	— 1/2	— 1/2
36 1/2	18 1/2	Philco	159	20 1/2	19 1/2	20	— 1/4	32 1/2	24 1/2	— 1/2	— 1/2
50 3/4	37 1/4	RCA	284	38 1/2	37 1/2	37 1/2	— 1/4	32 1/2	24 1/2	— 1/2	— 1/2
8 1/2	5 1/2	Republic	9	5 1/2	5 1/2	5 1/2	— 1/4	32 1/2	24 1/2	— 1/2	— 1/2
15 1/2	12 1/2	Rep., pfd.	4	12 1/2	12 1/2	12 1/2	— 1/4	32 1/2	24 1/2	— 1/2	— 1/2
17 1/4	14 1/2	Stanley War.	23	14 1/2	14 1/2	14 1/2	— 1/4	32 1/2	24 1/2	— 1/2	— 1/2
29 1/2	22 1/2	Storer	67	26 1/2	26 1/2	26 1/2	— 1/4	32 1/2	24 1/2	— 1/2	— 1/2
29 1/4	21 1/2	20th-Fox	280	27	25 1/2	26 1/4	— 1/2	32 1/2	24 1/2	— 1/2	— 1/2
29 3/4	24 1/4	Univ. Pix.	2	25 1/2	25 1/2	25 1/2	— 1/4	32 1/2	24 1/2	— 1/2	— 1/2
82 1/2	74 1/2	Univ., pfd.	480	75 1/2	75	75 1/2	— 1/2	32 1/2	24 1/2	— 1/2	— 1/2
29 1/2	18 1/2	Warner Bros.	56	26 1/2	26 1/2	26 1/2	— 1/4	32 1/2	24 1/2	— 1/2	— 1/2
14 1/4	10 1/2	Zenith	10	10 1/2	10 1/4	10 1/4	— 1/2	32 1/2	24 1/2	— 1/2	— 1/2

## American Stock Exchange

6 1/4	3 1/2	Allied Artists	40	5 1/4	5 1/4	5 1/4	—
13 1/4	9 3/4	All'd Art., pfd.	6	11 1/4	11 1/4	11 1/4	— 1/4
2 1/2	1 1/2	C & C Super	171	1 1/2	1 1/2	1 1/2	— 1/4
10	5 1/2	Du Mont	49	6	5 1/2	5 1/2	— 1/4
4 1/2	2 1/4	Guild Films	24	3 1/4	3	3 1/4	— 1/4
8 1/2	3	Nat'l Telefilm	257	8 1/2	7 1/2	8 1/2	— 1/2
5 1/4	2 1/4	Skiatron	23	3 1/4	3 1/4	3 1/4	— 1/4
13 1/4	9	Technicolor	123	8 1/2	8	8 1/2	— 1/4
4	3	Trans-Lux	3	3 1/2	3 1/2	3 1/2	—

## Over-the-Counter Securities

Ampex	35 1/4	Ask	38 1/4	+	3 1/4		
Chesapeake Industries	2		3	—	2		
Cinerama Inc.	1 1/2		2	+	3 1/4		
Cinerama Prod.	3 1/2		3 1/2	—	3 1/2		
DuMont Broadcasting	5 1/2		6 1/4	+	1 1/4		
Magna Theatres	2 1/4		5	—	1 1/4		
Official Films	1 1/2		2 1/2	—	1 1/4		
Polaroid	79		82	+	1		
U. A. Theatres	6 1/4		7 1/4	—	1 1/2		
Walt Disney	18 1/2		20 1/2	—	1 1/2		

\* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

*Lucy*

...Her husband's money couldn't buy her, nor another man's love make her unfaithful!

FOUR

STAR

PERFORMANCES...

ONE

DARING

MOTION PICTURE...

UNIVERSAL'S

# Written on the Wind

TECHNICOLOR®

*Mitch*

...Who gave his best friend the woman he wanted for his own!

*Kyle*

...Who hid his secret behind a bottle and a hundred million dollars!

*Marylee*

...Who couldn't have Mitch—so she sought love when and where she could get it.

A Universal-International Picture starring

ROCK HUDSON

ROBERT STACK

LAUREN BACALL

DOROTHY MALONE

with Robert Keith Grant Williams Directed by DOUGLAS SIRK Screenplay by GEORGE ZUCKERMAN Produced by ALBERT ZUGSMITH

AVAILABLE DECEMBER 25TH



# Hollywood Production Pulse

## ALLIED ARTISTS

Starts, This Year.....18  
This Date, Last Year.....21

## "LOVE IN THE AFTERNOON"

(Shooting in Paris)  
Prod.-Dir.-Bill Wilder  
Gary Cooper, Audrey Hepburn, Maurice Chevalier  
(Started Aug. 27)

## COLUMBIA

Starts, This Year.....27  
This Date, Last Year.....28

## "THE STORY OF ESTHER COSTELLO"

(Shooting in London)  
Prods.-John & James Woolf  
Dir.-David Miller  
Jean Crawford, Romano Brazzi, Heather Sears, Ron Randall, Lee Patterson, John Loder, Bessie Love, Sidney James  
(Started Aug. 20)

## "INTERPOL"

(Shooting in Rome)  
Prods.-Irving Allen & A. R. Broccoli  
Dir.-John Gilling  
Victor Mature, Anita Ekberg, Trevor Howard, Peter Illing, Bonar Colleano  
(Started Aug. 20)

## "FORTUNE IS A WOMAN"

(Shooting in London)  
Prods.-Frank Lauder, Sidney Gilliat  
Dir.-Sidney Gilliat  
Jean Hawkins, Arlene Dahl, Dennis Price, Ian Hunter, Patrick Holt  
(Started Sept. 10)

## "THE BRIDGE ON THE RIVER KWAI"

(Shooting in Ceylon)  
Prods.-Sam Spiegel  
Dir.-David Lean  
Jack Hawkins, Alec Guinness  
(Started Oct. 1)

## "THE CUNNING AND THE HAUNTED"

(Shooting in Georgia)  
Prod.-Philip Wyman  
Dir.-Alfred Werker  
Sal Mineo, James Whitmore, J. Carroll Nash, Leigh Whipper, Paul Carr, Ruth Attaway, Dick Wigginton, Tom Carlin, Gene Lyons  
(Started Oct. 13)

## "GARMENT CITY"

Prod.-Harry Kleiner  
Dir.-Robert Aldrich  
Lee Remick, Patricia Mathews, Richard Boone, Eli Scala, Valerie French, Robert Loggia, Joseph Wiseman, Harold J. Stone, Adam Williams, Jon Sheppard, Judson Taylor, Celia Lovsky  
(Started Oct. 13)

## "THE BEWITCHED"

Prod.-Hal B. Heister  
Dir.-Jacques Tourneur  
(Started Oct. 22)

## METRO

Starts, This Year.....19  
This Date, Last Year.....17

## "TEN THOUSAND BEDROOMS"

Prod.-Joseph Pasternak  
Dir.-Richard Thorpe  
Dean Martin, Eva Bartok, Lisa Gaye, Anna Maria Alberghetti, Dewey Martin, Joyce Taylor, Walter Slezak, Paul Henning, Julie Vinichia  
(Started Sept. 10)

## "DESIGNING WOMAN"

Prod.-Dore Schary  
Dir.-Vincente Minnelli  
Gregory Peck, Lauren Bacall, Dolores Gray, Jack Cole  
(Started Sept. 10)

## PARAMOUNT

Starts, This Year.....18  
This Date, Last Year.....8

## "FLAMENCA"

Prod.-Bruce Odum  
Dir.-Donald Siegel  
Carmen Sevilla, Richard Kiley  
(Started July 10)

## "THE JOKER IS WILD"

Prod.-Samuel J. Briskin  
Dir.-Charles Vidor  
Frank Sinatra, Mitzi Gaynor, Jeanne Crain, Eddie Albert, Beverly Garland, Ted de Corsia, Valerie Allen  
(Started Oct. 13)

## "THE MAN WHO TURNED TO STONE"

Prod.-Sam Katzman  
Dir.-Leslie Kardos  
Victor Jory, Ann Doran, Charlotte Austin, Jean Van Der Brugg, Tommy Noonan, Tina Carver, Helen Jay, William Bakula, Victor Varconi, Paul Cavanagh, George Lynn, Jane Burgess  
(Started Oct. 15)

## "TIN STAR"

Prod.-Periberg-Seaton  
Dir.-Anthony Mann  
Henry Fonda, Anthony Perkins  
(Started Oct. 22)

## REPUBLIC

Starts, This Year.....8  
This Date, Last Year.....15

## "SPOILERS OF THE FOREST"

Prod.-Dir.-Joe Kane  
(Started Oct. 22)

## RKO

Starts, This Year.....14  
This Date, Last Year.....11

## "THE GIRL MOST LIKELY"

Prod.-Stanley Rubin  
Dir.-Mitchell Leisen  
Jane Powell, Kaye Ballard, Cliff Robertson, Gladys Anderson, Tommy Noonan, Anna Merkel, Frank Cady, Kelly Brown, Judy Nugent, Venetia St. John, Valerie Anderson  
(Started Sept. 8)

## "THE LADY AND THE PROWLER"

Prod.-Dir.-John Farrow  
Diana Dors, George Tom Tryon, Arthur Franz, Marie Windsor, Bunchy Bondi, Joe DeSantis, Gary Hulin, Ted Avery, James Burke, Luis Van Rooten  
(Started Sept. 10)

## "ESCAPADE IN JAPAN"

Prod.-Dir.-Arthur Lubin  
Teresa Wright, Cameron Mitchell, Jon Provost, Roger Nakagawa, Philip Love  
(Started Oct. 2)

## "THE VIOLATORS"

(Shooting in New York)  
Exec. Prod.-Herman Brown  
Prod.-Mende Brown  
Dir.-John Ford  
Arthur O'Connell  
(Started Oct. 15)

## 20th CENTURY-FOX

Starts, This Year.....18  
This Date, Last Year.....13

## "HEAVEN KNOWS MR. ALLISON"

(Shooting at Tobago, B.W.I.)  
Prods.-Buddy Adler, Eugene Frenke  
Dir.-John Huston  
Deborah Kerr, Robert Mitchum, Michael Redgrave  
(Started Aug. 1)

## "THE TRUE STORY OF JESSE JAMES"

Prod.-Herbert B. Swope Jr.  
Dir.-Nicholas Ray  
Robert Mitchum, Jeffrey Hunter, Hope Lang, Alan Hale, Bob Adler, Ken Clark, Rachel Stephens, Biff Elliott, Aaron Saxon  
(Started Sept. 6)

## "THE GIRL CAN'T HELP IT"

Prod.-Dir.-Frank Tashler  
Tom Ewell, Jayne Mansfield, Edmond O'Brien  
(Started Sept. 14)

## "BOY ON A DOLPHIN"

(Shooting in Greece)  
Prod.-Samuel G. Engel  
Dir.-Jean Negulesco  
Clifton Wallace, Jayne Ladd, Sophia Loren  
(Started Sept. 24)

## "ISLAND IN THE SUN"

(Shooting in B.W.I.)  
Prod.-Dir.-Jack Zuck  
Dir.-Robert Rosen  
James Mason, Joan Fontaine, Dorothy Dandridge, Jean Collins, Michael Rennie, Diana Wynyard, John Williams, Basil Sydney, John Justin, Stephen Boyd, Ronald Squire, Patricia Owens and Harry Belafonte  
(Started Oct. 15)

## "OH, MENI OH, WOMEN!"

Prod.-Dir.-Nunnally Johnson  
Dan Dailey, Ginger Rogers, David Niven, Barbara Rush, Tony Randall  
(Started Oct. 23)

## UNIVERSAL

Starts, This Year.....27  
This Date, Last Year.....23

## "NIGHT PASSAGE"

Prod.-James Neilsen  
James Stewart, Audie Murphy, Dan Duryan, Elaine Stewart, Brandon de Wilde, Blanche Foster, Jay C. Flippen, Olive Flavin, John Day, Robert J. Wilke, Herbert Anderson, Ellen Corby, Hugh Beaumont  
(Started Sept. 14)

## "THE LAND UNKNOWN"

Prod.-William Alland  
Dir.-Vittorio  
Joek Mahoney, Shawn Smith, William Reynolds, Henry Brandon, Douglas Kennedy  
(Started Sept. 27)

## "PAY THE DEVIL"

Prod.-Albert Zugsmith  
Dir.-Jack H. Hayes  
Jeff Chandler, Orson Welles, Colleen Miller, Barbara Lawrence, Ben Alexander  
(Started Oct. 15)

## WARNER BROS.

Starts, This Year.....10  
This Date, Last Year.....20

## "THE SLEEPING PRINCE"

(LOP Productions)  
(Shooting in London)  
Prod.-Dir.-Jacques Olivier  
Marilyn Monroe, Laurence Olivier, Dame Sybil Thorndyke  
(Started Aug. 1)

## "A FACE IN THE CROWD"

(Newtown Productions)  
(Shooting in New York)  
Prod.-Dir.-Paul Verhoeven  
Andy Griffith, Patricia Neal  
(Started Aug. 13)

## "MELVILLE GOODWIN, U.S.A."

Exec. Prod.-William Sterling  
Prod.-Martin Rackin  
Dir.-H. C. Potter  
Susan Hayward, Jack Douglas, Paul Stewart, Jim Backus, John Cromwell, Geraldine, Michael Fox, A. E. Gould  
(Started Sept. 12)

## "LAFAYETTE ESCADRILLE"

Prod.-Dir.-William A. Wellman  
Tab Hunter, Erika Chouveau, J. Carrol Poyne, Karen Dallo, David Janssen, William Wellman Jr., Jody McCrea  
(Started Oct. 19)

## INDEPENDENT

## "TROOPER HOOK"

(Fielding Productions)  
(For UA Release)  
Prod.-Col. R. R. Fielding  
Dir.-Charles Marquis Warren  
Joel McCrea, Barbara Stanwyck, Edward Andrews, Susan Kohner, Earl Holliman, Rodolfo Acosta  
(Started Sept. 10)

## "THE RIDE BACK"

(Associated & Aldrich Co.)  
(UA Release)  
Prod.-William Conrad  
Dir.-Alan Miner  
Anthony Quinn, William Conrad, Lita Milan, Victor Millan, George Trevino, Hope & Ellen Schwartz  
(Started Sept. 14)

## "RAILOUT AT 43,000"

(Pine-Thomas Productions)  
(For UA Release)  
(Shooting at Galtway)  
Prods.-Howard Pine, Bill Thomas  
Dir.-Francis D. Lyon  
John Payne, Michael Steele, Paul Kelly  
(Started Oct. 1)

## "KILL ME TOMORROW"

(Argemont Productions)  
(Shooting in London)  
Exec. Prods.-Richard Gordon, Charles  
Prod.-Terence Fisher  
Pat O'Brien, Lois Maxwell, George Collier, Freddie Mills  
(Started Oct. 1)

## "ONE MAN'S SECRET"

(Amalgamated Productions)  
(Shooting in London)  
Exec. Prods.-Richard Gordon, Charles F. Vetter Jr.  
Prod.-Alec C. Snowden  
Dir.-Montgomery Tully  
Zachary Scott, Faith Domergue  
(Started Oct. 8)

## "GUN FOR A TOWN"

(Gorold Zukor Productions)  
(For Allied Artists)  
(Shooting at American-International)  
Prod.-Frank Woods  
Dir.-Max Glantz  
Dale Robertson, Brian Keith, Rosano  
Rory, Dick Kallman, Buddy Baer, Mike Lane, Don Megowan, Charles  
Fredericks  
(Started Oct. 8)

## "THE MAN FROM ABILENE"

Prod.-Scott Brady, Bernard Glasser  
Dir.-Edward Bernds  
Scott Brady, Mala Powers, Bill Williams  
(Started Oct. 15)

## "CRIME BENEATH THE SEA"

(Shooting at American-International)  
Dir.-John Peyser  
Mara Corday, Pat Conway, Florence  
Carron, George Healey  
(Started Oct. 15)

## "THE TRIAL OF BENJIE GALT"

(Grand Productions)  
(For UA Release)  
(Shooting at KTVU)  
Prod.-Jerome C. Robinson  
Dir.-Sidney Salkow  
Sterling Hayden, Darrel Hickman, Peter Miller, Walter Sande  
(Started Oct. 22)

## "VODDOO ISLAND"

(Bel Air Productions)  
(For UA Release)  
Prod.-Howard W. Koch  
Dir.-Reginald Le Borg  
(Started Oct. 20)

## 60 Industryites

Continued from page 4

tails, including time of the junket, contact work with theatremen and the possibility of a tieup with the Council of Motion Picture Organizations.

Paul Lazarus (Columbia), to conduct a survey establishing the public's attitude toward pictures and the influences of present advertising methods. This overlaps with a previous board appointment of researcher J. Steven Stock to study the potential value of such a survey.

For the upcoming saturation campaign on their newest action film combo, Embassy is using a simple two line head, pitched right at the jivers "Twin Bob Rock's Sock Show" "Shake, Rattle and Rock" and "Runaway Daughters."

Phil Gerard (Universal), for field trips by MPAA president Eric A. Johnston and other highly-placed industryites. They'll be assigned to host regional meetings with newspaper publishers for the purpose of discussing the "positive side" of the business. This is to be followed by country-wide meetings between ad-pub reps and the "working press." The board voted approval of this and assigned Max E. Youngstein, Charles Einfeld and Phil Gerard to plot the mechanics.

At Tamarrin (United Artists), for an elaborate "Oscar Derby" with the public invited to guess the Academy Awards winners and in turn collecting prizes (many of which will be promoted). Jackpot item under consideration is a modern home to be designed and constructed by the Hollywood crafts.

Board gave this an immediate okay with an appropriation of \$25,000 to start the project rolling. An outside national organization already has agreed to judge the contestants' entries gratis for the promotional values. Put off for consideration next year was another contest proposal that called for a giveaway of nearly \$5,000,000 in cash and merchandise. Actually, it appears unlikely that this ever will get off the ground because of the cost factors.

Work of the ad-pub group was under the chairmanship of Jerry Pickman and in a sense was the Paramount v.p.'s swan song. His term in the chair expired last week and Roger Lewis of UA took over the gavel.

## \$25,000 Oscar House

Hollywood, Oct. 23.

First prize in the proposed Academy Awards contest will be a "House That Oscar Built," with the MPAA contributing \$25,000 toward its construction. Home would be erected on any site chosen by the winner.

This was disclosed by Robert Taplinger in his first meeting with the press here since becoming Warners' new ad-pub v.p. Contest is to run one month during which the public, at theatres, will seek to predict next year's Oscar recipients. A letter-writing competition on "Why I Like Movies" will be used to break ties.

## How Big Is Teenage Audience?

[\$9,000,000,000 IN POCKET MONEY!]

Chicago, Oct. 23.

Scope of the teenage market, of especial interest to the motion picture and recording industries, has been spotlighted by the Bureau of Advertising of the American Newspaper Publishers Assn., using figures drawn from a survey conducted by the Eugene Gilbert research firm.

Teenagers in the 13 to 19 year bracket now number over 16,000,000 and they have \$9,000,000,000 of spending money in their jeans. Projecting the data to 1965, the study estimates there will be 24,000,000 kids in their teens and their "pocket money" will total at least \$14,000,000,000.

How do the youngsters get their hands on all this dough? According to the survey, over 9,500,000 of the kids have earned income. There are 800,000 teenagers with year-round jobs. Another 4,500,000 have parttime or odd jobs while 4,000,000 work during summer vacations.

## Action Stuff

Continued from page 5

again, a move used successfully by George Kraska, Embassy exploitation chief, for "Hot Rod Girl" and "Girls in Prison."

Some concrete examples of what action films in double bills have meant to small burg exhibs is indicated in a small New Hampshire town and in a Maine town. With a control figure of 37%, \$160, the house did \$290 in one day in the N.H. town. In the Maine town, with a control figure again of 37%, \$160, the house got \$250 in one day. Other reports were from as low as \$172.70, still 40% instead of 37% against the control figure, to as high as \$300.

Joe Levine, prexy of Embassy, thinks a revolutionary change has begun. "The problem used to be to get circuits and A theatres to play these films. This problem no longer exists, he said.

He predicted that the gimmick films, with the appeal to teeners and young adults, will mushroom. "It is just the beginning," he said.

For the upcoming saturation campaign on their newest action film combo, Embassy is using a simple two line head, pitched right at the jivers "Twin Bob Rock's Sock Show" "Shake, Rattle and Rock" and "Runaway Daughters."

## Anger Flares

Continued from page 5

Pleas Judge Robert U. Martin who set Rothschild's bail at \$1000 and the bail for the other two men at \$500.

The three were charged after the film was viewed by Montgomery County Prosecutor Mathias H. Heck and Sheriff Bernard L. Kifer. Meanwhile, the prosecutor has urged that a citizen's film advisory committee be set up in Dayton to advise local law enforcement agents concerning "those pictures which believe obscene and those which advocate violation of state and federal criminal laws."

Frank Menenti, manager of the Stark Drive-In between Canton and Massillon, was charged after his ozone showed "Elysia" and a short subject called "Nature Girl."

Menenti pleaded innocent when brought into the Massillon Municipal Court.

Meanwhile, in Columbus, Horace Adams, president of the Independent Theatre Owners of Ohio, stated that "I vigorously condemn this type of film..." Adams said that at the National Drive-In Convention in Cleveland last February, Gov. Frank J. Lausche said: "You men who run drive-in theatres will have to regulate your own business or the State government will do it for you."

Concluded Adams: "I point out that the Governor's threat is now being carried into execution.

"We did not back the repeal of censorship to provide a market for the distributors of this type of picture, and it is my earnest hope that these arrests will lead them to stay out of Ohio.

"The organization, in fact, backed the revision of the penal code under which these arrests were made which strengthened the hand of local authorities in dealing with objectionable pictures."

## L. A. Globe to Corwin

Los Angeles, Oct. 23.

Sherrill Corwin's Metropolitan Theatres Circuit takes over operation of Globe theatre, downtown, from Fox West Coast Oct. 31, leaving FWC with only one downtown house, the Los Angeles.

Globe was under Fox control since 1949, being operated by Metropolitan prior to that.

## UCP 'BOB HOPE DAY' IN DALLAS STAR GOLF

Dallas, Oct. 23.

Bob Hope, Mickey Mantle, Doak Walker, Cary Middlecoff and Texas Gov. Allan Shivers will play an exhibition golf match at the new Riverlake Country Club here Sunday (28).

Benefit, at \$1 each, is for the United Cerebral Palsy Foundation of which Hope is national chairman. The 28th has been proclaimed "Bob Hope Day" in Texas by the governor.

## Pix Grow

Continued from page 4

complete inside of one building. The result now is a five-story building with two 80x100 feet sound stages, said to be the largest in the east. In addition, the building has a large carpenter shop, new electrical equipment, separate dressing rooms for stars, feature players and extras, a fully-equipped make-up-parlor, a wardrobe room with cutting, sewing and fitting facilities, and a commissary where technicians and players can have breakfast and lunch. It also has a small back lot which links the three buildings of the old Biograph Studios.

The original power plant is being converted to scene dock by Gold Medal. When it is completed, Gold Medal plans to rent sets and props to producers using the studio.

The rental charge, according to Poli, will be nominal and will save many producers the cost of constructing new sets. The third building in the unit, now being used for light manufacturing, can also be restored for filming, providing an additional two stages. Gold Medal has an option on the property and plans to take it over if filming activity in the east warrants the move. In the building now completed, Gold Medal is installing a screening room and cutting rooms.

Gold Medal regards Kazan's use of its facilities as something of a coup because of the producer-director's exacting demands. It does not plan to rent the stages under an extended-lease arrangement, but hopes to keep them available for short-term rental purposes for feature films and telepix production.

Because of the size of the stages and the services of the carpentry shop, Poli feels that most productions made in a Hollywood studio can be duplicated at Gold Medal. He is of the opinion that the results obtained by Kazan will serve as the bait to lure other producers to the Bronx.

## Jean Seberg

Continued from page 5

tists homeoffice and showed the press the screen test which influenced his decision. Miss Seberg will join Richard Widmark, Richard Burton and others in the picture which goes into rehearsal at the Shepperton Studios, London, Dec. 11.

In looking for a newcomer to play "Joan," Preminger toured 19 cities in the United States, Canada and Europe, conducting auditions in each of them. He said his talent search, which drew plenty of publicity spotlighting, cost \$150,000.

The Shaw play has been adapted by Graham Greene, and United Artists will release the production.



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# “ZARAK”

CINEMASCOPE COLOR BY TECHNICOLOR A WARWICK PRODUCTION

Reserve It Now for New Year's Eve...from COLUMBIA!

# Rank Set to Establish Specialized U. S. Release Unit, Lease Houses

J. Arthur Rank Organization has decided to set up its own distribution company in the U. S. and expects to name a British head for it within two weeks. It'll be a strictly specialized sales unit, with only a couple of offices around the country.

Arrangement, decided upon earlier this week, just prior to the departure for London of John Davis, managing director of the Rank Org., doesn't alter Rank's relationship with Universal, which will still have first call on the Rank output. U. S. releasing company will function under Harry Norris, Rank's foreign topper.

It's considered likely that Rank will proceed with plans to lease showcase houses in the U. S.

American execs, angered by Davis' repeated charge that the U. S. industry wasn't allowing a fair shake for his films, have often expressed the hope that Davis would "take the jump" and try his own hand at distribution. Rank some years back leased the Winter Garden and Park Avenue theatres in Gotham, but failed to make a go of them.

It's expected that the Rank outfit will handle a total of around 30 films a year, of which as many as 20 may come from Britain and the rest from the Continent. A promotional setup is seen going with the sales agency.

The Rank move into distribution, plus the lease of theatres, were predicted in VARIETY of Oct. 3. Davis arrived in N. Y. Oct. 15.

While the Rank outfit will be masterminded from N. Y. by a British exec, Americans will be retained to work under him. Rank recently started operating on his own also in South America where, prior to that, his films were handled by Universal.

There is speculation that the new Rank move may force a change in the status of Robert Benjamin, the United Artists board chairman who's also proxy of the American Rank company. Particularly if Davis should go into any theatre leases, it's considered unlikely that Benjamin will remain with the outfit.

The Rank decision to handle distribution eliminates the possibility of his pix being licensed en bloc by Walter Reade Jr. who has carried on negotiations along that line with Davis. Only very few Rank films have been sold to indies in the American market during recent months. Explanation of the Rank office was that they were available, but that no one was interested in making deals on Rank's terms. The most recently successful film from Rank in this country was "Doctor in the House," part of a package sold to Republic.

## Pros Fading

Continued from page 5

Abrahams noted, Hollywood, Abrahams stressed, has tremendously talented people who are readily efficient. The development of a core of writers and competent staff aides, he asserted, is the key "to putting productions on the air so quickly and so efficiently." This, he feels, is the contribution television can bring to Hollywood. It's this ability, Abrahams said, that has influenced the film industry to hire such tv-trained producers as Fred Coe, Herbert Brodskin, Herbert Swope and David Suskind.

Hollywood, Abrahams maintained, is superior in its exploitation methods. "The film people," he said, "have been experts in this field for 25 years. We'd be crazy not to take advantage of their promotional knowhow." As a result, he said, tv is "taking a leaf from Hollywood's book" and is beginning to employ film techniques to lure audiences. He cited NBC's hiring of Al Rylander, veteran Columbia Pictures exploiter. "We're still feeling our way in this field," Abrahams said. "We're thinking of treating 'Producers Showcase' like a feature film although we have a much shorter time for a saturation campaign."

## Rank Eyes Sutton

J. Arthur Rank Organization, which has been considering the acquisition of theatres in the United States to assure product outlets, is now taking definite steps to accomplish this objective.

The British outfit has its sights set on several situations, including New York's Sutton Theatre, successful art operation. Rank reps have discussed with Ruffalo & Becker, owners of the Sutton, the possibility of taking over the house on a two-year rental basis, with options.

## Ohio Sheriffs Play Expert On Obscenity

Columbus, Oct. 23.

Four Ohio men are facing charges of showing obscene motion pictures. Stark County Sheriff Harry W. Grossglauss recently arrested Frank Menenti for showing two allegedly obscene pictures "Elysia" and a short subject called "Nature Girl" at the Stark Drive-In between Massillon and Canton. Menenti, manager of the theatre, is free under \$1,500 bail.

The showings of "Garden of Eden" at the Sunset Cruise-in near Dayton resulted in charges being filed against Sylvan Rothschild of Cincinnati, general manager of the company owning the theatre; Gary Gammell, Dayton, assistant manager; and John Holokan, Dayton, projectionist.

The charges were filed after the picture was viewed by Mathias H. Hecht, Montgomery county prosecutor, and Sheriff Bernard L. Keiter, both of whom termed the film obscene.

The Dayton case is scheduled to come up in common pleas court and possibly will involve a jury viewing the picture.

If the men charged in these cases plead innocent, the cases will be the first to test the new Ohio state law forbidding showing films which "might" induce viewers to break the law. The law took effect in Oct., 1955.

A Lorain exhibit previously charged with violation of the law pleaded guilty and was fined \$500. The maximum fine is \$5,000 or six months in jail, or both.

## Dividends Slightly Down

Washington, Oct. 23.

Film industry dividends for the first three quarters of 1956 total \$21,603,000, which was slightly behind the total for the same period of last year \$21,940,000.

U. S. Dept. of Commerce disclosed that the September dividends this year were exactly the same last year. The figure for both years was \$3,842,000. Company by company, the stockholder melons were identical:

Loew's Inc., \$1,286,000; Paramount Pictures, \$1,094,000; 20th-Fox, \$1,058,000; Universal, \$314,000. Consolidated Amusement Co. \$55,000; Romy Theatre, \$6,000; United Artists Theatres, \$8,000; and Allied Artists, \$21,000.

## Gurney Buys O'Farrell

Novel for Duryea-Darnell

Gurney Productions, indie outfit headed by Robert Gurney Jr., has acquired the screen rights to "Thin Edge of Violence," a novel by William O'Farrell.

Gurney, whose initial picture, "Edge of Fury," will be released this year by United Artists, plans to begin production Jan. 15 on the new film which will be made on location in New York. He will direct from his own screenplay in which he plans to star Dan Duryea and Linda Darnell.

## Odium Not Concerned

Hollywood, Oct. 23.

Floyd Odium says "nothing to report" on report of his buying Loew's stock and prepping a proxy fight. He hasn't "looked at Loew's for months" and is uninterested in it or any other new showbiz interests.

## Proxy Fite Faces Loew's; Mapping Counter-Moves

A proxy fight for the control of Loew's Inc. is shaping up. Two separate dissident groups, according to the Dow Jones ticker, are organizing to unseat the present management. As soon as the Dow Jones report was flashed to brokerage offices on Monday (22), Loew's Inc. stock started to climb, moving up 1 1/2 by the end of the day's trading. The ease with which the stock went up tended to indicate that interested parties had previously cleared the market of substantial holdings.

The groups challenging the present Loew's Inc. management are made of (1) lay stockholders and foundations controlling between 200,000 and 300,000 shares and (2) estates and trust funds claiming to hold in excess of 1,000,000 shares. In the former group are said to be the Lowenstein Foundation, headed by Judge Louis Goldstein; Saul Rogers, an industry attorney claiming to represent Wall Street interests; and Howard Stein, of the brokerage firm of Dreyfus & Co. This is the group that opposed the management previous to the stockholders' meeting early this year, but withdrew when Arthur M. Loew ascended the presidency and Paul Manheim of Lehman Bros. and Charles Stewart of Lazard Freres joined the board.

The second group is said to represent the Wall Street banking interests, with Lehman Bros. and Lazard Freres reported to be the leaders of this faction. The Lowenstein-Rogers-Stein group is reported ready to launch its proxy campaign immediately after the national election on Nov. 6. Ben Javits, of Javits & Javits, law firm of N. Y. State Attorney General Jacob Javits who is running for the Senate, is said to have been charged with the task of assembling the proxies for the fight. He performed the same task for Charles Green when the latter unsuccessfully challenged the 20th-Fox management several years ago.

The second group, it's noted, is not wholly committed to a proxy fight as yet, but is awaiting two decisions before it makes its final move. These involve the apportionment of the \$31,000,000 indebtedness between the production-distribution company and the theatre circuit and the position of Dore Schary as studio chieftain. Actually the indebtedness is more than \$31,000,000. There is another \$8,000,000 outstanding involving mortgages held by the theatre company on theatre properties.

Meanwhile, it was understood that Loew's Inc. will attempt to forestall a proxy fight by a split of the company's stock between the production-distribution and the theatre divisions. Under the split, stockholders would receive a half a share of stock in each company for each share of Loew's Inc. stock now held. By distributing the stock shortly before the annual stockholders meeting on Feb. 28, the company may be able to complicate the proxy fight. At the same time, Loew's Inc. may be able to prevent the proxy battle by showing improved earnings in the period prior to the stockholders' meeting. This, it's felt, may be accomplished by including the substantial earnings from the sale of old films to television. This is quite substantial already.

## Ottawa Loses Artie

Ottawa, Oct. 23.

Glebe Theatre, a nabe turned art house, is shuttered and will become a business block, with ground floor a car showroom and garage. Filmer, formerly the Avalon, was primarily an art house in its last two years of existence. Just prior to that, it tried out a vaudeville policy but discontinued except for intermittent bookings.

## Vogel's Task: Sweeten Dissenters

Continued from page 3

ary" chairman "for his many years of dedicated service." Schenck, who also continues as a director, indicated that he would be available "for such counsel as the company may desire."

Continuation of Schenck and Arthur Loew on the board and the addition of Vogel now gives the company a 12-man board. No provision was made to replace either Paul Manheim of Lehman Bros. or Charles Stewart of Lazard Freres, the Wall St. bankers who resigned in disagreement over the companies' policies. Both Manheim and Stewart joined the board at Arthur Loew's invitation prior to the annual stockholders' meeting early this year. Their addition to the board as well as Arthur Loew's appointment as proxy served to quell stockholder resentment. With the banker members serving, the board consisted of 13 men.

The board, as now constituted, gives the management team a representation of seven as compared with five outsiders. In addition to Vogel, Schenck, and Arthur Loew, the management board members are v.p. and treasurer Charles C. Moskowitz, sales v.p. Charles M. Reagan, pub-ad v.p. Howard Dietz, and v.p. and general counsel Ben Melniker. The outsiders include George A. Brownell, G. Rowland Collins, F. Joseph Holleran, John L. Sullivan, and William A. Parker.

## Lep Friedman Heads Theatres

With Vogel resigning as president of Loew's Theatres to assume the Loew's Inc. post, Leopold Friedman, financial v.p. and treasurer of the circuit, was elected chief executive officer of the theatre chain by its separate board. Friedman, 70, like Vogel, 61, is a veteran of the Loew's organization. He became secretary of Loew's Inc. in 1919, later was elected a director and in 1945, vice president. In 1954, with the separation of Loew's Theatres from Loew's Inc., he was elected financial v.p. and a director of Loew's Theatres.

Started at 14

Vogel started with the Loew's organization as a part-time usher at the age of 14. He moved up to become a theatre manager and later became the assistant of Moskowitz who was in charge of intown theatres for Loew's at that time. In 1942, Vogel became a v.p. of the overall company, and in 1945 general manager of Loew's Theatres. In 1954, when the Government consent decree separated Loew's production-distribution activities from the exhibition company, Vogel was elected president and director of Loew's Theatres Inc., the new theatre operating company.

## Picker and Murphy

Friedman's advance to the presidency of Loew's Theatres also saw the theatre division name two new directors—Eugene Picker and John F. Murphy, vice presidents of the company. They will fill the vacancies caused by Vogel's resignation and the death of Harold J. Cleary.

J. Leonard O'Donnell, the industrial engineer who made a survey which resulted in economies in the theatre operation, and who was recently made controller of the company, was elected treasurer of Loew's Theatres.

Immediate task confronting the managements of both Loew's Inc. and Loew's Theatres is to bring about final separation of both companies as required by the Government's consent decree. Stock in both companies, now being held as a single unit, must be split, with stockholder receiving separate shares from each company. Arthur Loew had hoped to complete the task by September although the company has until Feb. 1957, but snags in determining how to split the funded debt of \$30,000,000 has been causing a delay.

## Schary's Status Unclear

The production-distribution company is faced with the task of revitalizing the company and producing the type of pictures that will again place the Loew's Inc. among the industry front-runners.

Status of production chief Dore Schary remains unclear at this point, but there are indications that drastic changes will take place at the studio. A management firm is currently making a survey of the studio operation and, as soon as it submits its reports, it's felt that a "thorough housecleaning" will

take place at the Culver City studio. A similar survey, it's expected, will be conducted at the home-office upon completion of the Coast study.

The Loew's Theatres' board, as presently setup, is equally divided between management officials and outsiders. Representing management on the six-man board are Friedman, Picker, and Murphy. The outsiders are Frank Pace Jr., of General Dynamics; Thomas L. Norton, Dean of the School of Finance and Business of NYU, and Thomas L. Connellan, former v.p. of the National City Bank.

## Loew Sells Mayfair But Keeps Lease and Brandt As Operating Sub-Lessee

Loew's Theatres has sold the Mayfair Theatre and building on Broadway to a realtor, Jack Resnick for \$2,150,000. Deal calls for the payment of \$50,000 on signing, \$375,000 on delivery of the deal, and \$1,725,000 in the form of a purchase money mortgage at 4 1/2%.

Before completion of the sale agreement, Loew's Theatres worked out a new subleasing arrangement with Harry Brandt who has been operating the Mayfair. Loew's Theatres, it's understood, retains the lease on the theatre which, in turn, it leases to Brandt. Similarly it retains the lease on the office space which it rents to Loew's Inc. for its new television division.

Brandt reportedly was \$113,000 in arrears in rental payments on the theatre. However, this is said to have been settled for a \$10,000 payment.

In addition, under the new lease the annual rental of the Mayfair Theatre was reduced to \$156,000 annually from \$273,000. The new lease has been guaranteed personally by Brandt to the tune of \$50,000 annually.

## Fine's Suit

Continued from page 3

(51% stock interests) in Perspecta in 1953 and made it available to the industry gratis. The audio process, caught on limited in the United States but has been adopted by many theatres abroad.

Loew had represented that he would obtain wide industry acceptance of Perspecta in the fields of motion pictures, radio, television and phonograph records, according to Fine. This would accrue to the "mutual benefit and enrichment" of M-G and Fine, according to the complaint. But all the while Loew intended to exploit the Perspecta invention "for the benefit of the defendant MGM, to the exclusion of the plaintiff and to deprive the plaintiff of the ownership and control of said invention," alleges Fine.

Par and WB, the complaint asserts, conspired with the other defendants in using Perspecta and benefiting from it but with no payment to the plaintiff.

Representing Fine in the action is the N.Y. law firm of Nemeroff, Jelline, Danzig & Paley.

## Investors Buy

Continued from page 3

also holds 80,000 shares of the Columbia Pictures common issue, making him the biggest stockholder in the company outside of the Harry Cohn-Jack Cohn control.

Lou Chesler, board chairman of P.R.M. Inc., which recently acquired the Warner Bros. library, and Charles Greene, head of United Cigar-Whelan, reportedly are among the buyers of 20th. Greene a couple of years ago engaged in an unsuccessful proxy row with 20th management.

It's stressed by the Wall Streeters that the investors in 20th are friendly toward management, their only interest being in the liquidation.

Morris Ebenstein, copyright counsel for Warner Bros., has written the introduction for "Copyright Law" by Stanley Rothman, just published by Clark Board Co.

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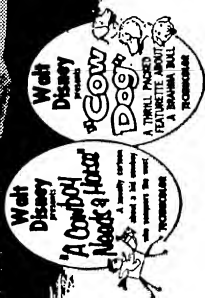
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## Picture Grosses

### BROADWAY

(Continued from page 11)  
sion of "Oklahoma" (20th) set to open Nov. 2.

**Normandie** (Trans-Lux) (592; 95-\$1.80)—"Storm Center" (Col). First session winding up Friday (26) is heading for fine \$9,000 or near. Holds. In ahead, "1984" (Col) (3d wk), \$3,000.

**Palace** (RKO) (1,700; 1.80-\$7.50)—Judy Garland and all-around bill on upped-scale date (5th wk). Fourth session completed last night (Tues.) with over capacity (with standees) at \$56,600 for eight shows. Third was \$56,500.

**Paramount** (ABC-Par) (3,665; \$1-\$2)—"Toward the Unknown" (WB) (4th-final wk). Going 8 days in order to open "Girl He Left Behind" (WB) on Friday (26). Extended final week looks to get fair \$26,000. Third session was \$29,000.

**Little Carnegie** (L. Carnegie) (550; \$1.25-\$1.80)—"Wee Georgie" (Arthur) (3d wk). Second week ended Sunday (21) was sock \$13,100 after \$14,400 opening session. Looks to be around for a while.

**Paris** (Pathe Cinema) (568; 90-\$1.80)—"Silent World" (Col) (5th wk). Fourth frame ended Sunday (14) pushed to wow \$17,000 after \$16,200 in third.

**Radio City Music Hall** (Rockefeller) (2,000; 95-\$2.85)—"Tea and Sympathy" (M-G) with stage-show (4th wk). Current round ending today (Wed.) is headed for ok \$16,000. Third was \$13,800. Holds a fifth week, with "Friendly Persuasion" (AA) due in on Nov. 1.

**Rivoli** (UAT) (1,545; \$1.25-\$3.50)—"Around World in 80 Days" (Todd-Ao). First full week ending Friday (26), looks to hit capacity \$35,000 or close, for 10 shows. Previews and press showing last Wednesday and Friday plus Will Rogers Memorial benefit Thursday (18) took care of three days, pic actually opening to general public Saturday (20) matinee. Advance seat sale, including numerous theatre parties, is tremendous.

**Plaza** (Brecher) (525; \$1.50-\$2)—"Lust For Life" (M-G) (6th wk). Fifth frame completed Monday (22) was wow \$19,500 after \$22,300 in fourth week.

**Roxy** (Nat'l. Th.) (5,717; \$1.25-\$2.50)—"Giant" (WB) with stage-show (2d wk). Present stanza finishing up today (Wed.) looks to hold at giant \$129,000. First week was huge \$162,000, greatest here since "The Robe" (20th). Stays on indef. at this pace.

**State** (Loew) (3,450; 78-\$1.75)—"Between Heaven and Hell" (20th) (2d wk). Current round ending today (Wed.) looks to land good \$13,000. First was \$20,000. "Death of Scoundrel" (RKO) is "due in next."

**Sutton** (R&B) (561; 95-\$1.75)—"Grand Maneuver" (UMPO) (4th wk). Third frame ended Monday (22) was fine \$7,500 after \$10,400 in second.

**Trans-Lux** 52d St. (T-L) (540; \$1-\$1.50)—"La Strada" (T-L) (15th wk). The 14th stanza finished Sunday (21) was solid \$9,500. The 13th week was \$11,000.

**Victoria** (City Inv.) (1,060; 50-\$2)—"Solid Gold Cadillac" (Col). Opens today (Wed.). Last week, "Best Things in Life Are Free" (20th) (4th wk-5 days), was okay \$11,000. Third full week was \$18,500.

**Warner** (Cinerama Prod.) (1,600; \$1.20-\$3.50)—"Seven Wonders of World" (Cinerama) (28th wk). The 27th round ended Saturday (20) was great \$50,200. The 26th week was \$55,800. Again used extra school matinees to help in 27th stanza.

### CHICAGO

(Continued from page 11)  
(WB) and "Satellite in Sky" (WB), \$18,000.

**State-Lake** (B&K) (2,400; 98-\$1.25)—"War and Peace" (Par) (3d wk). Big \$34,000. Last week, \$42,000.

**Surf** (H&E Balaban) (685; \$1.25)—"1984" (Col) (3d wk). Nice \$6,500. Last week, \$7,000.

**United Artists** (B&K) (1,700; 98-\$1.25)—"Tea and Sympathy" (M-G) (5th wk). Dull \$16,000. Last week, \$18,000.

**Woods** (Essaness) (1,206; 98-\$1.50)—"High Society" (M-G) (8th wk). Staunch \$15,000. Last week, \$19,000.

**World** (Indie) (430; 98)—"Proud and Beautiful" (Indie) (3d wk). Slow \$3,000. Last week, \$3,200.

**Ziegfeld** (Davis) (430; 98)—"Wild Fruit" (UMPO). Good \$4,000. Last week, "Riffifi" (UMPO) (11th wk), \$3,000.

### 'Table Rock' Flat \$7,000, Pitt; 'Wonders' Wow 16G, 'Peace' Potent \$16,500

Pittsburgh, Oct. 23.

Holdovers everywhere currently except at Stanley, which has town's only new picture, "Tension at Table Rock." It's doing nothing. "War and Peace" at Penn, "Best Things in Life Are Free" at Fulton and "Solid Gold Cadillac" at Harris all are doing nicely on hold-over, with "Peace" powerful.

**Estimates for This Week**

**Fulton** (Shea) (1,700; 90-\$1.25)—"Best Things in Life" (20th) (3d wk). Doing mighty well at \$7,000; may stay again. Last week, \$9,000.

**Guild** (Green) (500; 85-99)—"Lust for Life" (M-G) (5th wk). Still hanging on and should be around for awhile. Little change from last week's solid \$3,000.

**Harris** (Harris) (2,165; 80-\$1.25)—"Solid Gold Cadillac" (Col) (2d wk). Fine \$9,000 or over. Should be able to take another stanza at least. Last week, \$11,000.

**Nixon** (Rubin) (1,700; \$1.25-\$2.40)—"Oklahoma" (Magna) (21st wk). Showing the strain of long run and down to mid \$6,000. May pick up some from here on with "final five weeks" being advertised. Comes out Nov. 24 and house begins its legit season two days later. Last week, \$6,500.

**Penn** (UA) (3,300; 99-\$1.50)—"War and Peace" (Par) (2d wk). Sturdy night trade saving this one since there's practically no action at matinees. Should hit sturdy \$16,500. Last week, \$21,000.

**Squirrel Hill** (SW) (900; 85-99)—"Richard III" (Lopert) (2d wk). Fair \$2,000. Last week, \$2,500. Comes out after this week.

**Stanley** (SW) (3,800; 65-99)—"Tension at Table Rock" (RKO). Good campaign, lot of space in papers from personal of Richard Egan, who also made three appearances on stage opening day, but it's strictly to sale. Will be lucky to get \$7,000, if that. Last week, "Cry in Night" (WB), \$6,500.

**Wanderer** (SW) (1,365; \$1.25-\$2.40)—"Wonders of World" (Cinerama) (27th wk) Over the six-month mark and "way ahead of both predecessors and still huge moneymaker. Terrific \$16,000. Last week, with extra Columbus Day matinee, \$16,500.

### BOSTON

(Continued from page 10)

bust \$13,000. Last week, "Beyond Reasonable Doubt" (RKO) and "First Traveling Saleslady" (RKO), \$11,000.

**Metropolitan** (NET) (4,357; 90-\$1.50)—"War and Peace" (Par) (4th wk). Great \$18,000. Last week, \$25,000.

**Paramount** (NET) (1,700; 60-90)—"Mountain" (Par) and "Three Outlaws" (Indie). Opened Monday (22). Last week, "Toward Unknown" (WB) and "Strange Adventure" (Rep) (2d wk-5 days), okay \$7,000.

**Pilgrim** (ATC) (1,000; 65-95)—"Boss" (UA) and "Big Smile" (reissue). Good \$10,000. Last week, "Odongo" (Col), \$8,000.

**Saxon** (Saxon) (1,100; \$1.25-\$2.20)—"Oklahoma" (Magna) (7th wk). Fast \$18,000, helped by shopper matinees. Last week, \$26,000.

**Orpheum** (Loew) (2,900; 60-90)—"Attack" (UA) and "Gun Brothers" (UA). Good \$16,000. Last week, "Ambassador's Daughter" (UA) and "Swamp Woman" (Indie), \$13,000.

**State** (Loew) (3,600; 60-90)—"Attack" (UA) and "Gun Brothers" (UA). Oke \$8,000. Last week, "Ambassador's Daughter" (UA) and "Swamp Woman" (Indie), \$6,000.

### KANSAS CITY

(Continued from page 10)

Mild \$4,000. Last week "The Boss" (UA), same.

**Rockhill** (Little Art Theatres) (750; 75-90)—"Lust for Life" (M-G) (4th wk). Good \$1,200. Last week, \$1,500.

**Uptown**, **Esquire**, **Fairway**, **Granada** (Fox Midwest) (2,043; 820; 700; 1,217; 75-90)—"It Conquered World" (Indie) and "She-Creature" (Indie). Fair \$12,000. Last week, "Best Things in Life" (20th) and "Massacre" (20th) at Esquire and Granada, only 6 days, \$10,000.

**Vogue** (Golden) (550; 75-90)—"Kid for Two Farthings" (Indie). Bright \$1,800; stays. Last week, "Crowded Paradise" (Indie) and "To Paris with Love" (Indie), \$1,300.

### 'Okla.' Mighty 17G, Denver, 'Gold Card' 14G Denver, Oct. 23.

"Oklahoma" is packing the Tablor to a mighty figure" this round, being near capacity. It is showing twice daily plus three times on Saturdays and Sundays on reserved-seat basis. "Lust For Life" is strong enough at Aladdin to cop a third session. "Opposite Sex" one of few strong newcomers, shapes good at Orpheum. "Toward Unknown" is great in second Paramount week. "Solid Gold Cadillac" is good enough at the Denver, with holdover set.

**Estimates for This Week**

**Aladdin** (Fox) (1,400; 70-90)—"Lust for Life" (M-G) (2d wk). Fine \$5,000. Stays. Last week, \$7,000.

**Centre** (Fox) (1,247; 70-\$1.25)—"Best Things in Life" (20th) (3d wk). Mild \$8,000. Last week, \$11,000.

**Denham** (Cockrill) (1,750; 60-90)—"Raw Edge" (U). Slow \$5,000. Last week, "Search for Bridey Murphy" (Par), \$6,000.

**Denver** (Fox) (2,525; 70-90)—"Solid Gold Cadillac" (Col) and "Cha, Cha, Boom" (Col). Good \$14,000. Stays. Last week, "Reprisal" (Col) and "Suicide Mission" (Rep), \$11,000.

**Esquire** (Fox) (742; 70-90)—"Umberto D" (Indie). Fair \$2,000. Last week, "Richard III" (Lop) (2d wk), same.

**Orpheum** (RKO) (2,600; 60-90)—"Opposite Sex" (M-G) and "Murder on Approval" (RKO). Good \$12,000. Last week, "It Conquered World" (AIP) and "She-Creature" (AIP), \$7,000.

**Paramount** (Wolfberg) (2,200; 60-90)—"Toward Unknown" (WB) and "Outside the Law" (U) (2d wk). Great \$11,000. Last week, \$16,000.

**Tablor** (Fox) (1,000; \$1.25-\$2)—"Oklahoma" (Magna). Two-a-day. Smash \$17,000. Last week, closed.

### 'CAD' SMOOTH \$18,000, FRISCO; 'PEACE' 17G San Francisco, Oct. 23.

First-run biz is up nicely here this stanza, with "Solid Gold Cadillac" really solid gold at the St. Francis wickets. Third frame of "War and Peace" still is smash at Paramount. "Cinerama Holiday" is perking on basis of closing notice at Orpheum. Neither "Back from Eternity" nor "Power and Prize" are showing much.

**Estimates for This Week**

**Golden Gate** (RKO) (2,859; 80-\$1)—"Back From Eternity" (RKO) and "Snowdown at Abilene" (U). Fair \$11,500. Last week, "Hot-Rod Girl" (AI) and "Girls in Prison" (AI), \$14,000.

**Fox** (FWC) (4,651; \$1.25-\$1.50)—"Toward Unknown" (WB) and "Canyon River" (AA) (2d wk). Way off to light \$9,700. Last week, \$15,500.

**Warfield** (Loew) (2,656; 65-90)—"Power and Prize" (M-G). Luke-warm \$12,000 or less. Last week, "Tea and Sympathy" (M-G) (3d wk), \$10,000.

**Paramount** (Par) (2,646; \$1.50-\$1.75)—"War and Peace" (Par) (3d wk). Excellent long-run with smash \$17,000 current week. Last week, \$24,000.

**St. Francis** (Par) (1,400; \$1-\$1.25)—"Solid Gold Cadillac" (Col). Shapes to get great \$18,000. Last week, "Bad Seed" (WB) (3d wk), \$11,000.

**Orpheum** (Cinerama Theatre Calif.) (1,458; \$1.75-\$2.65)—"Cinerama Holiday" (Cinerama) (65th wk). End of run notice upping this to big \$15,000. Last week, \$14,500.

**United Artists** (No. Coast) (1,207; 70-\$1)—"First Texan" (AA) and "Hold Back The Night" (AA). Only fair \$9,500 looms. Last week, "Beast Hollow Mountain" (UA) and "Bride of Monster" (Indie), \$8,000.

**Stagedoor** (A-R) (440; \$1.25-\$1.50)—"Lust for Life" (M-G) (5th wk). Fine showing at \$5,500. Last week, \$6,500.

**Larkin** (Rosener) (400; \$1)—"Riffifi" (Indie). Okay moveover at \$4,400.

**Clay** (Rosener) (400; \$1)—"Proud and Beautiful" (Indie) (2d wk). Splendid at \$3,800. Last week, \$4,200.

**Vogue** (S. F. Theatres) (377; \$1)—"La Strada" (T-L) (7th wk). Great \$2,300. Last week, \$2,200.

**Coronet** (United California) (1,250; \$1.10-\$2.75)—"Oklahoma" (Magna) (35th wk). Sliding to nice \$9,700. Last week, \$13,200.

**Rio** (Schwarz) (397; \$1)—"Intermezzo" (SRO) and "Bill of Divorcement" (SRO) (reissues). Good \$3,000. Last week, "Bill D. Densit Answer" (Indie) (3d wk), \$1,100.

### 'ATTACK' BIG \$10,000 IN OMAHA; 'PEACE' 9G Omaha, Oct. 23.

A complete lineup of new entries and a heavy weekend rainfall are credited with booming biz at the downtown first-runs this week. Especially big is "Attack" at the Orpheum, the Tri-States flagship. "War and Peace" is smash at the Omaha. "Opposite Sex" opened boffo at the State and looks in for at least two weeks. "Miami Expose" is weak at Brandeis.

**Estimates for This Week**

**Brandeis** (RKO) (1,000; 75-90)—"Miami Expose" (Col) and "Storm Center" (Col). Fair \$4,000. Last week, "Solid Gold Cadillac" (Col) and "He Laughed Last" (Col), \$5,000.

**Omaha** (Tristates) (2,000; 90-\$1.25)—"War and Peace" (Par). Smash \$9,000 or near; will hold. Last week, "Best Things in Life" (20th) (2d wk), \$5,000 at 75c-90c scale.

**Orpheum** (Tristates) (2,890; 75-90)—"Attack" (UA) and "Hot Cars" (UA). Big \$10,000. Last week, "Canyon River" (AA) and "Naked Hills" (AA), \$6,000.

**State** (Goldberg) (860; 75-90)—"Opposite Sex" (M-G). Fancy \$7,500 or near. Last week, "Power and Prize" (M-G), \$3,500.

### TORONTO

(Continued from page 10)

(Col). Sad \$8,000. Last week, "Jacqueline" (Rank) (2d wk), \$6,000.

**Circle**, **Towne** (Taylor) (750; 695; 60-\$1)—"Private's Progress" (FID) (3d wk). Nice \$6,000. Last week, \$8,000.

**Downtown**, **Glendale**, **Scarboro**, **State**, **Westwood** (Taylor) (1,054; 995; 694; 698; 994; 50-75)—"Rebel in Town" (UA) and "Timetable" (UA). So-so \$13,500. Last week, "Canyon River" (AA) and "Bovary Boys in Fighting Trouble" (AA), \$14,000.

**Eglinton**, **University** (FP) (1,080; 1,556; 60-\$1)—"Bad Seed" (WB). Hefty \$17,000. Last week, "Lisbon" (Rep), \$10,000.

**Imperial** (FP) (3,344; 75-\$1.50)—"War and Peace" (Par) (3d wk). Still socko and leading town for \$22,000. Last week, \$25,000.

**International** (Taylor) (557; \$1)—"Citizen Kane" (RKO) (reissue) (2d wk). Fine \$4,000. Last week, \$6,000.

**Loew's** (Loew) (2,098; 60-\$1)—"Bandido" (UA). Light \$11,000. Last week, "Tea and Sympathy" (M-G) (2d wk), 75c-\$1.25 scale, \$24,000 for two Loew houses here.

**Shea's** (FP) (2,375; 60-\$1)—"Best Things in Life" (20th) (2d wk). Okay \$11,000. Last week, \$15,000.

**Tivoli** (FP) (995; \$1.50-\$2)—"Oklahoma" (Magna) (26th wk). Tapering to \$7,000. Last week, \$8,000.

**Uptown** (Loew) (2,745; 75-\$1.25)—"Tea and Sympathy" (M-G) (3d wk). Fine \$10,000. Last week, \$11,000.

### LOS ANGELES

(Continued from page 11)

and "Deadliest Sin" (AA) (2d wk). Small \$2,000. Last week, \$4,500.

**Downtown**, **Paramount**, **Vogue**, **Wilbert** (ABPT-FWC-SW) (3,300; 885; 2,344; 85-\$1.25)—"Toward Unknown" (WB) and "Cry in Night" (WB) (2d wk). Mildish \$16,500. Last week, \$31,400 plus \$85,000 in 2 nabs, 8 ozoners.

**Pantages** (RKO) (2,812; \$1-\$1.75)—"Tea and Sympathy" (M-G) (3d wk). Okay \$11,000. Last week, \$13,100.

**Four Star** (UATC) (868; 90-\$1.50)—"Storm Center" (Col) (4th wk). Thin \$1,700. Last week, \$2,000.

**Fine Arts** (FWC) (631; \$1.25-\$1.75)—"Lust for Life" (M-G) (5th wk). Smart \$7,000. Last week, \$7,800.

**Fox Wilshire** (FWC) (2,296; \$1-\$1.75)—"Bad Seed" (WB) (8th wk). Light \$4,200. Last week, \$4,900.

**Hollywood**, **Paramount**, **F&M** (1,468; \$1.25-\$2.40)—"War and Peace" (Par) (8th wk). Fancy \$13,900. Last week, \$12,700.

**Warner Beverly** (SW) (1,612; 90-\$1.75)—"Gold Cadillac" (Col) (9th wk). Okay \$6,500. Last week, \$6,900.

**Egyptian**, **United Artists** (UATC) (1,411; 1,242; \$1.10-\$2.75)—"Oklahoma" (Magna) (49th wk Egyptian, 44th wk U. A.). Steady \$13,000. Last week, same.

**Warner Hollywood** (SW) (1,364; \$1.20-\$2.65)—"Cine Holiday" (Cinerama) (50th wk). Into current round Sunday (21) after neat \$20,600 last week.

**William J. German** to receive the industry's second annual human relations award today (Wed.) at a Park Sheraton luncheon. Robert S. Benjamin is luncheon chairman.

### Kahn-Ackermann

(Continued from page 5)

German plx to warrant a permanent promotional drive on their behalf. Government coin in support of export efforts should still be held to only 25% of the total expended, the rest to come from the producer-distributors.

"Our distributors must first get together and decide on some sort of joint action," he held. "They are doing very well, but everyone goes their own separate ways. As long as they do that, little can be accomplished."

Ackermann said he could see little immediate danger in the proposed German antitrust laws which, he felt, wouldn't be passed until the next elections, i.e. September of 1957, if at all. On the other, he pointed to what he considered a real danger to the German industry—a proposed law to extend the protection of German youth.

This law would eliminate the current voluntary self-control of the pic biz and, instead, would install censorship by the various German Laender (states). It also would extend from 16 to 18 the "protection" age of German youth.

"The worst part is that such a law wouldn't be unconstitutional, and it already has quite a bit of support within the CDU, the Christian Democrat Party. Protection of youth is a big issue in German politics today. As I see it, this law really is a question of life and death for our industry."

Ackermann deplored the fact that the German industry had done so little in combatting this censorship danger.

Commenting on the current German film crop, the German Congressman said the trouble was producers and distributors refused to take any chances. "They like to avoid risks wherever they can. That's one of those hangovers from the Hitler era, when the state took care of everything and no one had to take risks," he commented.

Ackermann was emphatic in stating his belief that the Government shouldn't be called on to subsidize production or to get into it in any fashion, even by way of encouraging a broader coverage of themes. "Once you get the Government into production, some official somewhere is bound to start telling the producer what to do and how to do it. That's after all what ruined the Italians," he declared. Furthermore, he added, filmmaking is a gamble which no Government had a right to take.

Ackermann said he wasn't happy with some of the American films being shipped into Germany, but that he couldn't quarrel with their number. "When a country's own pictures get 50% to 60% of the local screentime, as we do in Germany, I don't see how we can complain," he observed. He did think that it was a mistake to bring war films in Germany. "We've had enough of that kind of heroics," he opined.

There was a good deal of cultural creativity in Western Germany, Ackermann reported. Trouble was, he said, that it wasn't centralized, with nothing at all happening in Bonn and authors, composers, etc. not getting national recognition. "I would admit, however, that in a nation of 50,000,000 people we aren't doing any outstanding work," he stated.

Ackermann said further that, because of the pressing need for Government action in the fields of education, scientific research, etc., the Bonn government couldn't reasonably be expected to expend funds on the film biz "which is doing quite well anyhow."

### Cuba's Cardinal

(Continued from page 3)

picture apostolate in America, it was explained. It will be the first time that the International Catholic Office of Motion Pictures has sponsored an assembly outside of Europe.

About 100 specialists in the motion picture apostolate have promised to attend, it was announced. They will come from Belgium, Canada, England, France, Germany, Italy, Luxembourg, Mexico, Peru, Spain and the U. S. to study "Promotion of Good Films."

# O'SEAS TV: ENEMY OR MARKET?

## Survey TV 'Menace' Overseas

Following is a broad film company survey of the current status and future potential growth of television in the foreign market, along with its application to picture merchandising. Findings have been broken down into these categories: Stations (Government and private), sets in use, whether it's possible to advertise on the air, and stations planned.

### (EUROPE)

Country	Stations Govt.	Pr.	Sets	Adv. on TV	Stations Planned
DENMARK	1	..	30,000	No	..
GERMANY	8	..	500,000	Yes	..
BELGIUM	2	..	80,000	No	..
SWEDEN	1	..	2,000	No	2
SPAIN	1	..	6,000	No	..
FINLAND	..	..	..	..	..
HOLLAND	1	..	60,000	No	..
SWITZERLAND	2	..	18,000	No	..
ITALY	1	..	300,000	No	..
PORTUGAL	..	..	..	..	1
NORWAY	1	..	Very few	No	..
GREECE	..	..	..	..	..
BRITAIN	1	6	6,000,000	Yes	..
FRANCE	5	..	300,000	No	1

### (OCEANIA)

AUSTRALIA	1	..	7,000	Yes	5
NEW ZEALAND	..	..	..	..	..

### (ASIA)

HONG-KONG	..	..	..	..	1 (wired)
THAILAND	..	1	5,000	Yes	..
JAPAN	6	2	230,000	Yes	2
PHILIPPINES	..	1	8,000	Yes	5
FORMOSA	..	..	..	..	..
PAKISTAN	..	..	..	..	..
MALAYA	..	..	..	..	..
INDONESIA	..	..	..	..	..
INDIA	..	..	..	..	1

### (LATIN AMERICA)

CHILE	..	..	..	..	..
ECUADOR	..	..	..	..	..
URUGUAY	..	..	200	..	2
CUBA	..	4	220,000	Yes	1
BRAZIL	..	6	300,000	Yes	4
PANAMA	..	..	2,000	No	..
HONDURAS	1	..	..	..	..
COSTA RICA	..	..	..	..	..
GUATEMALA	1	1	8,000	Yes	..
NICARAGUA	..	1	150	Yes	..
PERU	..	..	..	..	1
TRINIDAD	..	..	..	..	..
ARGENTINA	1	..	70,000	Yes	1
EL SALVADOR	..	1	350	No	..
VENEZUELA	1	3	100,000	Yes	..
MEXICO	..	6	200,000	Yes	..

### (NEAR EAST)

IRAQ	1	..	Few	No	..
EGYPT	..	..	..	..	1
IRAN	..	..	..	..	..
ISRAEL	..	..	..	..	..
SYRIA: LEBANON	..	..	..	..	..

### (AFRICA)

S. AFRICA	..	..	..	..	..
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## Briefs from Lots

Hollywood, Oct. 23. Vincent Price, Cedric Hardwicke, Diana Lynn and Peter Lorre set for top roles in the Cambridge production, "The Story of Man-Kind," for release by Warners. Next indie production by George Stevens will be "The Great Plains." Barbara Lawrence drew a top role in "Pay the Devil" at U. Fat O'Brien in "Kill Me Tomorrow" to be filmed in England. Paramount's "A Handful of Men" will be produced by Hugh Brown. Peter Baldwin, just out of the Navy, returns to the screen in Paramount's "The Tin Star." Beverly Tyler plays femme lead in Bel Air's "Voodoo Island." J. Carroll Naish plays a Frenchman in "Lafayette Escadrille" at Warners. Alfred Newman signed a new term contract as executive musical director at 20th-Fox. Jane Greer joins James Cagney and Dorothy Malone in "The Man of a Thousand Faces" at U. Same studio signed June Allyson for "No Power On Earth." Kendall Scott snagged a player pact at 20th-Fox. Susan Harrison makes her screen bow in Hecht-Lancaster's "The Sweet Smell of Success." U handed Mead Martin a term player ticket. Top femme role in Republic's "Spillers of the Forest" goes to Vera Ralston. Warners' "Mar-

shal of Independence" will be released as "Shoot Out at Medicine Bend."

## U. S. FILM MEN WEIGH FUTURE

While anxiously watched by both the local film industries and the American companies, television abroad has not as yet attained a stature where it has grown into serious competition for the picture biz.

There are exceptions, however. Britain is one, with some 6,000,000 sets and both a commercial and a noncommercial network, and—on the other side of the world—Cuba and Brazil are two others.

But on the whole, even though the number of tv stations is growing steadily, the programming hasn't cut into the theatres' take and there appears to be no immediate expectations that it will do so.

Survey conducted by one of the major orgs among its foreign offices establishes that:

(1.) TV overseas is coming along slowly and, for the most part, is in the hands of the Government.

(2.) The cost of sets is generally too high to allow the medium to become widespread among the masses which, at the moment, still look to pix as their major entertainment.

(3.) Unlike in the U. S., tv generally isn't available as an exploitation medium for films.

In some of the countries, where commercial interests run the video service and rate cards are put out, the advertising charges are too high for the local film interests to utilize the video channels. However, in some places, "free" tieups are possible and are made.

Television is, of course, more advanced in Europe but interest in it is high in Latin America. The only country outside the U. S. where tv has really affected the b.o. is Britain. Attendance there has dropped in recent months, and the oncoming of commercially-sponsored shows is blamed by the trade.

However, both countries bear watching. Australia eventually will have six stations on the air. A good set installed in Melbourne costs as much as \$600, to which must be added the Government's license charge. At the moment, the one station on the air hasn't roused much enthusiasm. The only good program emanating from it is "I Love Lucy." The Olympic Games are to be televised, and this may stimulate interest.

In addition to TCN, which (Continued on page 28)

## Spot-Advertise Theatre Offerings In Old Films Showing on TV?

### Screen Actors Electing

Hollywood, Oct. 23.

Annual membership meeting and election of the Screen Actors Guild will be held Friday night, Nov. 9, at the Academy Theatre. Ballots must be mailed in by Nov. 2.

There are two indie candidates, nominated by petition, this year. They are Jud Conlon for the board on the Class A ballot, and Louis Hart, Class A-J.

Official Guild nominations call for re-election of proxy Walter Pidgeon; first v.p. Leon Ames; second v.p. Dana Andrews. Howard Keel is the guild nominee for third v.p.; Robert Keith, recording secretary; George Chandler, treasurer. SAG nominations for three-year board terms are Jackie Cooper, Wendell Corey, Tony Curtis, Ruth Hussey, John Lund, Donald O'Connor, Verne Smith, Georgia Stark, Craig Stevens, William Walker, Bill Williams. A-J board members, three-year terms, Jack Mower, Eve Novack.

## Poland Buying 10 Yank Films For Dollars

Deal for the purchase of 10 Hollywood films by the Film Polski monopoly in Poland was reported from Warsaw last week by Bernard Kreiser of International Film Associates Corp.

He also cabled news of a tentative 10 pix deal in Roumania.

Poles reportedly agreed to payment in dollars, the deals to be finalized after the pix have been screened and found to conform with their synopsis.

Prior to his Warsaw visit, Kreiser negotiated a tentative arrangement for the sale of 11 features to the Soviets. In return, he agreed to take on two Russian features.

No U. S. pix have been shown in Poland since 1948, when the Motion Picture Export Assn. pulled out.

Film companies collectively would insert commercials for current theatrical offerings at the open ends and in between the presentation of old pictures on television if a proposal advanced by Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, is accepted. Goldenson thinks this would be an ideal way for the picture outfits to ram across to "ideal" audiences the message about new films, processes, color, etc. The AB-PT chief exec presented his proposal to film company presidents in telegrams over the past week.

Except that the approach would be an institutional one, the AB-PT head presented no specific recommendations as to format or length of the commercials. But in any event, the proposal would have the film companies in effect sponsoring the same features which they had sold to tv interests.

Goldenson, who last week took over acting presidency of ABC and is now headquartering at the network, indicated that he'd see to it that the film outfits would be given the most suitable time periods on ABC for the promotion of the new pictures.

Film company prexies referred the proposal to the ad-pub committee of the Motion Picture Assn. of America and the matter will be given further attention in the future.

### 'Oklahoma' in D. C. Nabe

Washington, Oct. 23.

A \$75,000 face-lifting will precede Oct. 31 local preem of "Oklahoma" at the Uptown, class nabe in the Stanley-Warner chain. Major portion of renovation expense will be spent on Todd-AO equipment.

Two previews, one for press and one for the usual capital brass hat audience, will precede official opening of the R & H musical. Film will be road shown on a two-a-day basis, with 3 shows on week-ends and holidays.

Since the Warner, former show case in chain, is now a "Cinerama" house, company has only one main stem first-run, the Metropolitan. The Uptown, located in a secondary business area adjacent to fine residential areas, and convenient to transportation, was selected by Stanley-Warner area manager and E. K. O'Shea, v.p. of the Magna Theatre Co., distributors of film.



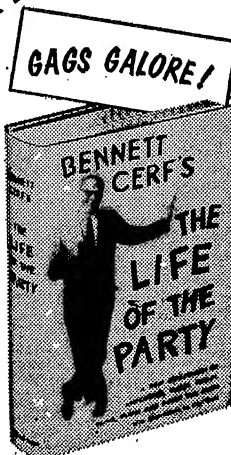
The big, full-bodied novel by **PAUL I. WELLMAN** that lays open a contemporary town's metropolitan morals and provincial prudery... about two women more beautiful than discreet. The author of *The Female*, *The Walls of Jericho*, *The Chain* and *The Iron Mistress*, spins a new tale that women everywhere are enjoying tremendously—but only when they can borrow their husband's copies. **\$3.95.**

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An M-G-M Picture  
and SPECTACULAR STARRING PRESENTATION

## American & European Clubwomen Swap Recipes for 'Good Films'

Ladies used to borrow a cup of sugar over the backyard fence. Now there's a big switch. The National Council of Women, prominent clubwomen organization in the United States, is saying to similar women's organizations in European nations, with Sweden and Italy already heard from, "Let's swap lists of recommend films. Here are ours; please send yours."

Just what the net result of this new hands-across-the-sea gesture may be is anybody's guess. But the American film industry has been quick to see a possible future connection between what the European ladies may "recommend" and (a) what U. S. exhibitors show or (b) what the Catholic Legion of Decency, usually tough on imports, B-rates or C-rates.

In a report last week, Mrs. Clara Edwards, the Council's motion picture chairman, said she was "much encouraged" to have received from Italy and Sweden the first such lists of recommendations. "We have good reason to hope that as we receive such lists from other countries we can induce our distributors to accept some of these pictures and find an outlet for them in our theatres here. The assurance of our support of them is an important factor in accomplishing this," she wrote.

It's pointed out that it is perfectly possible for the foreign groups to recommend pictures that either have been condemned by the Legion in the U. S., or are most apt to draw a "C" rating. At the same time, these films could rate high praise in their own countries and therefore be considered recommendable by the local women's units.

There have been a number of instances in which imports, which carried local Catholic praise, drew Condemned ratings from the Legion in the U. S.

If this situation arises, the Council—conscious of its Catholic membership—may choose to ignore these specific recommendations; or else it could throw its considerable weight behind such films and thus exert indirect pressure on the Legion.

Since the Motion Picture Assn. of America works very closely with the Council—as it does with all women's groups which are members of the Film Estimate Board of National Organizations—comment has been made that it wasn't likely to support pix that, were they submitted, couldn't get a Code seal. This appears to be the yardstick which the Council has adopted.

In her report, Mrs. Edwards advocated the showing abroad of Hollywood films that "admit to others that life in these United States is not all sweetness and light." She said the Council was naturally very much interested in fostering the dissemination overseas of pictures portraying U. S. life accurately, but added "Other nations are aware that we have our problems and we know from their comments that they appreciate the frank portrayal of some of our perplexities in our pictures."

She said the council most deplored the exposition on the screen of violence for its own sake, but noted that, under pressure, that type of action was on the wane.

Among the films recommended by Mrs. Edwards in her letters abroad since last November are "Oklahoma," "The Benny Goodman Story," "Invitation to a Dance," "Moby Dick," "War and Peace," "Friendly Persuasion" and "Lust for Life."

## Walcot Quits Aussie AA

Sydney, Oct. 16.

Tommy Walcot, after three years as Allied Artists Aussie chief, has resigned. Walcot took charge of the AA setup here following a 25 years' executive post with RKO, and established the product here and New Zealand via distribution through United Artists.

William Osborne, AA Far East rep, is presently visiting here and will announce a successor to Walcot prior to returning to N.Y.

## Canadian Honored

Ottawa, Oct. 23.

Gerald Graham, technical operations director for the National Film Board, was elected head of the board of governors of the Society of Motion Picture and Television Engineers for a two-year term preeming Jan. 1, 1957.

John G. Frayne, SMPTE president, said in Los Angeles it is the first time any but a United States citizen had been elected to the board.

## Dallas Clubwomen Rap Zanuck's Proposed Film On Marine Sergeant

Dallas, Oct. 23.

Dallas Federation of Women's Clubs has protested the proposed plan of 20th Century-Fox to film a motion picture based on actions of Sgt. Matthew C. McKeon and the death of the six Marine recruits in a night march into a tidal swamp at Parris Island, N.C.

Separately, members of the Sunshine Club here also passed a resolution opposing this proposed production of Darryl F. Zanuck titled "Parris Island."

The women charged the plan for the film "based on the incident, with the sergeant playing himself in the picture, are morbid, macabre and shocking to the thinking public." The resolution also claims that "such a movie, by making a hero out of a man . . . will be demoralizing and brutalizing, especially to the young and impressionable."

## El Salvador's New Houses

Washington, Oct. 23.

Private ownership and operation of film theatres is getting under way in El Salvador, according to Nathan D. Golden, motion picture division director of the U. S. Department of Commerce.

The 1,000-seat Olimpia in suburban Santa Tecla, has been extensively renovated and is now under private ownership. Formerly it was part of National Theatre Circuit, the Government-owned chain.

Teatros de El Salvador, S. A., new owner of Olimpia, now has three modern picture houses under construction. Stimulus is the 1954 Theatre Development Law. The Olimpia is only the fourth privately owned theatre in the Central American country.

National Theatre Circuit has also recently opened two new film theatres in residential sections of San Salvador.

## Close Students of the U.S. Market

### Some Current Examples of How Foreign Film Officials Seek Answers to the 'Mystery'

After years of hit-and-miss tactics, producers overseas are finally settling down to some detailed studies of the American market.

Latest to arrive on the scene is John Davis, the J. Arthur Rank organization's managing director, accompanied by his co-directors, Kenneth Winckles and Harry Norris. Trio has been exploring the field, huddling with distributors and theatre men in what appears to be the first really determined attempt to etch out a pattern for the proper handling of British pix in the U.S.

Apparently Davis isn't yet ready to undertake any distribution venture, but is actively considering the acquisition of theatres. Those with whom the Rank execs have talked say they're strictly in an exploratory mood, and no more.

Preceding Davis to N. Y. was Horst von Hartlieb of the German Distributors Assn. Hartlieb conducted a large number of "interviews" with execs from all branches of the film biz. "That fellow today is better informed on conditions here than we are," commented one of the indies.

## 'Puma' Short Cops Prize

Washington, Oct. 23.

"Hunting the Puma," a 15-minute, color documentary produced by the U.S. Fish and Wildlife Service, has been awarded the Silver Medal of the 12th International Sports Film Festival held annually at Cortina d'Ampezzo, Italy. Pic shows the hunting of the largest of American cats.

## Long Films

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Commandments" opens, the public will be able to choose between it, "Giant," "War and Peace" and "Around the World in 80 Days."

Champion as to length—and also as to earnings—is still "Gone With the Wind," which ran 220 minutes. However, "Ten Commandments" with 219 minutes is a close second. "Giant" is good for 198 minutes, "War and Peace" runs 208, and "80 Days" clocks in a 175 minutes.

By comparison, here are some comparable running times: "Quo Vadis" 171 minutes, "Best Years of Our Lives" 172, "Mourning Becomes Electra" 170, "Star Is Born" 156, "All Quiet on the Western Front" 140, "The Robe" 135 and "Anthony Adverse" 136.

Of all the current toppers, only "80 Days" is being shown with an intermission.

There's been critical comment re the oversize running time. In its review of "80 Days" last week, the generally uncritical N. Y. Daily News said flatly that the picture was "too long by at least an hour."

It added that Mike Todd, as a former Broadway producer, "should know that a show . . . should not run over the prescribed length of a legitimate show, as present day living is not geared for long sitting sessions."

Bosley Crowther in his Sunday feature in the N. Y. Times, seemed to take the position—at least in discussing "Giant"—that director George Stevens was justified in letting the picture run to extraordinary length. "It is worth every minute of its length," opined Crowther. "Any less of it would only mean less power."

As for the distributors, they don't care for the long running time which, among other things, creates gigantic print costs and makes normal payoff difficult. It's appreciated, however, that producers today are increasingly hesitant to lop from a film footage that might have been shot at great expense.

## Mixing the Symbols

Hollywood, Oct. 23.

Oater tradition is being upset by director Anthony Mann in Perlberg-Seaton's "The Tin Star."

Mann has garbed heroes Henry Fonda and Anthony Perkins in black hats—while heavies Neville Brand and Lee Van Cleef will wear white hats.

## Universal's Money-Making Habit Vs. Industry Blockbuster Theory

### Too Many Too Long

Minneapolis, Oct. 23.

Claiming that most of the recent "over long" super-spectacles costing "astronomical" sums to produce have failed to meet boxoffice expectations, Bennie Berger, North Central Allied president, expresses the hope that the present "rash" of such productions is only temporary.

He says an "occasional" picture like "The Ten Commandments" is "all right," but the comparatively unsatisfactory going of many of the big pictures "should impress upon the producers that they should get down to earth and devote themselves more to films that don't involve such huge gambles and with which exhibitors generally and Hollywood can make money."

Berger in his "statement" cites "Alexander the Great," "The Conquerors," "Helen of Troy," "Moby Dick" and even the current "War and Peace" as examples of the very big pictures that he claims haven't delivered "up to expectations" for their makers or the majority of exhibitors.

## Harold Field Gains Shortened Clearance In Trust Settlement

Minneapolis, Oct. 23.

The independent suburban St. Louis Park theatre's triple damage \$2,250,000 Federal court anti-trust conspiracy suit against the Minnesota Amusement Co. (United Paramount Theatres) and major distributors has been settled out of court.

Under the terms, the St. Louis Park theatre, a Harold Field circuit operation, will gain the earliest 28-day clearance slot and Minnesota's ace local neighborhood house, the Uptown, will drop back to 35 days availability or later, it's disclosed by Charles Winchell and Field. The suit's pre-court settlement apparently involves no cash payment.

Since the filing of the suit two years ago, the Uptown and St. Louis Park have been bidding competitively for pictures in the 28-day slot, with the Uptown considered the earlier run.

It had been alleged in the dismissed suit that the MAC and major distributors had conspired to discriminate in the Uptown's favor and against the St. Louis Park in the matter of clearance, thus causing monetary damage to the latter theatre.

Another independently owned local suburban theatre, the Edina, and the St. Louis Park and other defendants this year also settled a \$1,250,000 similar damage suit out of court. In this instance, too, there were no monetary damages granted, but the Edina, a 35-day slot house, received the same 28-day clearance as the Uptown.

Prior to the Paramount consent decree, the Uptown enjoyed at least one-week clearance advantage over all other Minneapolis neighborhood and suburban independent houses and the Paramount circuit's own outlying theatres.

## SELLING THE SELLERS

### IA Publicists Assn. Hits Gong For L.A. Membership

Hollywood, Oct. 23.

Publicists Assn., Local 818 IATSE, has stepped up its drive for contracts covering the leading independent publicity firms in Hollywood which handle independent productions and personalities. A number of indie praiseries already have signed.

Publicists, who affiliated with the IA a year ago, are seeking to require a collective bargaining agreement from any firm involved in film or telefilm production. Organization also will ask the majors, with whom they have an agreement, to bar any independent praiser who is not affiliated with the Association.

The industry which is turning to blockbuster, long-running pictures is wondering if Universal can continue to compete successfully under current market conditions facing the motion picture industry. U's program of slick, modest budget entries has made the company one of the most successful in the business during the past several years. If U can continue to operate profitably under this formula, it may succeed in revising the industry's thinking to some extent.

U's program, of approximately 30 pictures annually, consists of action, science fiction, horror, and soap opera type romantic films, all high in technical quality but low in budget in comparison to the big picture offerings of rival companies. Two or three pictures annually—such as "The Glenn Miller Story," "Magnificent Obsession" and the upcoming "Written on the Wind"—round out U's schedule and provide the company with its big money makers.

Many of U's films never play New York. If they do, they play for one week at the Palace at a flat rental price. Or like the current Esher Williams starrer, "The Unhatched Moment," open in a key house in Brooklyn, such as the Loew's Metropolitan, and are immediately shunted to the subsequent runs. U also has had considerable success with the so-called cornball pictures, such as the Kettle and "Francis the Mule" series. Although popular in the stix, these films are rarely play key metropolitan cities.

This policy has brought U hefty returns. It represents a marked difference from the era when U attempted to make high-budget intellectual films that almost placed the company in bankruptcy. Whether U can continue its present formula is a matter of speculation. The company has followed the general industry pattern in lesser returns from film rentals, showing \$1,000,000 less during the most recent 39-week statement as compared with a year ago. However, the loss was made up by \$1,000,000 received from the sale of old cliffhangers to television.

That U is aware of the changing conditions of the industry in which the big blockbusters bring in the heaviest coin is indicated by the revelation of executive v.p. Alfred E. Daff that the company will make more "big" pix during 1957 than heretofore.

However, if Universal can continue its present program successfully, it will prove to the industry that "bigness" is not the answer to the industry's ills and that the smalltown and neighborhood subsequent runs are still important for the industry's economy."

## O'Seas TV

Continued from page 27

started on Sept. 16, three more commercial outlets should be on the air before the end of the year, along with the A.B.C. (Government) transmitter.

In Latin America, Brazil has six stations now on the air (same as Mexico) and four more are planned. Sets now total 300,000, but manufacture of receivers in the country has started and is expected to raise the importance of tv to a point where it could very well affect the theatre box.

Germany looms large as a tv nation, with eight stations operating and 500,000 sets. In Italy, there is only a single video web and receivers total 300,000. However, the success of the Italo equivalent of "The \$64,000 Question" has given an indication of what can happen when a show becomes popular. Telecast on Thursday nights, theatres have been empty on those evenings.

It's pointed out that, with the gradual growth of worldwide tv, these stations shape as an increasingly attractive market for both U. S. tv pix and Hollywood theatrical fare. In countries like Britain and Germany, where tv looms large, the local film trade is trying to come to an agreement with the telecasters, limiting the number of feature pix that can be shown on the air.

In the Middle East, only one tv station—in Iraq—is operating, but there are hardly any sets.



# REQUIEM FOR HEAVYWEIGHTS

## 'Variety' & 'Whammy' Awards

VARIETY would perhaps be the last one to let go unnoticed a "whammy" that has been put—unintentionally, of course, and perhaps coincidentally, it should be added—on a pair of top-top broadcasting executives.

This publication's Showmanager's accolade for 1954-55 went to Pat Weaver, who recently checked out of NBC as chairman of the board in a move from the prexyship predating the award.

The 1955-56 Showmanager's palm was conferred last spring on Robert E. Kintner who last week resigned as president of ABC. Anybody wanna win VARIETY's next Showmanager's sweepstakes?

## ABC-TV Loves Detroit, Vice Versa

### Automotive Coin Pours Into Network for Elections, New Models

The Presidential election and the announcement of the 1957 automobile models have dovetailed to help give ABC-TV one of the best "Detroit Weeks" its had in its history. From Nov. 4 through 11, seven auto accounts will be represented on the network.

Buick Motor Division of General Motors has bought the election night coverage (Nov. 6). As for the newest ABC-TV car biz, Oldsmobile Dealers have bought a one-shot special called "1957 Rocket Revue," which the sponsor has bought from 8:30 to 9 Thursday (8) to announce the new car line. These two accounts alone mean quite a bundle. Add to them, the five regular ABC-TV Detroit buyers, who together give the network a total auto business roughly equal to that of both other tv networks: American Motors, a quarter of "Disneyland"; Chevy, "Crossroads"; Dodge, with Lawrence Welk on both Saturday and Monday; Ford, "Ford Theatre"; Plymouth, Ray Anthony.

The "1957 Rocket Revue," hosted by John Daly and singer Bill Hayes, will also include The Chordettes, Bonnie Murray, Leo De Lyon, Archie Bleyer orch and Greta Gray. Lee Cooley will produce.

## Ken Beirn As 'New R&R Prez

F. Kenneth Beirn has been elected president of the Ruthrauff & Ryan agency, succeeding Robert M. Watson, who has stepped up to become vice-chairman of the board. Beirn joined Ruthrauff & Ryan last February, a couple of months after he resigned as president of the now-defunct Biow agency, as v.p. in charge of creative services. His election to the presidency came at a meeting of the board in Chicago last week.

Selection of Beirn is another step in the administrative streamlining of the agency undertaken by Watson in his two years as agency prexy. In the new shuffle, his uncle, Paul Watson, continues as chairman of the board, while Barry Ryan continues as chairman of the executive committee. Under the new setup, the accent is on youth, with all top execs with the exception of Ryan and the elder Watson in their mid-40's.

## LEONARD STERN IN 5-YEAR NBC PACT

Leonard Stern has been signed by NBC-TV to a five-year pact as a producer-director-writer. Stern's first assignment is head writing and directing chores on the Sunday night Steve Allen show, on which he starts work next Tuesday (30), after he checks out of the CBS-TV Phil Silvers scripting menage.

Stern has been with the Silvers writing stable for several months, after establishing himself as a top comedy writer via two seasons with the Jackie Gleason staff. He's also written for pictures, having served a term pact with Universal.

### Couple of 'Pals'

Perhaps for the first time on record, a major Hollywood studio will have the advantage of utilizing a \$300,000 tv spec production as a "trailer" for one of its upcoming theatrical films.

Situation pertains to Columbia Pictures' forthcoming production of the "Pal Joey" remake, which will star Frank Sinatra and Rita Hayworth. Practically day & date with the pic going into production in January, "Producers' Showcase" will do its own 90-minute version of "Joey" as an NBC-TV entry starring Jose Ferrer.

## Jose Ferrer Set For TV 'Pal Joey'; Maybe Tallu, Too

The scheduled "Lysistrata" spec as John Huston's one-shot contribution to the '56-'57 "Producers' Showcase" roster has been called off, chiefly because the film assignments of both Marilyn Monroe (in London) and Huston have been put back, creating a conflict. In its stead, "Showcase" will do a new musical version of "Pal Joey" starring Jose Ferrer. It's set for Jan. 7.

If present negotiations are finalized, Tallulah Bankhead will play opposite Ferrer. In addition to starring in the vehicle, Ferrer will direct.

Ferrer is already taking dancing lessons and is devoting himself exclusively to prepping the presentation. Adaptation is being made by Joe Schrank, who also did the "Cyrano" tv adaptation in which Ferrer starred on NBC-TV last year.

## McCAW'S 650G FOR PURCHASE OF KDAY

Los Angeles, Oct. 23. Papers will be signed this week for the purchase of KDAY, Santa Monica radio station, by J. Elroy McCaw for \$650,000. McCaw now owns radio or tv stations in New York, San Francisco, Denver, Honolulu and Spokane.

KDAY, owned by the Santa Monica Outlook, town's only daily newspaper, last week was given an authorization to boost its power to 50 kilowatts. Station recently bought a site on the Sunset Strip for its new studios which will be moved from Santa Monica.

## Bill Craig to Wm. Morris

William F. Craig has resigned as director of television for all Proctor & Gamble shows to join the William Morris Agency video sector in an executive capacity. He checks in at the Morris office Nov. 15.

Craig has been with P&G for the past 10 years in various posts. He had been supervisor of daytime radio and manager of television, before heading up all P&G tele operations.

## TV 'TOO BIG' FOR A ONE-MAN RULE

By GEORGE ROSEN

Ousting of Robert E. Kintner as prexy of ABC network within a few weeks after the exiting of Sylvester L. (Pat) Weaver as chairman of the board of NBC merely serves to accentuate the fact that the day of the individual practitioner and one-man operator in bigtime broadcasting is irrevocably over. What goes for industry and big business applies just as much to administrative tv today, no matter what the creative overtones or extra-curricular showmanship values that pertain to a medium more attuned to glamor and personality.

The networks today are obliged to operate pretty much as a General Motors, with a proper distribution of exec functions, so vast and complex have they become in their corporate setups. Yet it's no industry secret that, perhaps even to a greater degree than that which characterized the Weaver regime at NBC, Kintner was inclined to play it the "one-man way" at ABC in dominating all areas of operation. That it translated itself into a lot of plus values for the network is beside the point, for the Kintner track record was an enviable one when it came to the flash plays in wrapping up major deals. Ditto for Weaver, whose contribution to the medium on the creative and pattern-making front won't soon be forgotten.

But the Weavers and the Kintners belong to an era that runs counter to the economic mores of big business, which can no longer afford to put major reliance on the one-man operator and which necessitates an "umbrella pattern" of teamwork on the brass level. Just as the post-Weaver regime at NBC is characterized by a seven-man leadership topped by prexy Robert W. Sarnoff, with the whole admistration of the network dictated by daily conferences, so, too, at ABC the ascendancy of the Leonard Goldenson era will be accentuated by a division of responsibilities stemming from key men.

It's a far cry from the days in broadcasting when, even at CBS, it was strictly a "Bill Paley baby," with the Columbia boss man calling all the tunes and the whole (Continued on page 36)

## 'Oz' Is But 'Jubilee' Was

Despite those "peace at any price" overtures initiated between Ford Motor Co. and CBS-TV to keep the "Ford Star Jubilee" spec series alive through the balance of the season, those close to the scene of operation are wagering that it doesn't get beyond the November—the second—presentation. That will be the "Wizard Of Oz" film entry off the M-G-M backlog shelf, which will come off Nov. 3. (Initial entry was "You're the Top," the recap on Cole Porter's career as a tunesmith.)

Beyond "Oz" there's nothing definitely lined up, with CBS and Ford more or less playing it by ear and the sponsor awaiting recommendations from the network. The whole thing's touch & go, even in the face of recent CBS statements that the automotive sponsor and the network have agreed to agree on staying with it. But apparently finding the right properties to install in the Saturday night 90-minute period isn't coming easy and even if they do come along it has to pass muster with the Ford brass, all of which creates deadline problems.

CBS program execs are at work on the projected "Big Record" hour variety show. Don't be surprised, goes the word, if it winds up in the "Jubilee" time as a permanent entry come January.

## AFTRA, Network Negotiations Hit Snag on Staff Announcer Demands

### Verne, Todd & Sharpe

Agent-producer-vidfilm entrepreneur Don Sharpe made Jules Verne and Mike, Todd look like pikers last week. He arrived in N. Y. last Wednesday (17) from the Coast, huddled with client Doug Fairbanks, and planned out to London that night. There he met with Roby Rosenberg to set plans for two of his "Wire Service" films to be shot in Europe on Nov. 19.

Over the weekend, he planned to Paris to meet with clients Charles Boyer and Maurice Chevalier, the latter for an o.o. of NBC's "Maurice Chevalier's Paris" spec. He then returned to N. Y. yesterday (Tues.). Around half the world in six days.

Proverbially, the radio-tv network staff announcers' contract has been the hardest for the American Federation of Television & Radio Artists and employer representatives to negotiate. But the situation has never been considered so dangerous, or complicated.

Briefly, network staff announcers are demanding a salary of \$180 a week under a new contract, plus a guaranteed weekly minimum of \$120 in commercial fees. At the moment, they earn a base salary of \$135 and have never received a guaranteed minimum in commercial fees.

After having had the \$300 a week announcer demand before them for a month, the networks have informed the union they absolutely refuse to pay it. Two sides crossed swords repeatedly on the issue during last week's negotiations, it was learned.

With neither side relenting, it has become the most important issue involved in the negotiations, which also cover freelance performer contracts in the transcription, network radio and network television fields. Demands of the staff announcers at networks have overshadowed the recently freelance demands for raises in network radio.

But the conflict is not a clear-cut one between employee and employer. The staff announcer negotiations theoretically cover employees at NBC radio and tv, CBS radio and tv, ABC radio and tv and Mutual Broadcasting System, which is strictly radio. But CBS staffers have set themselves apart from the other web announcers by declining the raise in base pay and the \$120 commercial guarantee. The network's announcers would rather be included in CBS' executive pension plan, in addition to being allowed to continue under AFTRA's Pension & Welfare Plan.

But the intra-AFTRA conflict doesn't stop at pitting CBS announcers against NBC, ABC and Mutual announcers. The new announcers demands are seen by some AFTRA freelance members as the (Continued on page 52)

## Borge's Another Spec, Another 100G

Victor Borge is set for another one-man hour spec on CBS-TV, the next one coming up on Tuesday, Dec. 11. He goes into the 9 to 10 period for Shulton, with the Herb Shriner and Red Skelton shows being preempted for the occasion.

Borge's initial CBS spec a few months back (also for Shulton) won nationwide critical plaudits and his subsequent BBC-TV hour show in London was greeted equally as enthusiastically.

On behalf of its men's toiletries, Shulton is shooting the works on CBS with December one-shot programming as a pre-holiday merchandising buildup, taking over two of the "December Bride" slots and packing three of the "See It Now" segments.

Borge got \$100,000 for his last tv spec and he's in for the same amount for the Dec. show. As with the previous appearance, he'll use a full orchestra.

## GRACIE'S 'MEDALS' FOR BOTH SIDES OF POND

London, Oct. 23. Gracie Fields makes her first appearance in a British teleplay on Sunday, Nov. 4. The play, "The Old Lady Shows Her Medals," will be networked from ABC-TV's Manchester studios.

After Miss Fields takes part in Rochdale, her home town's centenary celebrations, she will leave for New York to do the play for tv there.

## Adv.-Promotion Berth Resolves Pinkham's Status

Dick Pinkham's status as an NBC veepee, in a state of flux since the recent reorganization and exit of board chairman Pat Weaver, has finally resolved. Pinkham becomes veepee in charge of advertising and promotion, reporting to vice-president Ken Bilby. Bilby up till now had assumed responsibility for public relations-advertising-promotion, with the Pinkham appointment now leaving his free to explore more fully the public relations area. Along with Pinkham, Syd Eiges as v.p. in charge of publicity, also reports to Bilby.

For some time there had been speculation as to whether Pinkham, previously veepee in charge of network programming, would move into the California National subsidiary operation as successor to Alan Livingston, who has shifted over as successor to Fred Wile Jr. in charge of West Coast programming for the tv network. However, Bob Levitt assumes No. 1 Cal Nat status, but retains his v.p.-general manager title. No president will be appointed to replace Livingston.

Before moving over to NBC, Pinkham served as circulation director for the New York Herald Tribune and as a board member. He also did circulation duty for Time mag.

## PAL'S PIC VERSION OF WASSERMAN'S 'FOG'

"The Fog," controversial tv script by Dale Wasserman, has been purchased for screen production by George Pal's Galaxy Productions. Yarn, which deals with the effects of smog on a small town, was performed only four weeks ago on "Climax" on CBS-TV after first having been shuffled around the CBS group of dramatic shows because of its hot-to-handle nature.

Script had originally been set for "Studio One," but sponsor Westinghouse objected because the script intimated that industrial plants create smog. It was then transferred to "Playhouse 90," but rejected for the same reason. Finally, "Climax" did it, but changed the play to relieve technology of the blame for the devastation. Wasserman objected strenuously to the changes, then disassociated himself from the production.

Pal, ex-Paramount producer, will film the story on location in the three areas where smog has had fatal effects, Donora, Pa., the Meuse Valley in Belgium and in London. Deal was set for Wasserman, who will also do the screen treatment, by attorney Martin Leonard.

# Flock of CBS Radio Entries Axed In Wholesale Program Shuffle

CBS Radio this week completed a drastic reshuffle of its nighttime and Sunday schedule which sees the expansion of Robert Q. Lewis to a full hour weeknights, the dropping of the 8:30-9 p.m. weeknight "cliffhanger" quarter-hour strips and the cancellation of "On a Sunday Afternoon."

Temporarily shelved or dropped, under the new lineup, are "Sunday Afternoon," "21st Precinct," "My Son Jeep," "O'Hara" and "Ft. Laramie." New to the schedule will be a half-hour of music weeknights at 9:30, with two nights comprising remotes from St. Louis and KMOX, one night from WBBM in Chicago and the other two comprising N.Y. originations with vocalist Stu Foster as emcee and the Alfredo Antonini house orch.

New nighttime lineup—changed via the feeling that Lewis has the best chance of pulling in sponsor coin—now reads as follows:

"Amos 'n' Andy" at 7, followed by Bing Crosby and Edward R. Murrow in the 7:30-8 spot; Lewis at 8-9, with the mystery-drama shows formerly in that spot either shelved or moved to Sundays; public service strip, formerly at 9:30-10, moved down to 9 and comprising "Washington Clockroom" Mondays, Tuesdays not set, "Washington and the World" Wednesdays, "Leading Question" Thursdays and "So They Say" Fridays. Formerly in the 9:30 spot were the quarter-hour "My Son, Jeep" strip and "You're Truly, Johnny Dollar," with "Jeep" shelved and "Dollar" reconverted into a Sunday half-hour.

Sunday lineup is unchanged till 4 p.m., where "Sunday Afternoon" is dropped and in its place are dubbed "Radio Workshop" at 4 and a revamped "Suspense," with Bill Robson as producer, at 4:30. From 4:30 to 7 is a mystery-adventure block, with CBS hoping to grab off the audience held till now by Mutual, which recently shifted its Sunday adventure shows into weeknights. At 5 the web will continue its "Indictment" series, followed at 5:30 by the reconverted "Dollar." At 6, it's "FBI in Peace & War," followed by "Gunsmoke." Jack

(Continued on page 50)

## Sales Up But RCA Earnings Decline

Despite a 10% jump in sales to a record \$812,524,000 during the first nine months of 1956, Radio Corp. of America suffered a decline of earnings of 10% for the same period. Net after taxes for the nine months totaled \$27,993,000, compared with \$30,995,000 for the first nine months of last year.

Third quarter also constituted a record sales period, with sales totaling \$286,056, an increase of 13% over the third quarter last year. But third quarter earnings dropped by 12% to \$7,856,000. Earnings per share for the quarter were 50c compared with 58c for the third quarter of 1955; for the nine months, per share earnings were \$1.82, compared with \$2.07 for the first nine months in 1955.

## Charles Marquis Warren To Produce-Direct 1st 'Playhouse 90' Film

Hollywood, Oct. 23. CBS-TV has signed Charles Marquis Warren to produce and direct "Without Incident," first "Playhouse 90" vidfilm to be shot by the net. Screen Gems is lending eight of the 90-min. telefilms for the web. Richard Egan is being sought by Warren for the lead in his vidfilm. Warren has set David Victor and Herbert Little Jr. to adapt teleplay from his original story. Trio collaborated on screenplay of Sol Baer Fielding's "Trooper Hook." Joel McCrea-Barbara S'anyock starler for UA, which Warren also directed.

Vidfilm rolls Nov. 5 at Kanab, Utah, all of it to be shot there. Story has a locale of Arizona in 1868, and is based on actual incident from War Department files dealing with the Fifth Cavalry.

### COM'L 'POLICEMAN'

Fuchs Sets Up Monitoring Service As Protection to Advertisers

Sponsors now have their own "policeman" to alert them to inaccuracies or irregularities on their commercial messages, with Harry Fuchs, formerly with the Skouras Theatres and other industry organizations, setting up a "Radio and TV Monitors" personalized service. Reports result either in make-good time or substantial refund to the client.

Fuchs has had several years experience in this work and has been identified with the entertainment industry for more than 25 years.

## NBC's \$132,620 Sale Of 47 AM Capsules On Olympic Games

NBC Radio has drawn first blood in all media for sponsored coverage of the Olympic Games. Network signed North American Phillips Co. (Norelco) for a 17-day sponsorship span involving a total of 47 on-the-spot Melbourne-originating five-minute capsule shows.

Entire deal, which starts Nov. 22 and winds on Dec. 8, will run to a \$132,620 net time & program bill for Norelco. Doing the reporting, comprising running commentary of the games plus interviews and color, will be NBC newscaster Bill Henry, who's also official historian for the Olympics; New York Herald Tribune sportswriter Jesse Abramson; WRC, Washington sportscaster Jim Simpson; Coast track & field reporter Braven Dyer and assistant NBC sports director Lindsey Nelson.

All 47 capsules will be short-waved, with a schedule breakdown involving the use of four five-minute spots a night running from 5:55 to 10 on weeknights, three five-minute spots on "Monitor" Saturdays and one on Sunday. Deal was set via C. J. LaRoche agency, which also reps Norelco in its NBC-TV "Project 20" buy.

Deal is the first for Olympic coverage on either radio or tv. In fact, there's not likely to be any on tele at all, since coverage will at best be sketchy due to restrictions on American newfilm coverage imposed by the Olympic Committee.

### Longrange Summer Sub

The summer is hardly over, so this will give the trade longrange notice as to the first bona fide revelation of a summer pinch-hitting stanza for the next hot weather tv season. It's "Those Whiting Girls" (Margaret & Barbara) in return duty for the CBS-TV "I Love Lucy."

Same sponsors as for "Lucy"—Procter & Gamble and General Foods; and same agency, Young & Rubicam.



SAMMY KAYE

Columbia Records—current release, "The Rich People of Brooklyn" Present Album Releases "WHAT MAKES SAMMY SWING" "MY FAIR LADY (FOR DANCING)" Personal appearance tour Oct. 25, Montevideo, Minn.; 26, Lincoln, Neb.; 27, Kansas City, Kan.; 28, Dallas, Texas; 29, Enid, Okla.; home; 30, Liberal, Kan.; 31, Limon, Col.

## Hecht, Faulkner, Costain, Marquand as Scripters On '10 Commandments'

Hollywood, Oct. 23. NBC-TV producer Jess Oppenheimer is currently prepping his modern treatment of the 10 Commandments, to be filmed by his Burlingame Productions in color, sometime after Jan. 1. Assigned to scripting the hour-long segments are Ben Hecht, John P. Marquand, Thomas Costain and William Faulkner.

Hecht will write a teleplay on the text, "Thou Shalt Not Take the Name of the Lord in Vain"; Marquand, "Thou Shalt Not Make unto Thee Any Graven Image"; Costain, "Thou Shalt Not Bear False Witness Against Thy Neighbor"; and Faulkner will choose his text after the first of the year, when he has completed his current literary work.

Oppenheimer intends to overture C. B. DeMille, producer-director of Paramount's "10 Commandments," to host the NBC-TV series, presently slated for '57 season airing. The television will in no way conflict with the DeMille pic, Oppenheimer contends, being a modern concept to point up the truth of the biblical injunctions.

## WGN Riding Mutual On Election Spread

Chicago, Oct. 23. Although no longer a Mutual affiliate, WGN is a still maintaining friendly relations with the network. Chicago Tribune station has agreed to carry MBS' election night coverage Nov. 6 to be sponsored by Kohler Manufacturing which also bankrolled web's convention package.

WGN was invited in when WLS, now serving as the Windy City outlet for both Mutual and ABC, was committed to air the latter

## TV-Radio Production Centres

### IN NEW YORK CITY . . .

Joe DeSantis, who has a featured role in RKO's forthcoming "The Lady and the Prowler," will appear tonight (24) on the "U.S. Steel Hour" . . . Lee Francis, ABC Film Syndication ad-promotion manager, is on a promotion trip for "Code 3," visiting Birmingham, Dallas and Detroit . . . Richard Boone, star of "Medic," again has teamed up with 14-year-old Carole Wells, this time in a motion picture production, titled "Lizzie." The teenager had appeared with Boone on one of the "Medic" episodes . . . Jack House has joined Screen Gems as national account exec. House formerly was head of station relations and tv account supervisor for the William Esky agency . . . Sterling Television has taken new N.Y. quarters for several divisions of the company, to house the shipping, receiving and accounting departments. Sales and exec offices will remain at present site . . . Christine Norden, British movie star, made her American tv debut last night (23) playing the part of a Polish girl on the "Kaiser-Aluminum Hour" . . . Charly Holmes, of MBS, is emceeing new Mutual recorded music show running from 2:30 to 4:55 p.m. weekdays. Show, titled "Lots of Music," is being produced and written by Jim Morehead . . . Harry Noble, songwriter and vaudevillean, has a new MBS show, slotted daily weekdays from 2:05 to 2:30 p.m. One of the deejay show's features will be Noble writing musical phrases for lyrics sent in by listeners . . . Barbara Savini, Steve Allen's "gal Sunday," to wed NBC lighting director Mary Gelman Nov. 3 at the Hotel Plaza . . . Ray Wilson, who conducts "On the Town" over WNNJ, shifted to a new time slot to 11 p.m. for 15 minutes. He recently resigned as amusement columnist for N.Y. Enquirer.

Jerry Landay, exec producer of WRCA-WRCA-TV's "Tex & Jinx" shows, named producer of program syndication for Tex & Jinx, with associate producer Hank Wexler upped to exec producer . . . Doug Fairbanks is guest panelist on "What's My Line" Sunday (28) . . . Allan B. Conal promoted from senior studio supervisor to supervisor of facility staging at WRCA-TV . . . CBS Radio's "World News Roundup" taking to the road, with Dallas Townsend covering the east, sampling political opinion and the show getting a Washington origination Oct. 26 and 27 . . . Jane Herbert is a new staffer in WRCA's advertising, promotion and merchandising department . . . Piel Bros. renewed its three-week sponsorship of Ron Cochran's "The Late News" on WCBS-TV for another year starting Oct. 31 . . . Howard Bayha, associate producer of WRCA's "Pulse," vacations this week . . . CBS Radio's "Ma Perkins" does its 6,000th broadcast on Oct. 26 . . . Gerald Price, featuring in "Fanny" on Broadway, set for Sunday's (28) "General Electric Theatre" . . . William C. Christy named senior copy contact exec and member of the plans board of Product Services agency; he's ex-Maxon . . . Howard Wegbreit named manager of the WCBS-TV film service department under film department manager Bill Lacey, replacing Peter Haas, who's moved to CBS-TV network film services . . . Richard M. Dunn, formerly with Blow and Roy Windsor Productions, joined the Compton agency's radio-tv program department as an exec producer . . . Hal March will make two appearances for his "\$64,000 Question" sponsor, Revlon, appearing in Philadelphia today (Wed) and in Atlanta on Nov. 1 . . . William Bush Baer, dean of N.Y.U.'s College of Arts & Science, signed by WCBS-TV pubaffairs chief Clancy Worden for another year (his fifth) of "Our Goodly Heritage" . . . WRCA's Johnny Andrews entertained at the Hebrew Home for the Aged & Infirm last week . . . Nicholas E. Baehr and James Lee sold an original to Jackie Gleason for use on his "Honeymooners" segment of the new Saturday night show . . . Ann Keeley, producer of "Fourth R" on WRCA-TV, spoke on tv techniques to the Protestant Council of New York. Same station's Dick Heffner, producer-moderator of "The Open Mind," celebrating the fourth printing of his "Documentary History of the United States," a Mentor Book . . . Joe Castro, whose trio is playing at the Hickory House, N.Y., gets a 10-minute Saturday night spot on "Monitor," with music and interviews . . . Herman Hickman, WCBS and CBS-TV sportscaster, gets the "Person to Person" treatment Friday (26) in his New Haven home . . . WCBS' Bob Haymes leaving for the Virgin Islands, Nov. 7 for three weeks of tape-recording and interviewing; due back Nov. 30 . . . Raymond E. Nelson, v.p.-general manager of the NTA Film Network, is guest speaker tomorrow (Thurs.) at the Metropolitan Advertising Men's Club meeting . . . WCBS' John Henry Faulk named guest of honor at the Friday Mountain Ranch Party in Austin, Tex., a gathering of Texas authors, editors and publishers, on Saturday (27) . . . Grace Lyons celebrating the fifth annl of her talent agency this week; last year, she placed announcers, narrators, directors, choreographers, scenic designers and actors and actresses for commercials with 47 ad agencies and 21 film producers . . . NBC legal staffers Howard Monderer and Harry Olsen guest-lectured in WRCA's Al Perlmutter's N.Y.U. class on broadcasting . . . Tonight's (Wed.) "Kraft Theatre" features a new original by Frank D. Gilroy, "Ten Grapefruits to Lisbon" . . . After an absence of two years from the networks, the Shep Fields band guests for two weeks on "NBC Bandstand" starting Monday (29) . . . Mel Gold took over an entire floor in the Capitol Theatre Building for his expanding Mel Gold Productions . . . Dr. Frank Stanton, CBS prez, elected to the board of the Rand Corp., non-profit organization devoted to secret research in the fields of science and national security. Another new board member is Prof. Ernest C. Lawrence, U. of California radiation laboratory director, Nobel Prize winner and inventor of Chromatic TV's Lawrence color tube . . . Joe Field, former publicity chief for the Compton agency, joined the Ruder & Finn public outfit as director of the Ruder & Finn Field Network Inc., comprising subpublications and marketing reps in 1940 markets throughout the country.

George Kellerman, who's been handling publicity-exploitation chores on CBS-TV's "Campaign Cavalcade," switches over to publicity liaison for the CBS public affairs department, replacing George Case . . . Mary Lou Forster into NBC Radio's "Five Star Matinee" (tomorrow Thurs.) . . . NBC staffer Sonya Gloria Goldman engaged to marry Bernard Allen Friedman, trial attorney with the Justice Dept. in N.Y. . . . Vidmar Productions producer-director Jerry Cates, engaged to marry Judith Stein, non-pro.

Ed Cooperstein, WATV director, became a father the second time—son Matthew, born Sunday (21) in East Orange, N. J. . . . Bonnie Lake, Decca artist, did the Success Wax telefilm commercials, produced by Guild Films commercial division . . . Alan Jay, WNYC announcer, who already cut one satirical record for the Melba label, doing two more (all parts on both), "The Menace," "What's Your Job?" . . . Hal Hudson is permanent producer of "Dick Powell's Zane Grey Theatre" not Felix Feist as erratum in VARIETY's Oct. 10 review of the kickoff show on CBS-TV.

### IN HOLLYWOOD . . .

Fred Wile, ex-NBC veep on the Coast, thought that when he stopped off in Greenland en route to a junket through Europe that he had left television far behind. No sooner off the plane, he heard familiar sounds—the audio track of a telepic made in Hollywood and beamed by the Air Force for its personnel . . . Kingman Moore joined up with the Ted Bates agency as supervisor of its Coast originations . . . Mickey Gillette, ABC music contractor, holding his own after brain surgery. Also in sick bay, Mrs. Mann Holmer (Alberta Nichols), who is recuperating at home after a long hospital siege . . . Roy Rogers will come off his African safari Nov. 24 to tell about it on the Perry Como show. Cowboy star took along a studio cameraman and may edit the footage

(Continued on page 36)

## TV & Beer Won't Get You a Degree

Atlanta, Oct. 23. Any idea video viewers have had that they are going to be able to sit around sipping beer and watching tv and gain a college degree at the same time was dispelled by Frank E. Schooley, president of the National Association of Educational Broadcasters, who presided here last week at the convention of the group he heads.

"Although educational broadcasting and telecasting can go a long way toward helping a student get his degree, there still must be the active classroom participation between student and teacher," Schooley said.

Schooley is director of broadcasting at the U. of Illinois. The 32nd convention of the NAEB was attended by 250 educational broadcasters from all sections of the country.

Richard B. Hull, director of radio and tv at Ohio State U., listed some of the problems educational broadcasters must face. He said "educational broadcasting has not been a profession. It has been a devoted and confused pursuit by many people with many motives and many methods and sometimes no method at all."

Reporting on a year-long Ford Foundation-financed tour of the country's educational tv facilities, Hull said that a lack of funds and of teachers with technical experience are major handicaps. Hull inferred that some college and universities who reject the theory of educational tv are "living in an ivory tower not wired for sight or sound." He also pointed out that educational tv might well be the answer to the shortage of school teachers.

"With tv one teacher can teach thousands of students," Hull said. Convention sessions were held at Atlanta Biltmore Hotel and a highlight of its parley was a special program for the educators at Lockheed Aircraft Corp., near Marietta.

# SHELLY'S COIN PURE POETRY

## Why Was 'Loyalties' Killed?

"Kaiser Aluminum Hour" has killed a projected telecast of "Loyalties," the John Galsworthy play dealing with the sensitive area of Jews in English society, despite an endorsement of the projected telecast by the American Jewish Committee and an okay by NBC-TV.

Just whose decision it was to kill the play (which had not been scheduled yet) is a mystery, and practically everyone concerned is either ducking questions or giving conflicting stories. It was either Kaiser itself or Unit Four Productions, the Tony Miner-Fielder Cooke-Franklin Schaffner-George Roy Hill combine which produces the dramas. A Young & Rubicam spokesman said it was a decision of Unit Four, on the basis that the play had been done on "Kraft Theatre" in December of 1951 and that the show's competitive situation vis-a-vis "\$64,000 Question" doesn't warrant the use of old properties.

But this same spokesman and NBC sources indicated that the "routine" turnaround of the property took place at the end of the summer, while actually it was learned that the outline was submitted to the AJC only last week. AJC approved it, on the basis that it did not involve stereotypes and is actually helpful.

Miner, who heads up Unit Four, refused to comment on the situation, referring all inquiries to NBC's press department. The network stated that it had approved the project with some revisions and that it had discussed it in general terms with the AJC. The Y&R spokesman also stated that it had been approved by Kaiser, along with several outlines that had subsequently been dropped for routine reasons. He said only one out of every four scripts receiving approval are actually done.

## Quietus Sets In at ABC But Proxy Battle Looms at Stockholder Meet

Whether it's the lull before or after the storm, a quietus has set in at ABC. Following the unseating of Bob Kintner last week as the network's president and the temporary takeover of American Broadcasting-Paramount Theatres prez Leonard Goldenson, virtually all was quiet at the web.

But while the big noise is over, some Wall St. sources insist the battle is yet to come, in the form of a proxy fight at next spring's stockholders' meeting. They point out that as a forerunner to the Kintner ousting, a few months earlier the AB-PT board of directors clipped the wings of the company's single largest stockholder and Kintner's key backer, Edward J. Noble.

Originally, when the ABC-United Paramount merger took place, the Paramount faction was unwilling to name a board chairman, since the post would have gone to Noble, and in its stead a finance committee was created with Noble as chairman. Couple of months back, the AB-PT board abolished the finance committee and created in its place an executive committee, of which Goldenson was named chairman. Question now is whether Noble and his group of stockholders will take this and the Kintner hassle without a fight. Since Noble is said to own approximately 8% of the stock and presumably can muster more, Wall Streeters are expecting some kind of fight.

**Six-Month Breather**  
Meanwhile, however, Goldenson & Co. will have at least a six-month breathing spell with which to implement their policy of consolidation and expansion of the ABC organization. First step in this process is a down-the-middle split be-

(Continued on page 52)

## Cash Into Treyz's Top Slot at TvB

New boss of Television Advertising Bureau is Norman (Pete) Cash, who replaces Oliver Treyz as president of the promotion outfit. Cash moves up from No. 2 slot as veep in charge of TvB station relations and overall sales to close up the top vacancy made when Oliver Treyz last week became director of ABC-TV.

Gene Accas continues as veep and director of operations, through which he is charged with command of promotion and research activities. William Colvin becomes director of station relations, taking over half of Cash's old job. Cash will continue to oversee sales for the time being. Accas will be the only striver.

Treyz said that he will leave the.

(Continued on page 52)

## 'DREAM DEAL' FOR REYNOLDS

Sheldon (Shelly) Reynolds did a Paris-to-N. Y.-and-back-again quickie last week accompanied by Milton Berle, latter also returning to Europe with him to o.o. the final pilot rushes on the new Berle comedy-adventure series designed as a major NBC-TV half-hour film entry next season (in which Berle plays a Broadway columnist on a Continental prowling for material).

Before hopping back to Paris, Reynolds had tucked away a seven-year deal with the network which makes him, at 32, a millionaire even before the first reel of Europe-made footage is unwound. It was the fait accompli as a dividend-for-the-future for the guy who actually pioneered the trend toward shooting the adventure stuff with McCoy European background ("Foreign Intrigue") with a resurgent tv equivalent of the No. 1 Dun & Bradstreet rating in the entire European-to-U.S. telefilm sweepstakes.

Reynolds' deal with the network gives him a \$1,000,000 guarantee which, of course, enjoys the seven-year contractual spread. But more to the point are the ramifications of the "dream deal" under which Reynolds, as the key man in the establishment of a master plan for tv production abroad, will reap a 50% harvest on the profits of all the shows he creates and which NBC sells, giving him a potential \$5,000,000 participation on future product over and above the \$1,000,000 cash guaranteed. Considering that it's network coin that is underwriting all the projects, Reynolds has parlayed himself into one of the hottest deals of this or any tv year.

The producer-director-writer (and now administrative and programming chieftain of NBC-Europe) already has three ambitious projects set to roll soon, over and above the Berle package which he and the comedian own jointly. (Pilot on the Berle show, which already looms as next season's major entry on the web with agency-sponsor interest high, was written by Reynolds, Ray Allen and Harvey Bullock, latter two scripters on the Walter Winchell tv show). The upcoming threesome includes two adventure series, one modern and the other a "costumer," with the third a situation comedy series. Latter will be written by Harry Kurnitz, who will shuttle between this country and Europe. Films on the three series will be shot in Paris, London and Stockholm (it was in Stockholm where Reynolds inception his "Foreign Intrigue" series).

Reynolds' deal with NBC gives the network exclusivity on his services, although the European project ties in with California National, the network's subsidiary which encompasses both tv and

(Continued on page 52)

## Call Off New Format, So 'Stanley' Remains For Better Or Worse

The anticipated "new format" for Buddy Hackett, which called for the dropping of the "Stanley" situation comedy series and installing a variety show with Hackett as the star, has failed to come off. New "premiere" was scheduled for this past Monday (22), on the basis of statements by NBC and the North agency, repping the client, Toni, but instead "Stanley" was back at his hotel newsstand, same situations 'n' all.

Max Liebman, who owns the package, along with NBC and sponsor reps huddled last week on scrapping the situation comedy and converting it into the "Buddy Hackett Show," but they couldn't arrive at any definite pattern or inkling of supplementary talent. So "Stanley" stays put, for better or for worse, with the additional scripting talent of Bill Manhoff, called into emergency service from the Coast.

## Halpern's 'Pay Up' Demand Almost Puts Kibosh on Dems' Tele-Rally; Sheraton Closed-TV to the Rescue

### Tint Tape Test

First on-the-air demonstration of RCA's color video tape was staged last night (Tues.) on the NBC-TV Jonathan Winters show. Winters intoned the two and one-half minute taped segment as a "progress demonstration," pointing up its use for television and promising viewers it would soon be available for home use. Segment, prerecorded Monday (22), featured Dorothy Collins in a musical number.

Not only was it the first on-the-air use of the tape, which was tabbed as still in the experimental stage, but it was the first public demonstration. RCA staged a press showing of the tape a year ago, but never demonstrated it to the public at large.

## Not Even Canadian Mounted Can Solve Godfrey's Troubles

Toronto, Oct. 23.

Close on the heels of Musicians' Union trouble here, Arthur Godfrey was notified yesterday (Mon.) by the Canadian Broadcasting Corp. that it cannot provide a technical staff and mobile units for Godfrey's guest appearances at the Royal Winter Fair here with a cast of 40 or for the 12,000-seater Coliseum Show Nov. 9 to 17 at the Canadian National Exhibition.

CBC claims all their equipment and technicians will be tied up that week on an hour-long spectacular to be staged by Chrysler at Loew's Uptown Theatre here. While Godfrey will ride his Arabian horses as a feature attraction, with the musical ride of the Royal Canadian Mounted Police, he will now be forced to fly to New York for his Monday and Wednesday night programs (Nov. 12 and 14).

He has also been forced to cancel his Monday through Friday morning programs from Toronto, those using Canadian talent, and will do these from New York, using his regular cast. Godfrey will fly from New York daily for his Toronto performances at the Royal Winter Fair but will pass up his Monday and Wednesday programs from here, using Canadian talent, and will do the shows out of New York. Columbia Broadcasting officials, hurriedly communicated with, claim that bringing necessary equipment across the border to the Royal Winter Fair here, would be too costly at customs, plus running into Canadian union troubles.

On general public resentment (Continued on page 50)

## 'ELOISE' NOD GOES TO FRANKENHEIMER

Hollywood, Oct. 23.

Directorial assignment for "Eloise," Thanksgiving day CBS-TV "Playhouse 90" presentation, has been handed to John Frankenheimer by producer Martin Manulic. Frankenheimer has also been set for "Playhouse's" Christmas show, "The Family Nobody Wanted," which deals with multi-racial adoptive family of Rev. Dawes of Redwood City, Calif.

Frankenheimer is currently researching "Eloise" at Gotham's Hotel Plaza, site of the Kay Thompson book which Leonard Spigelgass adapted. Louis Jourdan, Mildred Natwick and authoress Miss Thompson have been cast in the teleplay, so far.

George Bruce has been assigned scripting chores on "Family."

Sheraton Closed-Circuit Television Corp., a subsidiary of the Sheraton Hotel Chain, came to the rescue of the Democratic National Committee when it agreed to handle the nation-wide closed-circuit tv dinner Saturday (20) after Nate Halpern's Theatre Network Television, originally signed to produce the telecast, withdrew almost at last minute when the Democrats were unable to pay for the facilities in advance of the fund-raising tele-rally. The sum involved is said to have exceeded \$150,000.

According to Timothy A. Lynch, tv coordinator for the DNC, Halpern had been assured by financial chairman Roger L. Stevens and DNC treasurer Matthew McCloskey that the Democrats have never failed to meet their obligation and that TNT would be paid shortly after the event. Halpern, however, Lynch said, gave the Committee an ultimatum to pay the full amount in advance by Thursday (18) noon "or else." When the Dems failed to meet Halpern's demands, he immediately halted all preparations for the telecast and withdrew his equipment from the dinner sites.

**Halpern Cites Policy**  
According to Halpern, he was merely following the policy that has been the practice of the broadcasting industry for more than two decades—payment in advance for political uses. He stressed that this policy was also followed by newspapers. He pointed out that the stipulation for advance financial payment was part of the contract not only with the DNC but with all other political parties who have employed TNT services. He said he delayed the cancellation of several occasions to give the Democrats time to meet the financial arrangements. "NBC, CBS and the New York Times do not extend credit to political parties," Halpern stated.

Lynch said that DNC, finding itself in a "very embarrassing" situation, first considered calling the whole thing off or attempting to clear time for a regular telecast. At the last moment, it was decided to call in the Sheraton firm.

William Rosensohn, head of (Continued on page 47)

## Alcoa-Goodyear Ups Barry Status

Philip Barry Jr. has moved into the producer slot on the NBC-TV Alcoa-Goodyear Playhouse which was vacated some weeks back by Herb Brodtkin. Barry, who had produced the summer series, spent last season as associate producer on the Sunday night dramatics.

Interesting footnote is that Barry is currently adapting "Hotel Universe" for Alcoa-Goodyear production. Play was written for Broadway by his late father.

Meanwhile Herb Hirschman, last season's story supervisor and director of 10 of the shows, assumes status of associate producer on the series. Both deals were negotiated via Ashley-Steiner office, which, incidentally, has set a multiplicity of deals for its stable of clients on major tv entries, as witness:

Loring D. Mandel completing two CBS assignments, "Getting and Spending," a special project dealing with economic life in America, and "The Fabulous Pod" for "Studio One." (Loring did last week's "Open Door" for same series). "Studio One" has also assigned Bill Durkee to adapt "The Vagabond" by Colette and Bill Altman for "Forbidden Search." It has also purchased "Blanket of Lilies," an original by Tony Spinner.

Spinner, who is story editor for (Continued on page 50)



# It Now Looks Like Britain's Com'l TV Heading for Fast Profit Payoff

By HAROLD MYERS

London, Oct. 23.

Britain's commercial tv rate of progress has accelerated so rapidly in the past weeks that the red bookkeeping for day-to-day trading should very soon be a thing of the past. It may, however, take considerably longer before the various programmers operating in London, the Midlands and the North, are able to amortize their very substantial investments for equipment, etc.

From a financial standpoint they've already overcome the first hurdle of the ratings. Commercial programmers, in the main, have outstripped the rival BBC by a 4-1 majority. And that, in turn, has given renewed confidence to advertisers, who, only a year ago, were regarding the new medium with some caution. Advance time bookings for the fall season throughout the network are sufficient to justify a new confidence.

In London, Associated Television, who have weekend time in the metropolis and who operate the Midlands station on weekdays, reckon they'll be operating on a favorable trading balance before this month is out. They've reached that situation in a year and a month from the time the London station first went on the air; their Midlands operation has only been functioning from last February.

Associated-Rediffusion, who program the London station on weekdays, started off with the biggest burden, but they, too, are slowly emerging out of the red. They're optimistic that in their current financial year they will show a trading profit for most months, although it's unlikely they'll be in the black on the whole year's operation. A year hence, however, they're confident they will be running at a substantial trading profit.

Sir Philip Warter, head of ABC-TV, who are responsible for weekend programming in the Midlands and the North of England, is probably the most bullish of all the programmers. He told this reporter that he estimates that within the year their operation will be paying off at a profit rate of around \$2,800,000 annually. Their networking operation will be extending next month, when the latest commercial transmitter goes on the air to feed the Yorkshire area. By then they'll be catering for an audience potential of around 13,000,000, slightly larger than the London area populous.

Granada-TV, who began to function in the Northern area last May, and whose activities also expand to Yorkshire next month, had the advantage of a late start, which gave them substantially more time in planning and preparation. That advantage will, undoubtedly, be reflected in their returns and should help them in achieving a quicker trading result.

The most encouraging feature of (Continued on page 52)

## Godfrey on Comeback Trail as Wed. Rating Matches 'Disneyland'

Last week's Trendex returns would seem to indicate that Arthur Godfrey is staging a Wed. night comeback. His new-formatted and traveling "Godfrey & His Friends" dominated the 8 to 9 ratings, coming within a hairs-breadth of ABC's "Disneyland" in the first half-hour and topping NBC's "Father Knows Best" in the 8:30-9 spot for the first time in months. The overall average for Godfrey in the 8 to 9 spot was 18.2, with a 36.0% share of audience. The ABC average for "Disneyland" and "Navy Log" was 15.8 with a 30.8% share, and NBC's "Hiram Holiday" and "Father" combo took a 13.4 average and 27.9% share.

In the half-hour breakdowns, it was "Disneyland" on top at 8 with a 19.4 rating and 37.6% share, compared to Godfrey's 19.3 and 37.1% share and "Holidays" 10.5 and 20.5% share. At 8:30, Godfrey topped the list with a 17.0 and 34.6% share; "Father" was next with 16.3 and a 33.3% share, while "Navy Log" was last with a 12.1 and 23.9% share of audience.

## TV's 'Mayor of Town' Richfield Propaganda? 'That's Silly' Sez Gross

Hollywood, Oct. 23.

Charges that "Mayor of the Town" series has been used by regional sponsors Richfield Oil Co. for propaganda purposes were termed ridiculous here by Jack Gross, of Gross-Krasne Inc., which made the series in conjunction with Rawlins-Grant Productions.

Opponents to Proposition 4 on state ballot (dealing with oil production controls) last week filed a complaint against the Richfield firm with the FCC, contending that the "Mayor" series had been used as an "insidious propaganda medium" for Proposition 4, in the "guise of entertainment." Same org., Calif. Committee Opposed to Oil Monopoly, composed mainly of indie oil producers, two weeks ago filed a similar complaint against Richfield with the FCC. At that time, it charged that the nightly regional NBC Radio "Richfield Reporter" newscasts were "biased, slanted and distorted" to favor Proposition Four.

Gross pointed out that "Mayor" is derived from the highly successful radio show, starring Lionel Barrymore, on the air for years. Additionally, the television version was lensed "two-and-a-half, three years ago," for syndication.

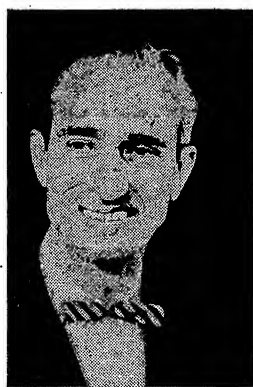
"They weren't made for Richfield, who just happened to buy it for west coast syndication," Gross continued. "We also have beer and other sponsors in different areas. These pictures couldn't contain propaganda."

## BARRY & ENRIGHT BUY FLA. STATION

Jack Barry and Dan Enright, the Gotham-based radio-TV packagers, have gone into the radio station business with the purchase of WGMA, a 1,000-watt daytimer in Hollywood, Fla. Purchase was made from the South Jersey Broadcasting Co. through Ft. Lauderdale broker Linton Wells, and will be submitted to the FCC for approval within 10 days.

No changes in the station's staff are contemplated by Barry & Enright, who have their hands filled with packaging of three network shows, "Twenty-One," "Tic Tac Dough" and "Winky Dink." Neither owner is a stranger to radio, Barry having worked as an announcer, producer, director and salesman for WTTM, Trenton, and WOR, N. Y. in earlier days and Enright having been program operations manager of WOR before going into the packaging field.

Toledo—Russell Gohring, vice president and general manager of WOHO, Toledo, since it went on the air two years ago, has been named general manager of WPON, Pontiac, Mich., effective Nov. 1.



KLZ—Radio Star ART GOW

A combination of SHOWMANSHIP and SALESMANSHIP makes Art Gow's "Ladies Choice" the top mid-morning program on Denver radio. He's FIRST in ratings—FIRST, too, with sponsors who like the fast action they get with participations in his show.

## 20-Second Station Break as Come-On For Tinted Com'ls

In order to extend its color service to advertisers, WRCA-TV, the NBC-TV flagship in New York, has established a service offering bank-rolls 20-second live station breaks in tint. It's the first time in three years the station has used live breaks, and the policy is designed to accommodate advertisers who can't afford or don't wish to pay for color film commercials.

New setup extends the station's tint services to all commercial dimensions, ranging from one-minute live and filmed tint spots and participations all the way to 20-second live and filmed breaks and 10-second slide IDs in tint. Service, moreover, gives the 20-second live tint blurbs at straight time rates, without charge for camera, studio, announcer, sets or the use of tint. The 20-second break in color will cost exactly the same amount charged to the purchaser of a black and white break. Advertiser need only supply the script, with no additional production charges. (In contrast, the advertiser supplying a tint filmed (Continued on page 50)

## WABD Ups Cavallero

Recent departure of Lou Arnold to L.A. as boss of KTLA left a key administrative post open at WABD, the television station in N. Y. belonging to DuMont Broadcasting. Augie Cavallero will fill it as new executive assistant to Ted Cott, vice president and manager of the operation.

Cavallero started at WABD as director of sports, before becoming aide to Arnold. Before that he was with BBD&Q agency.

## FM Staging a Comeback?

Washington, Oct. 23.

The downward trend in FM, which has been steady for the last eight years, has finally come to a halt. While the rosy predictions of growth of the service as the result of the development of multiplex have not borne fruit, there are strong signs that the number of stations is now on the upswing.

From its high point in 1948 when there were 1,200 stations authorized or in operation, the number of outstanding authorizations dropped to 546 at the end of June this year. Since then, permits turned in have been more than offset by new authorizations and the indications are that the end of 1956 will register an increase over the July 1 figure.

Although some 500 permits have been turned back during the last 10 years, the majority were from firms which never built their stations. Actually, the high peak of FM stations on the air was 737 in 1949. The low point was last Sept. 30 when there were 527 in operation and 19 more authorized. During the last three weeks, three additional permits have been issued, bringing the total of stations authorized or established to 549.

In contrast to recent years when there have been an average of four to five permits turned in every month, only 18 cancellations have been recorded so far this year. Also, those who apply for permits now invariably build their stations.

What seems to have stopped the downward trend is the Commission policy which allows FM stations to engage in background music services to special subscribers (restaurant, factories, etc.) through the use of multiplex. This is a system by which an FM station may broadcast simultaneously to the public and to special subscribers without interfering with the main signal.

# When's a Director Not a Director & Who Rates Credit on NBC 'Letter'?

## Pitt's KDKA-TV Bumps Com'l Shows for Hoopla On Season's Opera Bow

Pittsburgh, Oct. 23.

KDKA-TV, pumping to add still more stature to the growing Pittsburgh Opera Co., will preempt Jack Webb's "Dragnet," the Ernie Ford show and even President Eisenhower's half-hour talk from Madison Square Garden in N. Y. Thursday night (25) in order to telecast organization's season opener, "Cavalleria Rusticana." Although company is also presenting "Pagliacci," only "Cavalleria" will be telecast, from 8:30 to 10.

Jim Westover will handle the commentary and Gerry Lee, of Channel 2 staff, the direction. Last season when KDKA-TV gave Pittsburgh Opera the video treatment for the first time, with fulllength "Mme. Butterfly," Westover was on KDKA radio staff. Since then, he has switched to KQV, but station officials and opera people feel he's still the best man on this type of thing and are going to use him anyway despite switch of affiliation in the interim.

Time's being donated by KDKA-TV as a public service via Harold C. Lund, g.m. of WDKA-TV and veep of Westinghouse Broadcasting, with full approval of WBC higherups. Lund's also on Pittsburgh Opera boards.

## BRITAIN DICKERING FOR WINDSOR TV'ER

Manchester, Eng., Oct. 23.

The Granada TV group is dickering for British rights of the filmed interview with the Duke and Duchess of Windsor. It was made by CBS commentator Ed Murrow for his "Person to Person" program.

Permission of the Windsors themselves would have to be given. Sidney Bernstein, chairman of Granada, said here he was anxious to get okay to show the film, believing it to be of tremendous interest to the British public.

If permission is granted, Granada would probably offer it to other British commercial TV groups for showing throughout the country.

## McCaffery's WBC Series 'On Books and Voices'

Newsreader John K. McCaffery, who started in broadcasting as moderator of "Author Meets the Critics," reverts to the literary vein via a new radio series for the five Westinghouse Broadcasting Co. stations titled "Books and Voices." Series is in the same WBC educational vein as the company's Bergen Evans and Helen Parkhurst series.

The 25-minute show will feature authors in readings of their own works, drawn from the growing disk library in that field, along with highlights of taped conversations between McCaffery and authors. Show, produced by WBC program veep Dick Pack and Ben Hudelson as associate producer, prems this weekend on KDKA, Pittsburgh; KYW, Cleveland; WOWO, Ft. Wayne; KEX, Portland, and WBZ, Boston.

## WABC-TV's Client For Election Nite Coverage

WABC-TV, N. Y., has sold the local election night coverage by commentator George Hamilton Combs to Hercules Plastic Corp. Purchase includes five-minutes of Combs' analyses and local election returns every half hour the evening of Nov. 6.

The Hercules biz is heaped on other recent national spot buys into Election Night on the ABC key. Dannon-Yogurt bought a series of 20-second spots during the intervals when the local station cuts away from network election coverage. Coca-Cola bought 10-second spots.

Radio and Television Directors Guild has accused NBC-TV of deliberate and openly defiant failure to abide by the union contract concerning proper director credits. Guild is demanding the network make an on-the-air correction and pay \$25,000 for "erroneously" granting William Wyler the credit on the Oct. 15 "Producers Showcase" instead of Kirk Browning.

AFL-CIO union is requesting the matter of director credit on the program's production of "The Letter" be taken before an arbitrator, who will be requested to grant the \$25,000 compensation.

The current network-director contract provides that "credit shall be read 'directed by...' without the addition of qualifying or descriptive language." The union said Wyler got the unqualified directorial credit while the other credit was "directed for television by Kirk Browning."

Contract states "any person who does not direct during broadcast... all elements of the program shall not receive credit as director of the program as such, in any form," the union declared, pointing out that Wyler did not direct all elements of the show.

RTDG said that it intends to prove to the arbitrator that the network's action regarding Wyler was a deliberate violation on the strength of several incidents leading up to the Oct. 15 telecast. Union said that the network requested a waiver of the article governing director credits and that network "officials manifested full realization that both the proposed credit to Mr. Wyler and the proposed form of credit to Mr. Browning violated the collective agreement." Union said it refused the waiver, but that the network's spokesmen "contemplated action anyway."

Further proof of NBC's deliberate violation, the union pointed out, is that for a "Producers Showcase" production on Oct. 1 ("The Lord Don't Play Favorites") the network "proposed giving air credit to Bretaign Windust as director." Guild objection in that instance won out.

RTDG wants the show to display at the beginning and end of the next "Showcase" a correction notice to the effect that in the broadcast of "The Letter" air credit as director "was erroneously granted to Mr. William Wyler, whereas the director in fact was Mr. Kirk Browning." The \$25,000 demand, the union declared, was compensation for "loss of prestige suffered by the directors' craft generally."

## Philly's City Fathers, Civic Leaders Kick In \$25G to Originate 'Home'

Philadelphia, Oct. 23.

The city of Philadelphia is picking up half of a tab of \$25,000 to bring NBC's "Home" show here this week. Business and industrial outfits are kicking in the remaining \$12,500.

Arlene Francis telecast is using Philly as a backdrop from Monday (22) through Friday (26). Mayor Richardson Dilworth, who is anxious to sell the city to the rest of the country, asked NBC some months ago about originating the show from here.

The web replied it would be glad to include Philly on its roster of outside trips, but set a figure for the extra costs involved in bringing equipment and crew of 60, plus hotel expenses and cable costs.

Mayor Dilworth felt \$25,000 price was a bargain to reach 123 outlets throughout the country. Letters were sent out to 25 blue-chip firms asking them to make \$500 donations. A second mailing brought the gifts up to \$12,500.

City Representative Fredric R. Mann then asked for and got an appropriation of \$12,500 from City Council. Mayor Dilworth said five hours of national hook-up time was "essentially part of the same action that the Chamber of Commerce and the Convention Bureau is doing for the city."

# THERE'S BAD NEWS TONIGHT

## A Terrific Job—Always

The magic that is television has dramatized more than ever the traditional, all-out, selfless and unselfish job that all of show business does for any given cause. But none can eclipse the nobility of purpose and generous giving of themselves that the annual Cerebral Palsy telethons have done over the years. This was never more vivid than this past weekend's CP bally, the sixth annual in the metropolitan New York sector, utilizing the facilities of General Teleradio's WOR-TV.

To paraphrase the classic, nothing can make the Gothamites, the Jerseyites, the Westchesterites and the nearby Connecticutians kin faster than this one touch of charity, sparked by tv.

From Jane Pickens and Dennis James, Ed Murrow and Ed Sullivan to the Conover girls and the workaday charity women concerned with their regional quotas, the mustering of forces for humankind was in the best tradition. The magic of electronics is the key that welds farflung communities into one intimate block party. The warmth of showfolk, glamorous models manning the phones, and the showmanly spark that stems from such a mating of all the elements combine into a realistic end-result. For, without money, the sweetest charity runs sour. The 6th annual Cerebral Palsy Telethon, it is pleasant to report, once again topped its previous marks with a heartwarming total of \$528,111.

Abel.

## TV's Whimsies & Whamsies

### No Squawks on Mousing of 'Rape' But Esther Williams Bathing Suit Invites Beefs

Pity the poor continuity & acceptance man—the television censor. If anyone is exposed to the whimsies and whamsies of the public's fickleness, it's he. He's the guy who gets the complaints when he doesn't expect them and dead silence when he fears the worst.

Take the case of Stockton Helfrich, NBC c & a director, who had his hands to his ears awaiting the blasts after the use of the word "rape" in the "Producers Showcase" production of Somerset Maugham's "The Letter." Nothing happened—the critics didn't object, the night switchboard didn't light up and so far, no nasty letters.

If the use of the word was somewhat unusual, Helfrich is the first to admit it. "We tried some other words for size during rehearsal," he said, "like attack, molest and tried to make love to me. They all sounded as if they were skirting the issue and they sounded awkward besides. Anyway, rape is used in newspaper headlines all the time, so we felt we were on fairly safe ground, particularly since we'd have ruined the story line if we avoided it altogether. 'The Letter' has been done twice before on tv, and we looked up the scripts. Both

(Continued on page 50).

## Tad Reeves Named KDKA-TV Mgr.

Pittsburgh, Oct. 23. Jerome R. (Tad) Reeves, program director of WBNS-TV in Columbus, O., has been named manager of KDKA-TV here, thus completing the Westinghouse Broadcasting Co. organizational setup locally. Both Reeves and Les Rawlins, head of KDKA radio, will be under Harold C. Lund, WBC veep in charge of its Pittsburgh operations. For some time now, Lund has been running the tv operation and coming of Reeves will free him for operational direction and supervision of the twin properties.

Reeves, who reports in Pittsburgh on Nov. 12, has literally grown up with radio and tv in Columbus. He has been programming production chief of the tv end of WBNS since it went into operation.

Lund had served as manager of WDTV when it was a DuMont property and remained in that same capacity when station was bought by WBC and call letters changed to KDKA-TV. A year ago he was named a Westinghouse vice-president but had continued actively as the local tv manager pending a permanent appointment.

## WEBS IN TROUBLE ON NEWS SHOWS

By BOB CHANDLER

News presentation on television has reached a critical stage. Always a losing proposition even where it was fully sponsored, the standard quarter-hour strip has run into all sorts of perplexing problems, not the least of which is a decided lack of interest by advertisers.

Two recent illustrations point up the situation. Colgate, which four weeks ago bought into the CBS-TV "Douglas Edwards & The News," has cancelled after only four shows. And during the summer, NBC-TV sold its "News Caravan," since retitled as "NBC News," to National Carbon for a four-week span—a short-term deal unheard of a year ago. As of the moment, NBC-TV has one night a week open for sponsorship. CBS-TV has two a week and ABC-TV and John Daly have three open.

Whereas the cry of critics and network soul-searchers was for "news-in-depth" or at the least a more exciting kind of coverage, the problem now is how to maintain news service at all. One key to the problem is the matter of a time slot—if a network persists in keeping its news show in network option time, as does NBC-TV, it runs into tough programming opposition and low ratings. Consequently, sales are tough. If the web slots the show in station option time, as do ABC and CBS, then a short station lineup makes a sale equally problematical.

ABC can claim the responsibility for having started this time dilemma, though in all fairness it was fighting for its competitive life at the time. When the network hired John Daly as its news v.p. in the summer of 1953 and started him on a daily newscast that fall, it already had commercial business in its 7:30-8 strip and scheduled Daly in station time at 7:15. As a competitive move, the ABC strategy paid off, for its 7:30-8 kid block topped all the competition. It left the news show in a spot because of a short lineup, however.

So well did the ABC strategy work that CBS-TV in the fall of 1955 copied it, installing half-hour adventure shows at 7:30, dropping the Edwards newscast back to 7:15 and dropping Perry Como. So Edwards, who never had any sponsorship problems, has run into the same situation as Daly. Meanwhile, without taking into consideration sponsors, the ABC newscasts, according to ex-ABC prez Bob Kintner, cost the network \$1,000,000 last year, after deducting

(Continued on page 36)

### Philly Bulletin's 2d TV'er

Washington, Oct. 23.

The Philadelphia Bulletin acquired its second tv station last week when the FCC okayed its \$650,000 purchase of WGBI-TV (UHF) in Scranton, Pa., from M. E. Megargee and the estates of Frank S., Katherine A. Megargee.

Scranton station is a CBS affiliate. The Bulletin owns WCAU and WCAU-TV in Philly.

## Hope Hits Trendex Jackpot; NBC-TV's Big Sunday Payoff

Bob Hope topped the Trendex sweepstakes over the weekend, doubling the CBS-TV Sunday night competition. In fact, Sunday was NBC-TV's night, with Steve Allen coming within three rating points of Ed Sullivan, closest he's been since Elvis Presley guested for Allen. The other returns were par for the course—Walter Winchell again topped the field, Jackie Gleason beat out Perry Como and Lawrence Welk topped his competition. Returns follow:

FRIDAY, 8:30-9

Walter Winchell	NBC	17.3
Crossroads	ABC	13.4
Zane Grey	CBS	12.8

SATURDAY, 8-9

Jackie Gleason	CBS	25.0
Perry Como	NBC	21.8
Famous Film Fest.	ABC	3.0

SATURDAY, 9-10

Lawrence Welk	ABC	18.7
Sid Caesar	NBC	16.8
Oh, Susanna	CBS	13.1
Hey, Jeannie	CBS	12.3

SUNDAY, 8-9

Ed Sullivan	CBS	27.4
Steve Allen	NBC	24.4
Amateur Hour	ABC	6.7
Polka Time	ABC	4.6

SUNDAY, 9-10

Bob Hope	NBC	37.5
GE Theatre	CBS	19.9
Alfred Hitchcock	CBS	16.1
Omnibus	ABC	4.5

### Reisner in CBS Huddles

Allen Reisner, former CBS-TV director who recently completed his first feature motion picture for RKO, "The Day They Gave Babies Away," is in N. Y. from Coast to huddle with CBS-TV execs regarding resumption of his contract on a freelance basis.

He nixed a three-year deal two months ago, on an exclusive basis.

## House Group Raps Operations Of FCC, Would Divorce Agency From Presidential 'Control & Influence'

### 25 for Trout at '21'

Robert Trout gets toasted for his 25 years of newscasting next Monday (29) at a CBS Radio luncheon at "21." Speakers at the shindig will be Ed Murrow, CBS news veep Sig Mickelson, Eric Sevareid, Ted Church, NBC's H. V. Kaltenborn and ABC's John Daly.

Trout will be anchor man in CBS Radio's election coverage, and journeys to Ottawa in mid-December at the request of the CBC to cover the Progressive-Conservative Convention meeting to nominate a new prime minister. This will be his first Canadian stint since 1939, when he flew to Quebec to cover the arrival of the King & Queen of England.

## Keystone to Hit \$3,000,000 Gross With 912 Stations

Chicago, Oct. 23.

Keystone Broadcasting System, transcribed network now embracing 912 radio stations, expects to register gross sales in excess of \$3,000,000 this year. Pointing to an increase in each of the past six years, KBS execs are predicting a 25% boost in sales volume next year.

These statistics were reeled off by KBS prexy Sidney J. Wolf and veepee Edwin Peterson at a lush press luncheon last week that underscored the operation's emergence into the financial bigtime.

The Keystoneers stress the fact that the company has made virtually all of its growth in the postwar decade when the arrival of television was supposed to have dealt a body blow to radio. When Wolf, his brother Arthur and Michael Sillerman took over Keystone from a Coast group in 1940, the outfit had some 60 affiliates but no clients. By 1946, KBS had 233 outlets and 16 national accounts. Today, 43 national advertisers have contracts with the web whose 912 affils have a combined coverage of 29,000,000 radio homes.

Washington, Oct. 23. In a blistering report on the operations of the FCC and other Federal regulatory agencies, House Small Business subcommittee Chairman Joe L. Evins (D-Tenn.) recommends a legislative program to remove these commissions from "the control and influence" of the President and "to return them to their original role as creatures and arms of the Congress."

The report was made public late Friday (19) simultaneously with a statement by Evins charging that an earlier draft has been given "unauthorized circulation" and that officials of NBC and CBS are reportedly reviewing it and are engaging in a "sort of lobbying effort" to prevent its issuance.

"Eventually," Evins said, "the factual situations with which the report deals will be reported to the Congress, notwithstanding any contrary wishes of those who would stop it."

Evins said that the other two members of the subcommittee, Reps. Sidney R. Yates (D-Ill.) and William M. McCulloch (R-O.), "have neither concurred in nor disagreed" with the conclusions and recommendations of the report. He said he transmitted the report to them two weeks ago but does not expect a final decision before Nov. 6 (election day).

In his statement, Evins said that the subcommittee's investigations reveal "some astonishing conduct" on the part of the chairmen of several of the regulatory agencies appointed under the present Administration. "In some instances," he said, "the chairman appears to have had a determined

(Continued on page 36)

## Benny & Bing Set For Radio Specs

Having established a new "radio spectacular" pattern last year with its "Christmas Sing With Bing," CBS Radio is expanding the concept this season and already has set a Jack Benny AM spec for Minnesota Mining & Mfg. and has renewed the "Sing" sponsor for a second go-round. North American Insurance Co. will again sponsor the "Sing" on Christmas.

The Benny spec, written around Christmas shopping, is set for Dec. 2, a Sunday, but no firm time period. It will feature the regular Benny cast plus two guest stars, still unselected, and will push MMM's Scotch tape, ribbons, etc. Cost-wise, it's said to be less than that of a weekly television show, approximately the same as the top half-hour radio show in AM's heyday, which would put it around \$20,000 plus time.

CBS is working on several other spec projects, though none of them are firm yet. Idea is to place them between Thanksgiving and Christmas, although eventually the network hopes that because of their specialized nature they can be used in other periods of the year for special advertising campaigns. Though the cost per thousand is said to be excellent, the chief selling point stressed by CBS is the strong promotional assets to be gained by the "specials."

### WRCA's Banner Oct. Biz

Month of October will set an all-time high in revenues for WRCA, the NBC Radio flagship in New York, station manager Art Hamilton said this week. Gross is running 25% ahead of the station's previous record month, which was October of 1955.

Greatest gains accruing in spot sales in the "Pulse" show and its counterpart, "Noontime Pulse."

## Alcoa Piles Up Bundle of TV 'Firsts' on 'Stingiest Man' Spec

When Theatrical Enterprises, the recently organized indie packaging house, presents its musical version of "A Christmas Carol," retitled "The Stingiest Man in Town," on NBC-TV's "Alcoa Hour" Dec. 23, it will chalk up a satchel-full of television "firsts."

Not the least of these is the contractual agreement with Alcoa which, aside from giving the company television options for several years, also gives it the right to participate in the financing up to 100% of any Broadway of screen version of the property. Alcoa insisted on this right, not so much from the monetary aspect as from a wish to be identified with the property in all media.

Another first is the complete independence of nature of the production—NBC will supply only studio, crew and a unit manager. Theatrical Enterprises' Joel Spector will produce; Dan Petrie, a freelancer, will direct; Kim Swados is handling scenic design; Motley the

costumes; even the scenery construction is being done outside the network, by Theatrical Enterprises.

As a corollary to the independent nature of the production—other specs have been produced "in association" with the webs by indies, but never on a solo basis—Theatrical Enterprises has worked out what in effect is the first "completion bond" for a live tv show. Under the Alcoa deal, TE puts up a specified amount of collateral which is used in the event it runs over budget. The "bond" in effect releases Alcoa from additional program costs in the event of an over-budget situation but guarantees the overpayments.

Recording Precedents

There's lots of "firsts" involved in the Columbia Records original cast album release on the Fred Spielman-Janice Torre tuner as well. It's not the first time Columbia has done an original catter on a property in which NBC is involved (Continued on page 50)

TV'S NEW STAR-SPANGLED

RATING-WINNER

# Men of Anna

THRILLING TALES  
OF MEN AND ADVENTURE!

PRODUCED WITH THE FULL COOPERATION OF THE DEPARTMENT OF DEFENSE AND THE D



**BIG AND LAVISH . . . WITH SEQUENCE AFTER SEQUENCE  
FEATURING OUR HOLLYWOOD STARS**  
FILMED AT ANNAPOLIS! In the classrooms,  
on the playing fields, aboard the battle fleet  
. . . wherever Men of Annapolis go into action!

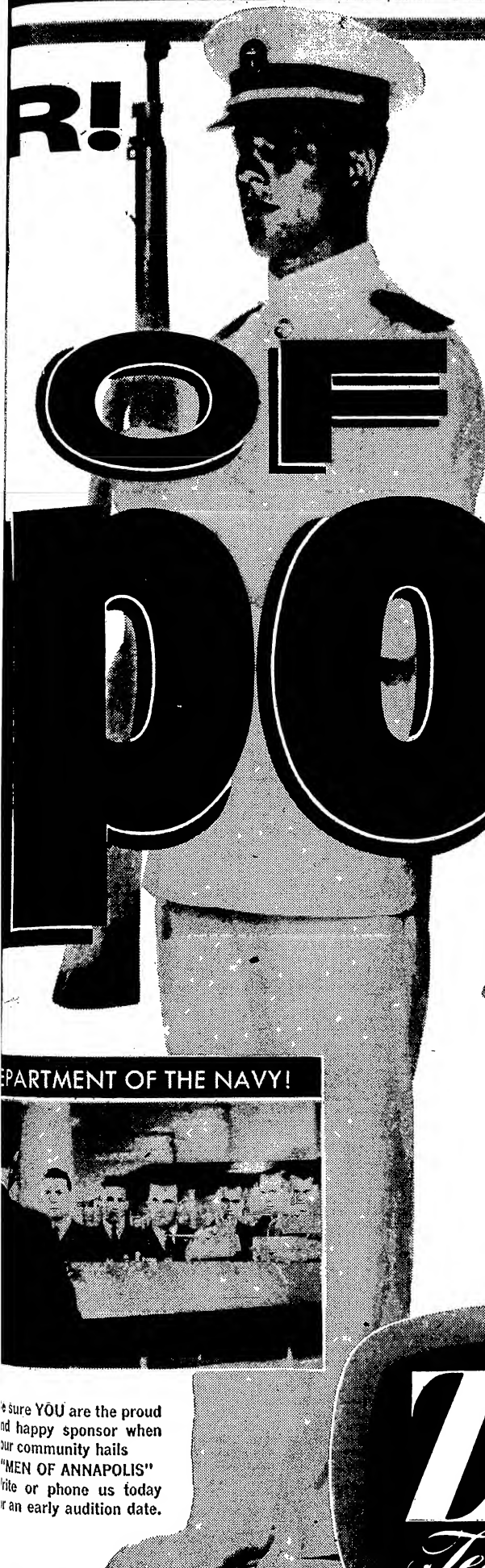


**AT YOUR COMMAND . . .  
SPINE-TINGLING SHOWMANSHIP!**  
Every week your viewers will thrill to stories  
ablaze with the adventures, loves, heartbreaks  
and triumphs of the U. S. Midshipmen.



**YOU'LL BE THE PROUD SPONSOR OF  
THE NO. 1 SHOW IN YOUR MARKET!**  
Your product will be seen in a program peo-  
ple will take pride in watching, in talking  
about, in recommending.





AS THE CALL TO COLORS!  
AS OUR COUNTRY'S HISTORY!

# Men of Annapolis

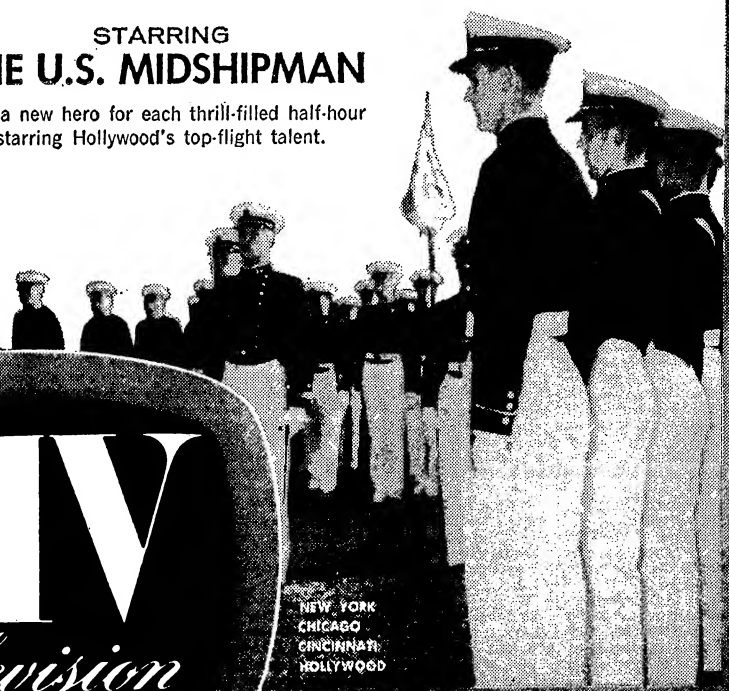
ANCHOR SURGING WITH  
*EXCITEMENT, SENTIMENT AND HEROISM!*  
AND THE SALES IMPACT OF A 21-GUN SALUTE!

STARRING  
**THE U.S. MIDSHIPMAN**

with a new hero for each thrill-filled half-hour  
starring Hollywood's top-flight talent.



Be sure YOU are the proud  
and happy sponsor when  
our community hails  
"MEN OF ANNAPOLIS"  
Write or phone us today  
for an early audition date.



NEW YORK  
CHICAGO  
CINCINNATI  
HOLLYWOOD

## House Group Raps FCC

Continued from page 33

purpose to pervert the functions which the agency is intended to perform. In almost every instance the individuals recently appointed to serve as chairman... have been drawn from the ranks of the very industries they are now supposed to regulate—or more precisely, from the ranks of lawyers who have long specialized in trying to alleviate for their clients the very regulations which they are now presumed to enforce. There are several clear instances, moreover, of political interference and guidance of the affairs of these agencies."

In a letter transmitting the report to the subcommittee, Evins said he understands that Rep. Wright Patman (D-Tex.), chairman of the full Committee, hopes to arrange a meeting early in December to act on the recommendations. The report, he added, "may well serve as a basis for our joint effort to secure legislative action in the 85th Congress."

### Not a Personal Attack

Evins told the subcommittee the report proposes "no action against any person" but is directed toward "improvement in a system" which would ensure that FCC and other agencies "are given status clearly independent of the Executive Branch and made more responsive to Congress."

In reviewing recent appointments by the President, the report declares that a "notable departure" from the pattern of the past was made in giving FCC Comr. Rosel Hyde a one-year designation as chairman in 1953 and bringing in George C. McConaughy for the post the following year. McConaughy, the report notes, had represented Ohio Bell Telephone Co. as its attorney before the courts in rate cases and A.T.&T. "does have a substantial amount of business before the FCC."

Citing testimony on McConaughy's qualifications before the Senate Interstate Commerce Committee, the report said it would not draw conclusions "at this point."

The report declares that while a number of "fine, outstanding men" have been appointed chairmen of regulatory agencies "there have been a large number of appointments of persons to these important positions who, by virtue of their careers, have been oriented to philosophy and a school of thought completely at odds with the public policy provided for in the laws entrusted to the agencies they were chosen to direct."

Referring to recent testimony before the Celler Committee in New York and to the Evins subcommittee investigation, the report asserts: "Not only has the FCC been accused by small-business men... of failure to act to protect competition in the communications industry, but when it was requested by the House Small Business Committee to submit information regarding positions which had been taken by members of its staff concerning the policy that FCC should follow, that request was denied."

Whether Evins correctly quoted McConaughy as telling him such disclosures would result in network reprisals against staffers or one accepts McConaughy's version that he had not referred to the networks but rather to a fear that "regulated industries might tend to place pressures on personnel," the report states:

"Whatever the motivations are for the absence of the record on the part of the FCC to act in protecting the small-business man and competition in the communications industry, the record is eloquent on the factual showing that it has not prevented the establishment and growth of monopolistic industries in that industry."

The report recommends legislation which would provide:

1. That the chairman of the FCC be selected by its members and that powers placed in his hands revert to the members.
2. That the Commission be permitted to submit its requests for appropriations directly to Congress, without prior approval of the Budget Bureau or any other executive agency.
3. That the Commission be freed of restrictions which prevent it from getting information it needs from private industry to carry out its responsibilities.
4. That the FCC no longer be required to obtain approval of the

Solicitor General before petitioning the Supreme Court to review decisions against the Commission.

### CBS 'Hasn't Seen It'

CBS v.p. Richard S. Salant denied Friday (19) that CBS had seen or sought to obtain a draft of the House Small Business subcommittee report on the FCC. Salant issued the following statement: "The statement of Congressman Evins insofar as it deals with the Columbia Broadcasting System Inc., is completely mistaken. No official of CBS has sought to obtain the draft of the Subcommittee's report and none has seen any such draft. Hence, any information which Congressman Evins has received indicating that any official of CBS is 'reviewing, criticizing and perhaps advising' concerning the report is erroneous."

NBC v.p. for public relations Ken Bilby also denied the charges, stating on Monday (22), "We have not seen the report. We have not requested it. We have heard nothing about it. We have no knowledge of it."

## Bad News Tonight

Continued from page 33

advertising income. And if the ABC cost was \$1,000,000, the NBC and CBS charges, what with their own newsmag services and far-flung news & special events staffs, must have been astronomical.

### What To Do?

NBC, reluctant to drop news to 7:15, has been maintaining it at 7:45 but has been forced to don a new look. John Cameron Swazey is out; Chet Huntley-Dave Brinkley are in with a completely new production staff headed by Reuben Frank. It's problematical, though, whether the new setup can fare any better against the combined entertainment lineups of CBS and NBC in the time period. Some at NBC say it's just a matter of time before the web is forced to pull the news out of the 7:30 spot.

Another objection to the use of news in station time is a philosophical one—NBC feels that it's a network responsibility to supply a news service within its own option time and that practical con-

siderations to the contrary, this is a must. Those practical considerations, of course, come into play when a web becomes convinced that nobody's watching—and this may prove to be a motivating factor in any change. On the other hand, there are practical considerations against a 7:15 newscast—not only the matter of station clearance, but the question of time zones. Playing is straight, without repeat broadcasts, the 7:15 news is carried in Milwaukee, for example, at 5:15, too early to be very effective.

Edwards attempts to overcome this problem with repeat broadcasts, which only serve to run up the expense some more. Daly does one show. NBC, should it decide to move next year, faces that problem. One answer might be television tape. But that's at least a few months away—until the Ampex installations can be made.

Meanwhile, it's a real toughie.

## Requiem

Continued from page 29

conduct of the CBS administration keyed to the individual. Today it's not only the Paley-Frank Stanton leadership but a delegating of executive functions with appropriate power and authority in the various areas that stamps the CBS regime in the same mould as a General Motors.

Meanwhile as NBC and ABC continue in the process of putting their new houses in order, the trade is alerted to the possibility of still another prexyship coming up for grabs—this time at CBS (but for reasons other than one-man rule.) Reports persist in the trade that CBS-TV president Jack L. Van Volkenburg wants to step out. His wife is ill in Florida, necessitating some nerve-wracking N.Y.-to-Fla. commuting every week.

The "division of authority" operational concept pertains to all segments of the radio-TV industry today and has long since taken hold in the Madison Ave. agency precincts, with the one-man-agency braintrust a thing of the past. The account exec who could juggle a multi-million sponsor's account (frequently having the agency itself at his mercy) or the Mr. Big who could charm the client into deserting another agency for his own—these are patterns that went out with George Washington Hill.

## Inside Stuff—Radio-TV

United Press-Movietone news editor Burt Reinhardt takes strong issue with Doug Edwards' recent claim on the Andrea Doria newsmag coverage that had not a Quonset Naval Base officer recognized him and sent a plane aloft with cameramen, no pictures of the sinking would have been taken. Reinhardt points out that the only films of the actual sinking itself were UP-Movietone's, taken from a Coast Guard plane from New York with only one of his men aboard.

All other planes had to turn back and refuel, says Reinhardt, and while catching the last stages of the Doria's listing, didn't get the actual sinking itself because they had no idea when it would occur. The N.Y.-based Coast Guard plane arrived in time to keep circling until the ship sank. Moreover, UP-Movietone had six cameramen aloft in six planes from different bases for full coverage. Topper, according to Reinhardt, is that CBS asked for and used the UP-Movietone footage of the sinking on all its news shows that night, including Edwards', and that it asked for and received an additional print for its files.

Seven new members have been elected to the Mutual Affiliates Advisory Committee, filling the representative spots for the non-metropolitan markets in the seven regional sections of the country from which MBS affiliates elect their representatives to the MAAC.

The seven include: Victor C. Diehm, WAZL, Hazelton, Pa.; E. Z. Jones, WBBB, Burlington, N.C.; Mike Layman, WSPC, Somerset, Ky.; Sam W. Anderson, KFFA, Helena, Ark.; Edward Breen, KVFD, Ft. Dodge, Ia.; Richman G. Lewin, KTRF, Lufkin, Tex.; Wayne Phelps, KALG, Alamogordo, N.M.

The MAAC is expected to meet shortly to elect a new chairman.

WRCA-TV, N.Y., has effected an unusual promotional tieup with the N.Y. Public Library on its "Open Mind" series. Library, in its branches in Manhattan, Brooklyn and Queens, will distribute bookmarks supplied by the station listing a three-week advance schedule of the public affairs series. Idea is to get viewers for the provocative discussion show, and by the listing of reference sources on the program's topics, to stimulate reading among more viewers. Distribution of the bookmarks starts next month.

WBKB has come up with a novel station identification idea to backstop its promotional slogan as Chicago's "Family Station." Starting this week, the unsponsored ID's are featuring photographs of actual Windy City families in a new variation of the "did you see us on tv" theme. Elliot Henry's ad-promotion-publicity department gets credit for the idea.

A long list of advertisers is slated to speak at the second annual Radio Advertising Bureau clinic at the Waldorf Oct. 29 and 30. Latest speakers added to the agenda are Lawrence Mack, Slenderella (slimming salons) prexy and David Mahoney, Good Humor topper.

The two bring the total of speakers up to 17 for the two-day session.

KMOX station execs say a 10% wage increase was offered prior to the St. Louis Guild strike last week and after the picketing was discontinued the station added an additional 2% increase effective Aug. 18, 1957, the second of a two-year contract. Station further asserts "The terms of settlement are in line with recent CBS agreements with other unions."

## From the Production Centres

Continued from page 30

into a feature. Norman Jenkins joined KFI's sales promotion staff... Adolphe Wenland, radio-TV's longtime giveaway king, is working up a gimmick for theatres that should speed up the spin of ticket rolls... Joe Rines making a good recovery from injuries sustained when his car was smashed in a collision. He's at St. John's hospital in Santa Monica... Riviera (convertible sofas) bought time on all seven tv stations for an hour Christmas show Nov. 10.

## IN CHICAGO...

WGN veepees Ward Quaal elected to the board of directors of WPX, N.Y. ... ABC command, Leonard Goldenson, Don Duryin and Oliver Treyz, meeting the press here today (Wed.) and briefing the Chi staffers... Broadcast Advertising Club resumes its monthly meetings with FCC Commissioner John C. Doerfer coming in next Monday (29) to speak on "Broadcasting Antitrust Problems"... NBC veep Jules Herbubaux back at the helm after minor surgery... Bellone Hearing Aid, via Olan & Bronner, ordered four 10-minute slices of "Don McNeill's ABC Breakfast Club" during December and January... Tom O'Connell new media director at Dancer-Fitzgerald-Sample's Chi office... Henry Sjogren, assistant general manager of WNBQ-WMAQ, named general chairman of the Community Fund Drive in the Merchandise Mart... Citation from Loyola U commanding WGN-TV for its educational and educational programs was accepted for the station by its educational supervisor Myrtle Stahl... Virginia (the Duchess) Marmaduke, subbing for vacationing Kay Westfall on WNBQ's daily "Bob & Kay" strip... Church Federation of Greater Chicago issuing a periodic bulletin listing all the Windy City religious radio-TV programs... NBC radio veep Mattheu (Joe) Culligan in yesterday (Tues.) to address an ANA session... Marsland Gander, radio-TV critic of the London Daily Telegraph, toured the WNBQ color plant yesterday (Tues.)... Bob Cunningham heading up the fundraising committee and Alan Fishburn the planning committee of Chicago Unlimited's first annual awards setup for local performing and technical artisans.

## IN WASHINGTON...

Peter Donald here to highlight a Hi-Fi promotional exhibit at Hecht Co., local department store... Betty Furness in town to beat the drums for Westinghouse and CBS... NBC has assigned Washington newsmen Peter Hackes to Sen. Estes Kefauver, Herh Kaplow to Vice President Nixon, for duration of campaign, with web's White House correspondent, Ray Scherer, shuttling between coverage of Pres. Eisenhower and Democratic hopeful Adlai Stevenson... WWDC aym Art Brown emcee of an Ike rally in nearby Maryland... WRC-NBC sales rep Stanley Bell honored by town's Ad Club for 30 years service in broadcasting industry... Jon Gnagy teed off a new "Learn to Draw" show on WTTG-DuMont past week, with Drug Mart sponsoring... WARK staging a 10th annual contest to pick the area's favorite country music personality... CBS' "Pick the Winner" rounding up its six week campaign series Oct. 31 with a debate between GOP national chairman Leonard Hall and his Demmy counterpart, Paul Butler.

## IN SAN FRANCISCO...

Jimmy Lyons' new KNBC jazz show got off a winging, with Paul Desmond, Cal Tjader, Chico Hamilton and Turk Murphy in the studio personally, and phone calls from all over the U.S. pouring in, including one from Erroll Garner in Chicago, one from Woody Herman in Las Vegas and one from Dave Brubeck in Oakland. One result of Lyons' well-sponsored deejay turn is that Pat Henry, who'd had a twice-a-week jazz show at KROW, Oakland, has moved up to a five-nights-a-week trick... New KYA deejay is Jim Hawthorne, ex-KNX, Los Angeles, ex-KOLD Yuma... Phil Lasky, KPX boss, addressed 69 reps of American Women in Radio and Television, compared free U.S. radio-TV to free press and added: "This freedom has inspired Great Britain to kick over the traces and insist upon something better than state-controlled service"... Chronicle reporter Bernice Freeman made NBC's "Big Story"; News reporter George Murphy soon will... Flack Don Keating departed Frisco for a San Diego tv job... New CBS faces: Marilyn Lord, ex-KGO and ex-KOVR, promotion writer to replace Jim Wolf, who's become assistant promotion boss; Joshua Darsa, news writer; Gloria Penner, sales; Yvette Montano, accounting; Thamar Werrit, scripts.

## IN PHILADELPHIA...

Mike Ellis, managing director of the Bucks County Playhouse returns to WRCV-TV (29) with an across-the-board late night session "Stand By for Stardom"... Benedict Gimbel Jr., president and general manager of WIP, elected chairman of the newly formed Delaware Valley Chapter of the Radio Pioneers Club. Ned Rogers, of Gray & Rogers ad agency, named first vice chairman; Jake Mathiot, WGAL-TV, second vice-chairman; Hal Simons, WFIL, secy.; William Banks, pres. of WHAT, treasurer... Hal March makes personal appearance at Gimbel's (24)... Daily News is sponsoring "The Goldbergs" on WPH... Ruth L. Abramson, formerly in promotion dept. of WCAU-TV, now social director of the Castellani Hilton in Madrid... "The Robin Roberts Show" returns to WCAU-TV (Nov. 10)... Robert Saudke, exec-director of the Ford Foundation Radio-TV Workshop, spoke at the U. of Pennsylvania (17) in connection with Schoolmen's Week... Bob Keeshan, "Captain Kangaroo," to be featured in Gimbel's Toyland Parade Nov. 22.

## IN BOSTON...

Rosemary Clooney in for press luncheon by WNAC-TV and H. P. Hood & Sons, sponsor of "Rosemary Clooney Show" bowing Monday (22) at 6:30 p.m., at Sheraton Plaza Hotel Tuesday (16)... Arthur Hull Hayes, CBS Radio veep, in for party at Hotel Statler for Tom Gorman, new gen. mgr. WEEI, Tuesday (16) staying over for press conference Wednesday (17)... WHDH to go on new allnight operation with staff announcer Norm Nathan emceeing. Stations have been using the automatic juke from 1 a.m. to 6 a.m.... Norm Prescott, WBZ disk jock, doing a tape interview every Saturday with each of the 10 disk distributors which service the 300 retail outlets. Distributors pick best selling platter, second best and future hit... WHIL, Medford, on new programming sked with deejays Bob Walsh on from 6 to 10 a.m.; George Fennell, 10 a.m. to 2 p.m.; Jim Aylward, 2 to 6 p.m. Shows have same format, top pops with every fourth disk an old standard... Pat Reilly, WBZ-Traffic Dep't, engaged to dental school student

## IN PITTSBURGH...

Les Rawlins, general manager of KDKA radio, collapsed in his office and was rushed to Pittsburgh Hospital. Medicos say it's nothing serious... Bill Lynch, of WJAS, and his wife vacationing in Southern Calif. and Mexico. It's on the house with one of the major airlines; Lynch is a reservations clerk on the side... Dick Fraser, who used to have his own tv program on KDKA-TV, named program and production director of WAVY-TV in Portsmouth, Va. It's a new channel which expects to begin operations middle of next month... Allan Dreyfuss, chief of Radio Free Europe's Paris bureau, visiting his brother, Dick Dreyfuss, head of KDKA-TV film department... One of KQV managers Jimmy Murray's sons is already in the Marines, another has just received his army physical.

# QUACK, QUACK, QUACK!

By this time every TV critic with newsprint has patted the WW show or ripped it apart. We stayed away from the typewriter until at least two segs passed its cameras on the theory that the first show would be a hypodress rehearsal.

Well, after all was said and written we go on record here that the two WW shows we caught are so far the best TV'ers we've glommed since we began fiddling with the channel knob. It's a fast melange of old time vaude, human interest, name stars and over it and through it is woven the staccato chatter of the fast talking WW. The result is a feeling of super-charged excitement that makes the 26 minutes or so pass in a flash.

Winchell is no stone faced pointer or an easy going conferencier. He transmits that frenetic quality of an accident about to happen that makes a live TV show of this format tingling to watch. He gives the proceedings a feeling of excitement almost like reading some of his better columns. With or without a hat, his I-knew-him-when intros are good showmanship. They cut right across age lines; they capture and hold interest.

Perhaps the added gimmick of having name celebs squatting in a jury box misses the point, chiefly because none are identified. But even that lack of identification adds to the showmanship. Its success, however, depends on getting people who are completely familiar to the viewers. It is doubtful if Hollywood's Darryl Zanuck or Harry Cohn are known to more than a handful of viewers.

Whether it is producer-director Alan Handley, Morris agent George Wood, or Sandy Glass, another Morris ditto, or Winchell himself who is responsible for the show we don't know. It's probably a combo of these and others. But whoever they are they're giving NBC a hot package.

BILL SMITH  
Show Business  
October 22nd, 1956

## THE WALTER WINCHELL SHOW

Friday Nights, 8:30 to 9

NBC-TV

158 Stations

Music By CARL HOFF'S BIG TIME CREW

Directed and Produced by ALAN HANDLEY of NBC (Nothing But Class), with the cooperation of the large group of cameramen, technicians and the others back stage and out front who put the show on the road.

W. W.



# VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	SEPTEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM STA. RATING
<b>BOSTON</b> <i>Approx. Set Count—1,395,000</i> <i>Stations—WBZ (4), WNAC (7)</i>							
1. I Led 3 Lives (Adv)	WNAC	Ziv	Tues. 8:30-9:00	30.2	62.0	48.7	This Is Show Business WBZ 13.6
2. Man Behind the Badge (Myst)	WNAC	MCA	Sun. 10:30-11:00	25.8	74.0	34.8	Liberace WBZ 7.1
3. Ellery Queen (Myst)	WNAC	TPA	Fri. 10:30-11:00	22.2	58.0	38.3	Cavalcade of Sports WBZ 16.7
4. Waterfront (Adv)	WNAC	MCA	Sun. 7:00-7:30	21.9	53.8	40.6	Sports; Big Playback WBZ 9.2
5. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	21.2	83.9	25.3	Jungle Jim WBZ 18.1
6. Secret Journal (Dr)	WNAC	MCA	Tues. 10:30-11:00	21.0	70.0	30.0	TV News Reporter; Political WBZ 4.0
7. Jungle Jim (Adv)	WBZ	Screen Gems	Sun. 7:00-7:30	18.1	44.5	40.6	Stage 7 WBZ 3.1
8. Man Called X (Myst)	WBZ	Ziv	Mon. 10:30-11:00	17.0	54.7	31.1	Studio 57 WBZ 7.1
9. City Detective (Myst)	WNAC	MCA	Fri. 11:00-11:30	15.6	63.7	24.5	Waterfront WNAC 21.9
10. The Falcon (Myst)	WNAC	NBC	Sun. 11:00-11:30	15.1	70.5	21.4	Summer Theatre WNAC 13.2*
10. Western Marshal (W)	WNAC	NBC	Wed. 7:30-8:00	15.1	51.9	29.1	News—Joe Dineen WBZ 13.9
							Counterpoint WBZ 4.5
							Meet the Press WBZ 4.9
							Political WBZ 3.7
							News Caravan WBZ 14.5

<b>WASHINGTON</b> <i>Approx. Set Count—754,000</i> <i>Stations—WRC (4), WTTG (5), WMAL (7), WTOP (9)</i>							
1. Science Fiction Theatre (Adv)	WMAL	Ziv	Sun. 6:00-6:30	13.6	36.4	37.4	Meet the Press WRC 9.0
2. Celebrity Playhouse (Dr)	WTOP	Screen Gems	Tues. 10:30-11:00	12.3	41.4	29.7	Big Town WRC 8.7
3. Secret Journal (Dr)	WMAL	MCA	Sun. 6:30-7:00	12.1	32.4	37.4	Roy Rogers WRC 12.9
4. The Pendulum (Myst)	WTTG	Thompson-Koch	Thurs. 9:30-10:00	11.8	30.9	38.2	Adlai Stevenson WTOP 12.2
5. Soldiers of Fortune (Adv)	WTOP	MCA	Mon. 7:00-7:30	11.2	42.1	26.6	Death Valley Days WRC 10.1
6. Halls of Ivy (Com)	WRC	TPA	Sat. 7:00-7:30	10.5	36.8	28.5	Championship Bowling WMAL 7.4
7. Death Valley Days (W)	WRC	McC-E	Mon. 7:00-7:30	10.1	38.0	26.6	Soldiers of Fortune WTOP 11.2
8. Count of Monte Cristo (Adv)	WTOP	TPA	Sat. 6:30-7:00	9.6	40.6	23.6	Championship Bowling WMAL 6.9
9. Superman (Adv)	WRC	Flamingo	Tues. 7:00-7:30	9.2	26.2	35.1	Do You Trust Your Wife WTOP 15.0
10. Highway Patrol (Adv)	WTOP	Ziv	Fri. 7:30-8:00	9.0	27.5	32.8	Rin Tin Tin WMAL 15.2
10. Ellery Queen (Myst)	WRC	TPA	Wed. 7:00-7:30	9.0	38.4	23.4	Ramar of the Jungle WTOP 6.5

<b>MINNEAPOLIS-ST. PAUL</b> <i>Approx. Set Count—515,000</i> <i>Stations—WCCO (4), KSTP (5), KMGM (9), WTCN (11)</i>							
1. Life of Riley (Com)	KSTP	NBC	Mon. 8:30-9:00	32.6	72.2	45.1	International Playhouse KMGM 7.0
2. Celebrity Playhouse (Dr)	KSTP	Screen Gems	Sun. 8:30-9:00	21.5	45.3	47.4	Cross-Current WCCO 17.4
3. Highway Patrol (Adv)	WCCO	Ziv	Sat. 10:00-10:30	20.5	60.6	41.2	Today's Headlines KSTP 20.1
4. Cross-Current (Adv)	WCCO	Official	Sun. 8:30-9:00	17.4	36.7	47.4	Weather; Sports KSTP 12.8
5. Studio 57 (Dr)	KSTP	MCA	Wed. 9:30-10:00	16.0	39.2	40.8	Celebrity Playhouse KSTP 21.5
6. Man Behind the Badge (Myst)	KSTP	MCA	Fri. 9:30-10:00	15.3	35.9	42.6	Frankie Laine WCCO 14.6
7. City Detective (Myst)	KSTP	MCA	Thurs. 10:30-11:00	12.8	51.7	24.8	Our Miss Brooks WCCO 21.0
8. Badge 714 (Myst)	KSTP	NBC	Tues. 10:30-11:00	12.4	49.2	25.2	Tomorrow's News; Weather WCCO 6.6
8. Ramar of the Jungle (Adv)	WCCO	TPA	Sat. 5:00-5:30	12.4	62.9	19.7	Early Movie WTCN 5.2
10. I Led 3 Lives (Adv)	KSTP	Ziv	Wed. 8:30-9:00	12.2	22.4	54.4	Tomorrow's News; Weather WCCO 8.7
							Early Movie WTCN 6.2
							Roy Rogers KSTP 5.9
							Wednesday Night Fight WTCN 19.5

<b>SEATTLE-TACOMA</b> <i>Approx. Set Count—500,000</i> <i>Stations—KOMO (4), KING (5), KTNT (11), KTVW (13)</i>							
1. Search for Adventure (Adv)	KING	Bagnall	Wed. 7:30-8:00	31.9	52.8	60.5	Father Knows Best KOMO 19.6
2. Western Marshal (W)	KING	NBC	Wed. 7:00-7:30	31.8	69.0	46.1	Frankie Laine KTNT 8.9
3. Waterfront (Adv)	KOMO	MCA	Wed. 9:30-10:00	31.3	65.0	48.1	Baseball KTVW 7.1
4. Badge 714 (Myst)	KING	NBC	Fri. 9:30-10:00	27.7	55.4	50.0	Bowling Time KOMO 10.2
5. Combat Sergeant (Adv)	KING	NTA	Tues. 10:15-10:45	22.7	60.2	37.7	Election Returns KTNT 5.8
6. City Detective (Myst)	KING	MCA	Sun. 10:00-10:30	21.6	65.7	32.9	Sunday News Special KTNT 9.7
6. Code 3 (Adv)	KING	ABC	Fri. 10:00-10:30	21.6	56.3	38.4	Warren G. Magnuson KTNT 3.5
8. Studio 57 (Dr)	KING	MCA	Fri. 7:00-7:30	19.6	40.7	48.1	Bowling Time KOMO 7.9
9. Mr. District Attorney (Myst)	KING	Ziv	Fri. 9:00-9:30	19.4	37.9	51.2	Truth or Consequences KOMO 18.1
10. Grand Ole Opry (Mus)	KOMO	Flamingo	Mon. 9:30-10:00	18.9	49.5	38.2	Crunch & Des. KOMO 14.5
							Dollar a Second KING 13.1

<b>COLUMBUS</b> <i>Approx. Set Count—357,000</i> <i>Stations—WLW-C (4), WTVN (6), WBNS (10)</i>							
1. Highway Patrol (Adv)	WBNS	Ziv	Tues. 9:30-10:00	37.7	67.2	56.1	Early Home Theatre WTVN 10.7
2. Passport to Danger (Adv)	WBNS	ABC	Sun. 8:30-9:00	24.8	39.3	63.1	Amateur Hour WTVN 28.5
3. Studio 57 (Dr)	WLW-C	MCA	Mon. 9:30-10:00	20.2	42.6	47.5	Early Home Theatre WTVN 15.1
4. Man Called X (Myst)	WBNS	Ziv	Fri. 8:30-9:00	18.9	44.3	42.8	Big Story WLW-C 18.2
5. Judge Roy Bean (W)	WTVN	Screen Craft	Sun. 5:00-5:30	15.8	55.8	28.3	Meet the Press WLW-C 8.1
6. Public Defender (Dr)	WBNS	Interstate	Mon. 10:15-10:45	14.9	38.2	39.0	Early Home Theatre WTVN 15.8
7. Annie Oakley (W)	WBNS	CBS	Sat. 6:00-6:30	14.0	53.9	26.0	Midwestern Hayride WLW-C 10.5
8. Buffalo Bill Jr. (W)	WTVN	CBS	Fri. 6:00-6:30	13.8	62.2	22.2	Stories of the Century WBNS 5.5
9. The Visitor (Dr)	WTVN	NBC	Wed. 8:30-9:00	12.7	21.8	58.1	I've Got a Secret WBNS 39.4
9. Grand Ole Opry (Mus)	WBNS	Flamingo	Sat. 10:30-11:00	12.7	35.1	36.1	Summer Playhouse WTVN 12.0

# FEATURES: TV'S BOMBSHELL

## N.Y. Rolls a 7 on Features

With indie WPIX as the New York outlet for the National Telefilm Associates film network, each of the seven stations in the Metropolitan New York market now is telecasting first-run on tv features.

WPIX kicked off its NTA Film Network affiliation on Friday (19), with the telecast of "Trio," slotted from 10 to 11:30 p.m. The NTA Film Network theatricals will be telecast on each subsequent Friday in the same time slot. With NTA still working on lining up national sponsorship, WPIX has inked Sterling Drug Co., Lever Bros. and Quaker Oats for local participations in the show, titled "The Movie of the Week."

The reentry of WPIX in the first-run feature market comes on the heels of the unveiling of the 20th-Fox features on WATV, the Warner Bros. pics on WABD, putting all stations in the N.Y. market, to a varying degree, in the first-run circle.

## Rating Success of Major Feature Libraries Augurs New Price Boost

Quality features, the prices of which have been going up the past two years in the tv market, face bullish price prospects.

With the launching of the major film libraries this season, with the new-found respectability of theatricals on tv, coupled with some of the commanding ratings garnered, the factors weighing in favor of firmer prices are setting in.

If the favorable factors multiply, there is little doubt that top pix will be in for another price boost, round, limited by conditions in the particular market and competitive factors.

One of the factors cited as limiting a possible price rise is the number of top quality pics now vying with one another for viewer's attention. For example, in similar prime time slots on Friday (19) night in New York, WOR in its "Million Dollar Movie" had "Champion," WATV, "Les Miserables" from 20th-Fox, and WPIX, "Trio" the initial NTA Film Network presentation. These are all Friday night presentations of indie tv stations and do not take into account the first-run product of the new New York flagship stations, slotted in the late hours.

With such a competing lineup, one pic surely bites into the potential audience for another theatrical, cutting the rating performance of each. Yet, a quality pic is needed to stay in the running, not only against features but against network shows and telefilms. These are some competitive factors operating in the current and forthcoming price structure in New York and elsewhere around the country.

On the more bullish side are the round of station rate boosts inaugurated by outlets buying the Metro library. In the face of rate hikes, KTTV, Los Angeles, and KTVR, Denver, have garnered an imposing list of spot national buyers, exclusive of the Friday night Colgate buy in Los Angeles. If station can raise the rates for quality pics, get the audience ratings, new quality vintagers, as well as more updated product, have the opportunity for a better price.

## WB Story Rights To 'Lux Theatre'

Ken Hyman, executive vice president of Associated Artists Productions, has turned his attention from tv distribution and is devoting practically all his time to subsidiary rights to the pre-1949 Warner Bros. features his company owns.

Subsidiary rights are beginning to show a large supplementary earning potential on films essentially for tv distribution. AAP has reportedly sold Lever Bros. story rights to 60 or more Warner features for use on the NBC-TV "Lux Video Theatre" program. The hour-long live show will play the stories off over a period of a couple of years.

First of the Warners stories was given live treatment last month by "Lux." It was "Mildred Pierce." In addition to Lever making undisclosed cash payments to AAP, (Continued on page 46)

## STATIONS RIDING PIX GRAVITY TRAIN

By MURRAY HOROWITZ

Ratings on the initial weeks of the major library releases (Metro, Warners, etc.) add up to a confirmation of what had long been anticipated—the stations latching on to the more qualitative backlogs are on the threshold of an audience-happy career—with the most prosperous days ahead.

What's been happening at KTTV in Los Angeles, at WBZ-TV in Boston, at WATV, Newark, N.J., at KTVR in Denver where the initial unveilings of the cream of the pre-'49 product is already translating itself into a local Pulse-Trendex bonanza, is expected to snowball market-by-market into perhaps the outstanding phenomenon of the current tv season—and possibly future seasons.

Already there are striking examples of stations previously resigned to fourth-station status in a city moving into dominant leadership during the hours when the major features are being exposed.

Take Denver, for example: indie KTVR kicking off its programming of the Metro features with "Johnny Eager" at 9 p.m. on Monday (15) hit a 24.6 rating, according to a special ARB survey, nearly doubling its closest rival. Additionally, the 24.6 was six times greater than the other two stations in the market. Against KTVR's 24.6, the special ARB survey found KLZ, a CBS affiliate, next with a 13.7, followed by KOA, NBC, with 4.0 and KBTU, ABC, with a 4.0.

Heretofore, indie KTVR ran fourth in the market, the MGM film catapulting it now into a strong first place.

Still Echoes of KTTV. The phenomenal performance of the first of the Metro pics to be shown on KTTV, "30 Seconds Over Tokyo," is still the talk of the trade. The special Friday night (12) ARB survey, found the Times-Metro indie reaching an audience of nearly double that of three network outlets combined for a full two and a half hours, and more than the total of all other stations. "Tokyo" had an average rating of 30.8 for 53.8 share of audience. Total of network stations was 17.5.

In Boston, the Westinghouse outlet, WBZ-TV, has increased its audience in September as compared to the previous month by 200%, (Continued on page 46)

## 'Hickok' May Expand To Full Hour to Compete With Backlog Features

Hollywood, Oct. 23.

Pitch to expand "Wild Bill Hickok" telepic series to a full hour for each segment, from present half-hour length, will be made to sponsors by star Guy Madison, to compete with upcoming surge of major studio feature backlogs.

The new length would up quality and appeal, Madison stated over the weekend, and while the price tag would be virtually doubled, the move would be wise showmanship. The sponsor would have a property to compete with the growing trend toward big tv shows, he asserted, and thus enable them to maintain their present place in the changing times. This is particularly true, says Madison, since tv is to undergo such a transformation now that many majors have disposed of so many important past pix to video.

Need for stars to make personal appearances to drumbeat their product was stressed by Madison, who said that he found 90% of theatre managers "scared to death of what's happening." Little, he said, is being done to combat the inroads of tv, and this is where touring stars would help out.

More TV Film News  
On Page 42

## Major Shift of Big Sponsor Coin To Features Not Expected Till '57

### That's a Lot of Film

Amount of film available to television has grown to astronomical proportions. According to Broadcast Information Bureau, there are now available for sponsorship (as distinct from public relations film) a total of 611 program series shot especially for tv; 5,835 theatrical features; 6,172 short subjects; 2,737 cartoons; 103 motion picture serials and 1,257 westerns.

BIB breakdown, listed in its just-released TV Film Program Directory, shows that the categories have been swelled primarily through release of product by the major studios.

There is excitement aplenty on ad row about the possibilities of quality theatricals, sparked by the Metro showing in Los Angeles, and other developments; but major shifts in sponsor coin, if and when it does occur, is not expected until 1957.

Word from agency execs is that most of the sponsor coin is committed for the remainder of 1956, barring some exceptions. Additionally, it's traditional in the biz that there's always a lag in latching on to a trend, complicated by the factor that big spenders buy rating history—and the quality features now being unwrapped are just in the process of chalking up their relative rating strength.

Of course, there are the plungers such as Colgate's Friday night buy in the Los Angeles market over KTTV, a \$750,000 annual commitment without a rating history. Colgate, incidentally, as well as other soapers, is shopping around in other markets for a "Colgate Theatre" similar to that on indie KTTV.

Also getting the "good-hard-look" along Madison Avenue is the showcasing of the new features by the stations, especially relating to prime time periods. The Metro library buyers utilization varies from late night telecasting mixing the Metro product with other quality features over WFIL, Philadelphia, to prime time slotting in Los Angeles and KTVR, in Denver. WFIL, and ABC affiliate, has its own special Saturday night theatre in lieu of the net's Famous Film Festival, 7:30 to 9, which it is not taking. The Triangle station also has bought the RKO library, the 20-h-Fox 52 and Warner Bros. pics.

Consequences of mounting advertising dollars riding a feature film remains at this point a matter of agency speculation, but it's agreed that telefilms and network programming probably would feel repercussions.

## Metro-TV Sets Big Sales Push

Metro-TV has begun an intensified sales drive, with the hiring of a midwest sales representative, and a field tour of tv stations in all regions for the Metro library, already sold in 18 markets.

Retained as special sales representative in the midwest is Paul B. Mowrey, formerly of ABC and NBC and more recently consultant to stations in cases before the FCC. Mowrey for the special sales assignment will work out of Chicago.

For the current week, the following Metro-TV personnel will be on the road, in addition to Mowrey: Maurie Gresham, Western sales manager; Ray Fulb, Southern sales manager; Pete Jaeger, sales exec who will visit Eastern tv stations; Richard Harper, touring the midwest; and publicity director Monroe Mendelsohn, in selected spots.

The week of tours was set following the upsurge of interest in the Metro library in the wake of the initial ratings on KTTV, Los Angeles, for the Metro pix.

## CBS NEWSFILM PACTED FOR GLOBAL SPREADS

CBS Newsfilm has been set for Australian television. Service was set this week for H-SV in Melbourne, which joins the list of international Newsfilm clients that include Tokyo, Caracas, London, Havana, Puerto Rico and others.

Domestically, Newsfilm is set with three more stations, WFAA-TV in Dallas, WFSA-TV, Montgomery, Ala., and WFBB-TV, Indianapolis.

## RKO Tel Pitching 150 'Holdout' Pix For Networking

With the upsurge of interest in feature films, RKO Teleradio is renewing negotiations for possible network airing and/or national sponsor deals for the remaining 150 RKO theatricals held out of RKO's library deal with Matty Fox's C & C Television, Inc.

Currently, RKO Teleradio is talking with Matty Fox on extending the December, 1957 deadline, the time when the 152 theatricals accrue to Fox, under the original pact. Up to that time, RKO Teleradio is given an opportunity to ink a national sponsor, or a group of sponsors on a national basis, as well as lining-up a network, if possible, for telecasting.

A leading soap firm is interested in a multi-market deal, and RKO Teleradio's tv division is exploring the field for other possible national accounts to join the soaper. The stimulated activity on the holdouts has prompted RKO Teleradio to plan another pitch for network airing, probably with ABC-TV.

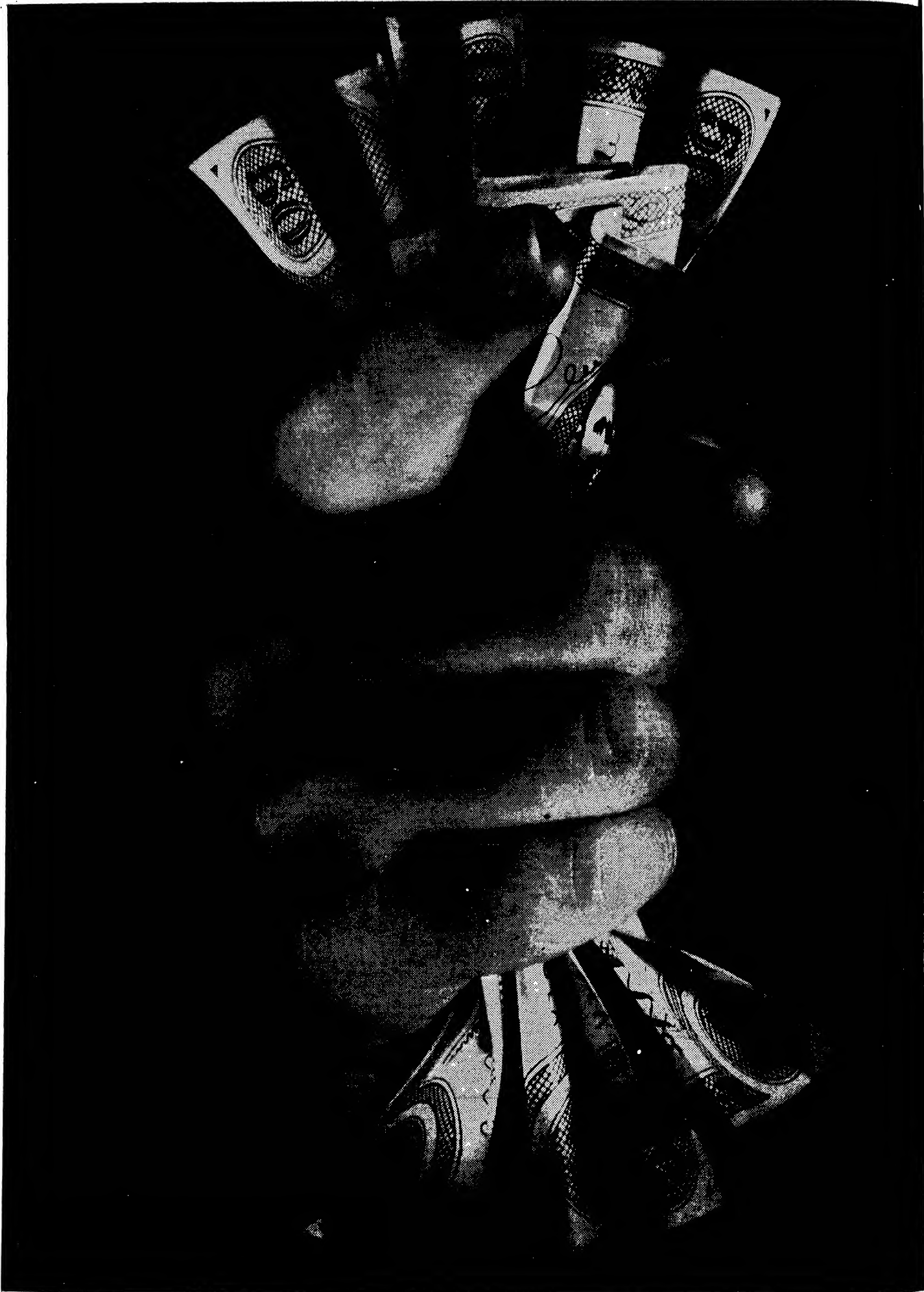
Of the 152 holdout features, 26 had been allocated this summer to RKO Teleradio's o&o stations, including 13 from RKO's "Finest 52." The latter package consisting of the cream of the 152 was the one pitched initially for possible network airing and national sponsorship. With the vintage pix market taking a hot turn, RKO Teleradio again is actively beating the drums for the remaining of the "Finest 52" and the others.

## Brando, Other Names Lined Up By Revue Prod. For GE, Schlitz Series

Hollywood, Oct. 23. Star-studded galaxy of names is being lined up by Revue Productions for its "GE Theatre" and "Schlitz Playhouse of Stars" anthology series.

Vidfilmery is negotiating for Marlon Brando for the lead in Flannery O'Connor story, "The Life You Save May Be Your Own," for Schlitz; Bob Cummings will star in "One Left Over," for Schlitz; Van Heflin is reading a Schlitz script; Bette Davis may star in a GE and Schlitz, Ray Milland, who has already topped two for GE, will star in Schlitz "The Girl in the Grass"; Barbara Stanwyck may star in a GE vidfilm; Henry Fonda will star in "Too Good With a Gun," for GE.

Company is also negotiating for Gregory Peck to star in a GE telepic, also for Charles Boyer, Rosalind Russell, Joan Fontaine and Tony Curtis have been signed for GE telefilms.





# IF YOU HAD A MILLION

(THE MILLIONAIRE)

**NEW TO SYNDICATION!** Clean up in your region or market with the dramatic powerhouse that has a **32.4** average Nielsen rating for 19 months on the CBS Network... plus a 51% higher average ARB rating than competing "Kraft TV Theatre" during the same period! As **THE MILLIONAIRE**, this film series is now in its *third big year* on CBS for Colgate-Palmolive!

**2nd HIGHEST RATED NETWORK DRAMATIC SHOW** (July Nielsen) —and if it can do this nationally, imagine what it will do for *your* product in *your* markets! Audience composition? Couldn't be better!...

MEN 32%	WOMEN 46%	CHILDREN 22%
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Source: ARB 18-month average

**A DON FEDDERSON PRODUCTION** from the same master showman who brewed sales magic with "Do You Trust Your Wife"... "The Lawrence Welk Show"... "Liberace"... "Life With Elizabeth." All hits, no misses!

*Call MCA today for your finest film availability in years!*



**YOU CAN NOW SPONSOR, IN YOUR MARKETS, THESE 39 HALF-HOUR FILM HITS FROM AMERICA'S 2ND HIGHEST RATED NETWORK DRAMA SERIES**

# Frisco Art House's Anti-TV Campaign On Reissues Stirs Wrath of KPIX

San Francisco, Oct. 23. Art theatre's "experiment" of building up reissue double bill on basis that "you haven't seen the picture if you saw it on tv" has drawn angry howl from boss of KPIX, Westinghouse-CBS tv outlet here.

Coupling of "Intermezzo" and "Bill of Divorcement" has resulted in "packing 'em in" at 400-seat Rio, according to exhibitor Maury Schwarz, who worked out anti-tv campaign with Joe Weston, David O. Selznick rep.

Campaign started 10 days ago, with ad money comparable to first-run picture, and grabbed lots of newspaper space as a Films vs. TV Battle.

Picture opened here last weekend and, says Schwarz, week-end gross between \$3000 and \$3500 in first week, nearly twice as much as ordinary first-run product has been doing at this artie.

While double bill was tagged as a battle of the media, actually "Bill of Divorcement" has never been shown on Frisco tv, and the night that "Intermezzo" ran on KPIX it faced Humphrey Bogart in "Sabara" on KRON. "Sabara" is reported to have had more viewers. One of Schwarz ads claimed "Intermezzo" was cut, and this particularly drew the fire of Phil Lasky, general manager of KPIX, who said:

"We deplore the foul-ball method of promoting the stunt by depreciating television . . .

"I am sure that television would be roundly criticized if it stooped to advertising its motion picture programs by stating that the full enjoyment of pictures are best in the living room, without the discomfort, expense or nuisance of having to arrange for baby sitters, driving and parking cars, tolerating popcorn addicts, noisy children or chilly, uncomfortable show houses . . .

"We are surprised that a film studio, doing business with the television industry, should encourage, applaud, and even support another customer—a theatre—in its attack on the first customer to promote the latter's business."

Lasky then went on to point out that "Intermezzo" was played in full of KPIX, for its whole 70 minutes, because "KPIX's license for use of Selznick pictures does not permit it to edit Selznick pictures . . .

"We are only concerned about the vicious method of promoting (Continued on page 47)

## Conne-Stephens Future in Doubt

Hollywood, Oct. 23. Status of Conne-Stephens Productions is uncertain with the company having no plans to resume vidpic production until at least one of the four pilots is sold. William Stephens reported the firm has three prospective sales but if there is no action "we may write the whole thing off as a bad investment, start all over again or we may decide to call it a day."

Vidfilmery has pilots on "Big Foot Wallace," "Arabian Nights," "My Most Exciting Moment," and "Sheriffs of the USA."

## South African Telepic Series Peddled in U. S.

A South African company has moved into the telepic production field, with a representative presently in N.Y. in an attempt to peddle a half-hour color skein called "Around an African Campfire." John Tunstall, managing director of Dominion Film Productions of Johannesburg, arrived here after a swing through Canada.

The 13 films completed were done by South African actors, in English, and shot largely by S. A. crews, with a sprinkling of London technicians thrown in. "Campfire" is an adventure anthology spun by an honest-to-goodness white hunter, Paddy Bell. While in N.Y., Tunstall is headquartered at the Hotel Maurice.

## Pine-Thomas 'Outpost'

Hollywood, Oct. 23. Pilot for new Pine-Thomas telefilm series, "Outpost," started rolling yesterday (Mon.) with Lex Barker in the stellar role. Byron Haskin is directing the Paul Monash-Martin Berkeley script.

Following the "Outpost" assignment, Barker takes off for Hawaii, to topline "Jungle Heat," a Schenck-Koch feature.

## Kellogg's 'Lassie' Spread in Seven Latin Countries

First "continental" vidpix deal, involving the sale of a series to a single sponsor for a complete continent, was set last week by Television Programs of America. Manny Reiner, foreign sales chief, sold the "Lassie" series to Kellogg for seven Latin American countries, embracing in effect the entire Latino market and covering virtually all of South American and Central American television.

Kellogg is picking up the show in seven countries—Mexico, Puerto Rico, Guatemala, San Salvador, Cuba, Colombia and Venezuela. With the exception of Brazil and Argentina, this covers all of Latin American television. Brazil wasn't included because of the Portuguese language factor—the "Lassie" series is dubbed in Spanish—and Argentina, with a "soft" currency, wasn't wanted by Kellogg and its foreign agency, J. Walter Thompson of Mexico City.

Deal is precedent-setting in that for the first time, a single sale covers so large a market area, and more important, takes care of the dubbing costs. With dubbing averaging about \$1,000 per half-hour show, it's often impossible for a distributor to make back costs on first-run deals in Latin America. Unless he sells out throughout Latino tv, he's got to wait a couple of years to recoup. Under the Kellogg deal, actual price of which is being kept under wraps, TPA comes out with a profit even after deduction of dubbing costs, and any subsequent sales of the Spanish tracks are gravy.

If other big sponsors with international distribution can follow the Kellogg pattern, this would take many of the distributors off the hook on international operations and foreign language dubbing. While Spanish is still the largest foreign-language country, the same pattern could be applied to French-language nations, etc. In effect, such a sale is the international equivalent to the syndicator of a network sale in the U. S.

The seven-station deal puts "Lassie" into a total of 11 countries now. Besides the seven Latino nations, it's in the U. S., England, Canada and Australia.

## 90-Minute TV Pilot May Go Theatrical

Hollywood, Oct. 23. Sale of 90-minute telefilm made earlier this year by Meridian Productions is being dickered with Columbia Pictures for theatrical release. Meridian topper William Self disclosed last week.

Self produced the telepic "Ride the High Iron," as a pilot for a possible 90-minute series that never sold. Don Taylor, Sally Forrest and Raymond Burr tolined, with Don Weis directing.

## WATV'S PIX CLIENT

Another national sponsor has been added to the roster of takers on WATV's (Newark) "Famous All-Star Movie." Quaker Oats has taken one of the six remaining \$4,500 a week pacts to bring the 16-times-a-week feature film show to half-sold-out status.

Lipton's Tea bought adjacencies to the films, which are the 52 20th-Fox features.

## Leonard's Teenage Series

Hollywood, Oct. 23. Two more vidpix series, to be produced outside the aegis of the Screen Gems banner, are planned by Herbert B. Leonard, who makes "Rin Tin Tin," "Circus Boy" (with Norman Blackburn) and "77th Bengal Lancers" series.

Scripter Phil Davis is currently prepping what Leonard terms a "teenage" series, and Monty Slater is working on the other project, in the "adventure" vein, according to Leonard.

## WGN-TV Buys Up Bundle of Reruns

Chicago, Oct. 23. WGN-TV has all but cornered the Windy City vidpix rerun market with a flurry of buying that has added 16 new series to the station's stockpile, totaling 960 half hours of programming. Addition of the syndicated product to WGN-TV's already extensive library of feature films, including such packages as Columbia's 104 titles and the 52 20th-Fox pix, gives the indie one of the largest and most diverse celluloid inventories extant.

Purchased from Ziv were 91 installments of "I Led Three Lives"; 104 "Public Defenders"; and 52 "Boston Blackies." Guild Films is repped with 39 "Florian Zabach"; 113 "Liberace"; 39 "Frankie Laine"; 65 "Life With Elizabeth"; and 39 "Confidential File." Economee TV Programs sold 39 "Eddie Cantor Shows"; 39 "Meet Corliss Archer"; 78 "Favorite Theatres"; and 68 "TV Theatres." MCA-TV unloaded 39 "Headlines"; 39 "Lone Wolf"; and 78 "Anthologies."

Also bought was the Paramount cartoon and shorts library from National Telefilm Associates, totaling 467 comedies.

Meanwhile the film flood is quickening on another local front with WNBQ this week dropping its longtime "Elmer the Elephant" live moppet show from its 4:30 to 5 strip in favor of cross-the-board screening of reruns of the Ray Miland "Professor McNulty" series.

## MEL FENSTER'S RKO FILM BUYING SLOT

Mel Fenster, film manager for WOR-TV since October, 1950, has been promoted to supervise film buying for all o&o tv stations of RKO Teleradio. He will continue to headquarter in New York.

Filling Fenster's spot with WOR-TV will be Daniel German, currently at WHCT, Hartford, Conn., as the station's film director. Previous to his WHCT assignment, German had been film editor at WOR-TV.

Fenster, in his new spot, will be responsible for obtaining films-for-tv for the five o&o General Teleradio stations, which in addition to WOR-TV, include WNAC-TV, Boston; WHBQ-TV, Memphis; WEAT-TV, West Palm Beach, Fla., and KHJ-TV, Los Angeles.

## Beer & Milk Coin For Clooney Show

MCA TV signed Blatz Beer for the State of Wisconsin and Hood Dairy for the six New England states on the "Rosemary Clooney Show" series.

Other new sponsors inked for the skein include Dodge dealers in Washington, D. C., and Chevrolet dealers in Montana State. The addition of Blatz brings to five the number of major brewers now sponsoring the series, while Hood Dairy joins other large regional "Clooney" sponsors in the food field like A. G. Food Stores, Michigan Bakeries, Safeway Stores and Enrico Spaghetti.

Miss Clooney has just returned to the Coast following personal appearances in Boston and New York.

## STAN COLE UPPED

Stan M. Cole has been upped to sales manager of Mel Gold Productions, indie commercials-industrials outfit.

Cole has been director of the industrial films division of the company.

## When Is a Cutter a Director?

Hollywood, Oct. 23. Discussion of tv casting headaches at a Hollywood Academy of TV Arts & Sciences (symposium last week) caused considerable heat at times, but also shed some light on the subject.

Moderator Richard Boone set the tone of the proceedings when, in his introductory speech, he rapped tv directors who are "excellent cutters and excellent mechanics, but don't know what to say to an actor. The tv director hasn't the time to teach acting—if he could."

Actor Boone later clarified his position with, "I don't mean all cutters are bad directors. But the demand for tv directors is heavy, and has brought in men who know the technical end well, but can't explain what they want from the actors, dramatically."

When CBS producer Edgar Peterson challenged Boone with the statement, "The three greatest cutters in the business today are William Wyler, George Stevens and Frank Capra," Boone quickly replied, "I haven't seen them do a picture in three and a half days."

Boone also admitted that tv directors have a legitimate beef against stars and name actors who, at times, "tell him whom to hire and fire, where to place the cameras, and then deliver sloppy performances."

In a post-meeting discussion, Boone commented that there is little regard for creative acting in telefilms, "so long as the picture comes in on budget. Yet tv films is the major source of an actor's income. And he's got to get away from it to do his best work."

In the panel discussion before a large 70 member-and-guest turnout at the BeVHilton Hotel's Bali Room, which also marked the ATAS' 10th anni, panelist Peterson often found himself in sharp disagreement with his mates. At one point, Peterson took issue with panel comments that tv execs regularly try to familiarize themselves with new faces. "It's whom you know and who sees you," he declared. "How do you accomplish this is your problem."

Winston O'Keefe, casting topper for NBC-TV "Matinee Theatre," to a question on the value of actors' agents, observed, "Some are concerned with selling their own personalities. But there are agents and agents. I don't know that we prefer to deal with them, but as a matter of time, it isn't humanly possible to see all actors ourselves. . . . The agent functions best when he reminds us of actors we may have overlooked. But when he oversells, he may put us off."

## TV Film Distributors' Org Marking Time; Prexy Selection Hits Snag

### WPIX's SRO on 'Popeye'

With the Wander Co. for Ovaltine placing an order for half-sponsorship of the Saturday "Popeye, the Sailor" show, WPIX, N. Y., has hoisted the SRO sign on its "Popeye" show Mondays through Saturdays. The only remaining open spots on the fast-selling cartoon series are on Sundays.

Wander's sponsorship begins Nov. 3.

In the spot department, the New York Daily News station has added some new biz, including orders from Nestle, Brown & Williamson Tobacco, Coca-Cola Bottling Co. of New York, Tea Council of U.S.A., Inc., and Wine Growers Guild.

## SG's \$2,500,000

## Kitty to Finance Indie Packages

A special financing fund of \$2,500,000 for new independent packages has been set aside by Screen Gems.

The decision of the Columbia Pictures subsid to financially court indie tv producers was made after a series of Coast meets, attended by v.p. Ralph Cohn, Irving Briskin, production topper, John H. Mitchell, sales v.p., and other execs.

According to Briskin, the \$2,500,000, the largest amount ever set aside by any major tv production company for the sole purpose of financing indies, will be made available to any producer with a package containing either star names or a powerful idea. Such properties not only will be given complete financing by Screen Gems, but also will be afforded (Continued on page 46)

## 'Passport' Scripter

### Doubles as Actor

Hollywood, Oct. 23. Scripter Laslo Vadnay donned greasepaint last week, to play a supporting role in "Passport for Life," a Hal Roach Jr. telepic for the CBS-TV "Telephone Hour," which he penned. He enacted a prison warden in the story, based on an actual incident which occurred in his native Hungary.

Bill Campbell tolined the "Passport" cast, which Jerry Staggs produced and George Waggener directed.

Association of Television Film Distributors (ATFD), the four-company industry group which made quite a splash before the FCC Network Study Group and a lesser one a month ago before the Celler monopoly committee, is still alive but marking time. Despite the absence of any pronouncements or other signs of activity by the fledgling association other than its two public appearances, the ATFD has been meeting quietly and on an irregular basis with an eye toward a first-of-the-year organizational deadline.

Key item on the agenda is selection of a permanent president for the association, and this has been the major stumbling-block so far. Companies concerned want a well-known personality with organizational-public relations ability as well, and are said to be willing to make the post a lucrative if the right man comes along. Constant parallel is drawn to Motion Picture Assn. of America prez Eric Johnston, but the ATFD chief would operate on a far smaller scale.

Parallel to Johnston isn't merely a personal one, for ATFD members also point to the growing international market as one area in which the association would serve a vital function, perhaps similar to that exercised by MPAA. Another area currently under study is the NARTB standard contract form; another the community antenna problem.

As of now, the irregular meetings that have taken place have dealt with those primary areas, particularly that of a president and (Continued on page 46)

## WABD Swinging To Features Format

WABD, the N. Y. tv indie, is negotiating for additional first run feature films. The DuMont owned-and-operated outlet will make features the backbone of the program setup on the strength of the sponsor returns on the twice-Sunday exposure of Warner Bros. features.

First step in a blue print to bring features to several nights of the week will be to play each of the Warner pix (60 in all) on Fridays between 9:30 and 11 p.m. Friday showing will constitute a third showing for the pictures. WABD will use the Warner product on Fridays five weeks after its double exposure on Sundays.

Next night to get features at WABD will be Wednesday, according to Ted Cott, WABD topper. This is the slot for which new fea- (Continued on page 46)

# Tele Follow-Up Comment

## Playhouse 90

"Playhouse 90" ran into a curious situation in its third presentation of the season, "Sizeman & Son," story of a garment manufacturer whose rebellious son returns from Korea with all sorts of ideals about the dignity of man and labor. The situation was this—the play never quite established solidly whether it was tongue-in-cheek or was to be taken seriously.

For those viewers who took it on the basis of a tongue-in-cheek foray into the realm of the radical son vs. the straitlaced Jewish father, it was a warm and light frolic. For those viewers who might have taken the entire thing at face value, it must have been something of a drag. The Ellick Moll script failed largely in setting the mood straight right at the start.

But for the tongue-in-cheekers (this reviewer included) the play had charm and some delightful episodes. Chief asset of the Martin Manulis production was Eddie Cantor, who turned in a splendid acting job as the father, who is continually foiled in his efforts to straighten out the frebrand son. And Farley Granger turned in a believable and solid performance as the independent-minded idealist. If the extent of this idealism was somewhat far-fetched, it still was easy to take.

Add to these two an excellent list of supporting players, topped by Mona Freeman as the model who falls in love with Granger, Peter Lorre as a longtime employee, Nan Boardman as Cantor's wife and Larry Dobkin as the plant manager. And chalk up a major credit to director Vincent J. Donohue, who maintained the mood and kept things from lagging in the duller spots.

Some of the play was pre-filmed, to help Cantor over the quick changes and the scene jumps. Unfortunately, the film quality was disturbing, with uneven lighting and fuzziness. But judging from the set of at least one of the sets, the huge plant set showing cutting tables, operating tables, pressers, etc., it was necessary. *Chan.*

## Ernie Kovacs (Tonight)

Ernie Kovacs demonstrates that he's a funny man practically any time of day or night. As the sub for Steve Allen on "Tonight" on Mondays and Tuesdays nights over NBC-TV starting at 11:30 p.m. and going on until the viewer starts to nod (the hour, no doubt) the ubiquitous comic hits a high level of zaniness.

What's more, he doesn't depend on anyone else for the heavy work, he does it virtually himself. For example, in his dissertation of Tom Swift, he achieved a high literary level on his Monday night (22) meeting. In a pre-World War I costume with heavy knickers, he read a lengthy passage in the style of the schoolboy classic with some funny punctuation. Another good escapade was his brief burlesque of "What's My Line." He retired that after only one gag. It's unfortunate that he didn't explore the possibilities to a greater extent.

Kovacs is assisted by a good staff which includes Pete Hanley and Maureen Arthur in the song department. Louis Jordan came on with some excellent jazz efforts. There was an occasional film clip of Elvis Presley making with his flying hips and guitar to the background of Chinese music. The effect was absolutely weird. *Jose.*

## Walter Winchell Show

Sammy Davis Jr. and Roberta Sherwood were the sparkplugs of the Walter Winchell show via ABC-TV Friday (19). "How do you introduce a hurricane?" asked confereer Winchell as Davis came before the camera prior to warbling "New York's My Home." With Uncle Will Mastin and his father, he boomed "em with some hoofing in which moppet Joanne Allen scored to advantage. Star also registered handily in a "Bo-Jangles" bit, aided by Miss Allen.

Meteoritic career of Roberta Sherwood was capped by Winchell in a sequence labeled "The Symphony of a Cinderella." The kind of audience the fortyish singer appeals to, he pointed out, are those who say, "Listen, honey, they're playing our song." And that's the fare Miss Sherwood belted out in her brief stint as exemplified by such tunes as "I Used to Love You But It's All Over" and "Lazy River."

Covering incidentally must have conjured up some of Winchell's vaude memories for he made a pass at beating time with his feet, then dished out some stepping that

belied his age. Despite the columnist's warming introductory comments about Broadway's "Reluctant Debutant," a comic bit from this British import wasn't nearly as amusing as viewers were led to expect although Anna Massey and John Merivale played the scene engagingly. Its brevity may have dampened its effectiveness.

Plugs for sponsor Old Gold were primarily on film while alternate client Toni also was accorded a celluloid puff near the finale of the half-hour stanza. *Gilb.*

## Ed Sullivan's Show

A couple of "firsts" took the Ed Sullivan outing on CBS-TV Sunday (21) out of the run-of-the-mill pattern. One was the unveiling of Otto Preminger's "St. Joan" winner, Jean Seberg, and the other, the American debut of French singer-comedian (Henri) Salvador. The showcasing of Miss Seberg, a looker in a close-cropped coif, capped Preminger's nationwide publicity search for the title-role in his film version of the GBS drama. After a brief by-play between Sullivan and Preminger, the femme tyro monologed a scene from the play. Reading evidenced that director Preminger has a lot of work in front of him.

Salvador's first try on U.S. video was a mishmash. He opened with a giggling routine that showed his live laughing pitted against recorded laughter. It was overlong and not too funny. He recovered somewhat with a breezy chanson and then closed with a patter line that could dub him a Gallie Sid Caesar. Considering Salvador's considerable talents and rep abroad, this was an unfortunate showcasing.

Rest was routine for Sullivan's stanza. Opener was the boxing Scipillini chimps, which probably pleased the kiddies; comedy team of Davis & Rees followed with a raucous routine that probably pleased few at that. Marion Marx came through with a neat interpretation of "We Kiss in A Shadow." She came back later in the hour for a workover of "Show Me," one of the lesser played tunes from "My Fair Lady."

Jack Paar, who occasionally subs for the host, didn't do too well with his standup turn this time out but he's still an amiable fellow. The travelog portion of the show had Sullivan (on film) from Marion Marx, who picked up "Fire Down Below" is shooting. His interviews with stars Rita Hayworth, Robert Mitchum and Jack Lemmon was nothing more than a trailer for the film except for Sullivan's insistence on uncovering their views on the three most beautiful women in the world. Miss Hayworth came out okay in the poll; of course.

Before the closing teeterboarders, The Bokaras, which ran too short, Sullivan brought on Trine guests who pick for the Museum of Immigration planned for New York's Ellis Island. Less time for them and more for The Bokara's would have better served vaude's purposes. *Grao.*

## General Electric Theatre

Too many flashbacks dissipated the strength of Sunday's (21) teleplay, "The Invitation," starring Hollywood's Kathryn Grayson, and featuring a pitch by the late Perry.

The 30-minute psychodrama got off to a suspenseful start, as the viewer perceived the fantasy world lived in by a young, farm housewife, portrayed by Miss Grayson. The tension built until the tale of the husband's woes is explained via a series of flashbacks. One of the back-to-time sequences has Miss Grayson sing a charming folk lullaby. Though the latter sequence showed Miss Grayson's lovely voice, its length was much too long for what it lent in the circumscribed 30-minute drama format. The story by Narda Stokes, adapted by Francis and Marian Cockrell, was neat and polished. It had Miss Grayson, as the young married woman, losing herself in fantasy as a consequence of the stillbirth of her first child, whose death she refuses to recognize. Her husband Perry brought things to a head by playing into her game of fantasy, which move shocked his wife to her senses.

The gimmick in the story and the peg for the teleplay title was that an imagined invitation to a social tea becomes the shock therapy agent. The story would have had possibilities beyond being polished if it had gone forward more in time, building suspense and interest as the past is indicated.

Herschel Dougherty directed with some finesse. Supporting cast was able. *Horo.*

## PROJECT 20

(The Great War)  
With Alexander Scourby, narrator  
Producer: Henry Salomon  
Writers: Salomon and Richard Hanser  
Editor: Isaac Kleinerman  
Music: Robert Russell Bennett  
60 Mins., Tues., Oct. 16, 8 p.m.  
NORTH AMERICAN PHILIPS  
NBC-TV (film)  
(C. J. LaRoche)

This was, of course, a worthwhile project, the World War I which somehow marked the growth of the nation's responsibilities in a world that could no longer tolerate total isolationism, left its mark on almost every phase of thought and life in the United States. It brought America, for the first time since the Civil War, close to the horrors of war and it cost the U. S. some 50,000 dead.

Henry Salomon, who in the past produced such notable tv documentaries as "Victory at Sea," "Nightmare in Red," and, most recently, "The Twisted Cross," wanted to set down, in word and film, what World War I meant to Americans; how it found them, and how it left them. He succeeded in putting together a roaring, convincing war documentary. But, unfortunately, he also missed the point.

This may not have been his fault altogether. Salomon had to work with film, and the medium was not yet sufficiently developed to provide more than a sketchy record of what was going on. Some of the footage obviously was taken from old feature films dealing with World War I. Other parts seemed genuine battle shots.

He certainly covered the background adequately, including some rarely seen celluloid of pre-war vintage. And the commentary, spoken effectively by Alexander Scourby, accurately traced the rising American resentment against the Germans which, with the sinking of the Lusitania, finally forced the U. S. to enter the conflict. "The Yanks Are Coming," blared through Robert Russell Bennett's imaginative orchestration and was mirrored on the screen by trudging feet, moving up to relieve the faltering British and French.

Too much footage was devoted to shells exploding noisily on Europe's many battlefields. The earth erupting continued almost as if to fill time. Instead, Salomon and his co-scripter, Richard Hanser, might have dwelt more intensively on the effects of the war, on what went wrong with the much-vaunted slogans of battles fought to "make the world safe for democracy." Never once was it mentioned that, in the utter defeat of Germany, and the Versailles treaty, was born the seed for a new and more horrible war; nor did they point out that, some three decades later, the German army was to march again, a grim commentary on the futility of Flanders, and Chateau Thierry and the Argonne Forest.

Yet, even without those aspects, "The Great War" had its stirring and emotional moments. To a generation reared on the H-Bomb and attuned to the whine of jets, it must have seemed almost old-fashioned and unreal. And it had moments of humor, too, and of nostalgia for those oldtimers who could still remember Mary Pickford and Charlie Chaplin selling victory bonds, and General Pershing waving from the decks of a crowded troop transport returning home.

The shots were striking and well selected, and the show on the whole maintained a neat pace. Bennett's musical score was hardly novel, but it caught the flavor of the period. Somehow, however, the Great War seemed unreal. It came over more like a good war movie than a documentary of an epic struggle in which some 10,000,000 lost their lives. *Hife.*

## NAVY LOG

With Solmer Jackson, Robert Knapp, William Allyn, Morgan Jones, Mike Garrett, others  
Producer-Director: Sam Gallu  
Writer: Allan Sloane  
30 Mins., Tues. 8:30 p.m.  
AMERICAN TOBACCO,  
ABC-TV (film)  
(SSC&B; Richard)

"Navy Log," after an unsensational cruise carrying the CBS-TV colors last season, is now flying the ABC-TV burgee in the post-Disneyland Wednesday night spot. Although as before a technically adequate filmer, the initial chapter (17) of this Sam Gallu brainchild failed to generate enough of a head of steam to lift it out of the routine class.

Actual incident drawn from Naval files dealt with the shooting down of the plane carrying Admiral Yamamoto of the Japanese Navy brainstrut during World War II.

(Continued on page 46)

## 77th BENGAL LANCERS

With Phil Carey, Warren Stevens, Patrick Knowles, Patrick Whyte, Jean Byron, others  
Producer: Herbert B. Leonard  
Director-writer: Douglas Heyes  
30 Mins., Sun., 7 p.m.  
GENERAL FOODS  
NBC-TV (film)  
(Young & Rubicam)

Screen Gems and Herbert B. Leonard, who have made a going thing out of action telefilms via "Rin Tin Tin," have now moved into another area in the same genre that's paid off so nicely in the film business, namely the action-costumer. "The 77th Bengal Lancers" is strictly in the same vein as "Rin Tin Tin"—a minimum of plot and characterization and lots of noise and fighting.

Whether or not this sort of thing upgrades television—and its fairly obvious that it doesn't—is beside the point. Fact is that it's going to satisfy a lot of young appetites for adventure fare on television, and probably will be one of the few successful new shows of the season. The ingredients are all there—dashing heroes, an exotic setting, lots of action and the "spirit of the corps" routine.

Opening episode serves to bring one of the two week-to-weeks stars, Warren Stevens, into the regiment, as a replacement for the regimental hero, Patrick Knowles, who's about to retire. Knowles gets killed instead after secretly disgracing himself, but Stevens ingratiate himself with the other permanent cast standby, Phil Carey, by covering up for Knowles and giving him the credit for a successful raid on a rebel headquarters.

Carey and Stevens make a likeable pair of leads, the former characterized as a steady, serious type full of the sense of tradition and duty, Stevens more on the flippant side. Knowles was okay as the fallen hero, while Jean Byron was pretty and functional as his wife. Patrick Whyte, who plays the colonel, does three-way duty in the series as an actor, technical advisor (he served with the Lancers) and sometime scripter with director-writer Douglas Heyes. He looks like a Lancer colonel too.

Heyes, in the dual job of scripter-director, fulfills all the requirements and moves his story at a good pace. Photography is excellent and the sets and costumes are fine. General Foods, which had purchased the entire series and now is said to want to share the time, apparently has worked out an internal share-time setup, since Maxwell House (Manton & Bowles) is in for some of the blubs in this Young & Rubicam-purchased series (for Jell-O). *Chan.*

## BOB HOPE CHEVY SHOW

With Diana Dors, James Cagney, Lucille Ball, Desi Arnaz, Vivian Vance, Bill Frawley, Don Larsen, Hollywood Deb Stars, Les Brown, others  
Producer: Jack Hope  
Director: Jack Shea  
Writers: Lester White, John Rapp, Mort L. Lockman, Bill Larkin, Norm Sullivan, Joe Lilley  
60 Mins., Sun., 9 p.m.  
CHEVROLET DEALERS  
NBC-TV, from H'wood  
(Campbell-Ewald)

Bob Hope returns laugh-loaded and star-laden, to give him a bright if not altogether rousing start in the "Chevy Show" sweepstakes. Hope's six or so stanzas over the season's route give him share-the-wealth status on the automotive money, with the post-Barmore Great Profile operating the Sunday night shenanigans (preempting the Alcoa-Goodyear dramatics) and Dinah Shore fronting about 10 Friday and Sabbath night hours at the same 9 o'clock time. (That's in addition to the Chantooze's Thursday slices for Chevy.)

Hope's top ingredients were the "I Love Lucy" dramatized personae and Diana Dors, the visiting British physical humorist who showed up in the "I Love Lucy" exchange (helped a bit by a feeding of the choice badinage) and poise in a sketch with Hope that was split between a John Bull locale and her wallowing in the lap of push-button luxury over here. Miss Dors also stood out in a number of particulars, with form not the least of these.

Cagney song-and-danced and kibitzed with the bossman and both performed the Intro chores on the oolala but non-sequiturish Hollywood Deb Stars (10) tapped, it sez they, by the "Make Up" hosts Guild on the Coast. For the ball fans, the much-booked Don "Perfect Game" Larsen of the N. Y. Yankees had a couple of Innings with Hope, inclusive of integrating a blurb for the Chevy Corvette amid the rally.

High point came in the closing

## WASHINGTON SQUARE

With Ray Bolger, Elaine Stritch, Ruby Lapher, Bob and Cora Baird, Diana Lillich, Three Flames, Bert Lahr, guest; Charles Sanford orch  
Producer: William A. Bacher  
Director: Greg Garrison  
Writers: Mac Benoff, Al Schwartz, Buddy Arnold  
60 Mins., alt. Sun. 4 p.m.  
HELENE CURTIS  
NBC-TV, from New York  
(Earle Ludgin)

For about the first 10 minutes or so last Sunday afternoon (21), it appeared that the new Ray Bolger "Washington Square" hour series on NBC-TV was on the way to becoming a rollicking, fresh musical-comedy entry to brighten up the Sabbath afternoon spectrum. It opened with a proverbial bang in the old tradition of a Broadway song & dance frolic topped by a dominant personality, a stunning scenic background and with an overall professional aura.

But as the Bolger show progressed, it began to lose steam, deteriorating into just another vaude layout, and the feeling was inescapable that, aside from its star and one of the season's best scenic layouts suggestive of the "Washington Square" motif, actually there was no show at all.

It had Bolger, of course, and that's an asset in this or any other tv season, when he's back in a song & dance format. When the new entry was sorely in need of a pick-me-up, it was Bolger's "Old Soft Shoe" that came to the rescue and set things to rights. But how much reliance can be put on the singular and—let's face it—single talents of a performer, no matter how gifted, who, show after show, is obliged to fall back on variations of a Bolger choreographic theme? For the answer to the old show biz wheeze: "What do you do for an encore?" must of necessity translate itself into more of the same. (At least "Amy" was saved for a later date.)

There's a flimsy excuse for a "story line" in Bolger's operation of a Greenwich Village niterly (with Elaine Stritch as mistress-of-ceremonies and singer) all this, of course, providing the "come-on" for the guest talent and the regulars dangling on to the "continuity." Considering that Bolger and producer-packer Bill Bacher have assembled such pros in the comedy writing sweepstakes as Mac Benoff and Al Schwartz, along with Buddy Arnold, the scripting contribution was practically nil.

Not that the show didn't have its fetching moments, but only when Bolger in one way or another figured in them, as in his solos, his twosome with Miss Stritch, the latter vocalized "Object of My Affections" and his finale rock 'n' roll kid roundelay.

Otherwise the fare was pretty pedestrian. Bert Lahr was the initial guest, returning to the low comedy wars (after a fling with Shaw on "OmniBus" and "Godot" on Broadway), recreating his "Near-Sighted Doctor" bit, which somehow is much funnier when Smith & Dale do in the "Dr. Kronkheit" version. Rusty Draper had a go at a railroad ballad, the Three Flames sang "A Lazy River," opera diva Daniza Lillich, playing Mama Rosa, one of the village inhabitants, did a tonsil turn and there was some Bolger-Arnold Stang byplay (latter as a Bill & Cora Baird-inspired turtle).

Danny Daniels' choreography had a freshness about it and Greg Garrison gave it all particularly smooth direction, with some distinctive camera work. Charles Sanford provided fine musical back-grounding. All Bolger needs now is a show.

Helene Curtis makes no secret about its sponsorship. The plugs were frequent—live, film, integrated or otherwise. *Rose.*


segment via Lucille Ball, Desi Arnaz, Vivian Vance and Bill Frawley of the "Lucy" troupe, with Hope as Arnaz, Arnaz as Frawley's Fred Merz and Frawley as a real trainer complete with live flipper that was lulu of a running gag, among other fun-bingers.

This was an all-kinnie outing (save for a filmed commercial), making for lightning changes and a tight production perhaps not as potent on the potential via the all-live or live-film combo route. Hope was slick-shape and on top of the topicals; such as (reference to Miss Dors), "I know you will enjoy seeing a British movie star so early in the evening." Ed Sullivan owns Sunday, you know? Sid Caesar has a dead-wife lulu, and commercial candor re the sponsor, "your opportunity to see in '56 the '57 you'll be paying for in '58." *Trav.*



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**IN CANADA**  
Lloyd Burns  
Empire 3-4096  
Toronto, Can.

## Television Reviews

Continued from page 43

The elimination of the Jap bigwig was one of the early coups of the war pulled off by Adm. Chester Nimitz and his South Pacific command with a major assist from a squadron of Army Air Force P-38s who did the actual trigger work in cooperation with Navy intelligence.

But Allan Sloane's dramatization, unfolded with a lot of stock dialog and an assortment of film clips of an aerial dogfight, just didn't capture enough of the excitement and suspense of the operation to incite more than casual interest.

Acting assignments were creditably filled and director Gallu had the boys underplaying throughout, as is the current mode.

American Tobacco's Pall Mall's got the exposure on the opener and U.S. Rubber gets its turn next week. Dave.

### EYE ON NEW YORK

(The Wassia Story)

With Bill Leonard, Dr. Paul Hoch, guest; others

Producer: Bill Leonard

Director: Arthur Zegart

Writers: Leonard, Zegart

30 Mins.; Sun., 11 a.m.

CBS-TV, from New York (film)

In good journalistic style, Bill Leonard went after the story of the Wassia State Training School, an institution for the mentally retarded, which recently had been under attack in the New York Post and other quarters. Gaining the cooperation of the authorities, parents of patients, Leonard came up with an interesting, and often moving documentary of conditions in that New York State institution.

Parts of the show were not too pleasant to view, the helplessness of some of the patients, the disturbances in others, the inadequate facilities. But just such irritants at times command attention and win a broader understanding from the public, which, after all, should be the purpose of such a show.

As to its Sunday 11 a.m. time slot, when a good many kids take over the set, the Wassia documentary probably would be a bore and passed up by children under 12. Over that age, they may ask some provocative questions and learn something. The show didn't vivify the seamy side so as to be frightening.

Interviews were conducted with an attendant, a teacher, a parent, and key personnel, topped by Dr. Paul Hoch, New York State Mental Health Commissioner. Frequently, the documentary which also contained ample footage of the institution and its patients, became too

talky. The pictures were far more effective in their message of need and help. One of the most heart-warming scenes was that of a teacher attempting through kindness and patience to teach the afflicted youngsters some required habits.

Leonard did the narration in an o.k. fashion. A week before the Sunday (21) pre-filmed show, the WCBS reporter had suffered a heart attack from which he's recovering. Coming in next Sunday on the show to substitute for him will be Galen Drake, CBS radio gabber who has done some TV subbing in the past. Horo.

### AMERICA PRESENTS AMERICA

With Theodore Strelbert, others

Producer: John Gordon

Director: Jack Glenn

Writer: Carl Pugh

30 Mins., Sun., 10 a.m.

WRCA-TV, New York (film)

An old hand at talking up the U.S. for the consumption of foreign citizens, the United States Information Agency is trying a little domestic propaganda in behalf of itself. With the help of Movietone News as producer, the agency has prepared a half-hour telefilm called "America Presents America." How the agency could be so expert in some respects and so inept in others is hard to fathom.

Credit for the technical excellence of the photography and the editing should in part go to Movietone. USIA's thoroughness in delineating its multifold propagandistic function against Communism was also very impressive. When the program relied on telling its story through use of actual events it moved along with thoroughness and unusual interest, but when it turned to dramatic trickery, it fizzled. Ted Strelbert, for instance—his USIA topper—has a track record as an excellent administrator, but he obviously isn't any actor. When called upon to act, his scenes lacked the documentary quality sought, with Strelbert's eyes darting wildly from Tele-Prompter to Tele-Prompter. In one instance of superfluous "playwriting," the USIA chief was supposed to be orienting a group of citizens on the agency's job. In another, he was presiding over a board meeting attended by some government employees, who were terribly nervous TV actors.

USIA went a step too far in its anxiety to dramatize the duties it performs. Situation was not helped by shots of studio extras reacting to the drama. Genuine footage on USIA was consistently the most effective and the most dramatic. Art.

Music Corp. of America veepee Herb Rosenthal was exec producer. Ivan Reiner has the producer's credit, with director panel including Ralph Giffen, Bob Bell, Richard Blue, Steve Harris, and others. Jose.

## Show Biz Puts Its Best Foot Forward to Spark "WOR-TV's CP Telethon

Show biz again chipped in for a worthy cause. The sixth annual telethon to aid cerebral palsy brought out the majority of show folk on WOR-TV, N. Y., either as performers, or to man the telephones or just to show their support of this effort during this 20-hour show.

The telethon, which raked in just over \$528,111 at the time the layout went off the air on Sunday at 6 p.m., is said by social workers to be one of the most effective means of raising money in a hurry.

When properly conducted, as the CP telethons are because of the vast experience of this organization in this type of drive, they are probably one of the most rewarding means of securing funds. Collections frequently go over the pledge mark. Sometimes pledges are actually increased, and then a lot of people just send in their coin by mail without notifying the show. Dennis James, who did a herculean job of emceeing this event, declared at the end that at the rate the telephones were still going, and by past performances, the contributions should reach \$550,000.

This telethon found a workable gimmick. Conductors of moppet shows appeared on Sunday morning and no doubt the neighborhood kids responded by breaking open the piggy bank, or waking up the neighbors by asking for a contribution. The parking lot at Leone's served as a centre for moppet collections and kiddie show purveyors went on duty at that spot to add to the loot.

James remained on duty for about 18 hours, but those serving for the duration of the 20-hour show included Jane Pickens and Hazel Scott, Maria Riva and Betty Furness.

Among those appearing were Ed Murrow, who did a filmed opening, Ed Sullivan, Jack Carter, Stan Burns, Sammy Davis Jr., Joe E. Lewis, Jaye P. Morgan, Jack E. Leonard, Jonathan Winters, Pat Boone, Sunny Gale, Dick Haymes, Robert Merrill, Paul Winchell, McGuire Sisters, Mayor Wagner and Attorney General Javits, Art Carney, Andre Baruch, Dorothy Donegan, Alfred Drake, Vivian Della Chiesa, Bert Lahr, Gisele MacKenzie, Jane Kean and Buff Cobb.

Music Corp. of America veepee Herb Rosenthal was exec producer. Ivan Reiner has the producer's credit, with director panel including Ralph Giffen, Bob Bell, Richard Blue, Steve Harris, and others. Jose.

## TV Bombshell

Continued from page 39

according to ARB, with its "Boston Movie-Time" show. The program, slotted between 5 and 6:30 p.m., five nights weekly, consists of Warner's features and "Popeye" cartoons. Against its sole opposition in Boston proper, WNAC-TV, which has "Mickey Mouse Club" slotted in the same time period, WBZ in September zoomed to a 14.6 average in the 5 to 6 p.m. strip against WNAC-TV's 12.7. The previous month, without "Boston Movie-Time," WBZ had a 4.2 average in the time slot.

Significant aspect to the Boston story was that the cartoon-feature combination's victory over the Disney strip, was achieved basically not by diminishing "Mouse" audience (which went down only slightly), but by boosting WBZ-TV's audience in vast numbers by hyping sets in use in Boston area.

In the New York market, indie WATV, with its initial showings of the first 20th-Fox pic, "How Green Was My Valley," went from its usual seventh-ranking position to a three-four s'atus, according to a special Pulse survey. WATV, programming its features in the 16 showings format of WOR's "Million Dollar Movie," boasted a first week run rating of 64.

DuMont's WABD, programming its Warner pics once a week Sunday afternoons and evenings, recently ran third only to CBS and NBC stations in N. Y. in the prime evening hours, compared to its fifth to seventh position previously in those hours.

## WB Story Rights

Continued from page 39

which owns negatives of the pre-1949 stock. AAP will receive on-the-air plugs for the feature films. The lever plugs would be largely of prestige value in the trade in selling stations on the idea of leasing the pix for local use.

Legit rights on the theatrical film aoid are being investigated by AAP. It's reported that the distrib, under Hyman's aegis, is discussing sale of story rights with various Broadway producers. Very few feature films have been turned into Broadway properties to date, with the exception of "Ninotchka," converted to an up-to-date tract in "Silk Stockings," and perhaps one or two others.

Ownership of the Warner negatives gives AAP complete literary rights in some instances, and only partial rights in others. In addition to 754 talkies, AAP got a very large group of silent pictures, which also may have literary or remake value, in addition to being usable as "tv oddities."

## WABD

Continued from page 42

tures are being sought. In the third move over a period of months, Cott hopes to program new features on Saturday nights. Saturday will have one top pic repeated continuously from 7 p.m. to 1 a.m. in all probability.

Efforts will be made by station salesmen to establish a horizontal sales plan through which sponsors can buy nighttime first run films across-the-board. Alternate setup will be discount sales for buying into a mixture of day and night features. One example of the latter might be purchase of participations on the Sunday "Warner Bros. Presents" and the daytime "Tune In Any Time Theatre," which utilizes a single rerun feature at 10 a.m. and again at 1 p.m.

WABD will retain its live and syndicated post-3 p.m. programming as well as an extensive block of nighttime half-hours in and around the features.

## Margot's TV'er

London, Oct. 23.

British ballerina Margot Fonteyn has been booked to appear on Associated Television's "Sunday Night at the Palladium" next Sunday (29). On her TV appearance, Miss Fonteyn will perform a dance which will be seen during her Russian visit later this year.

ATV are also negotiating for Bob Hope and Dorothy Lamour, whom they hope will fill star spots of future "Sunday Night at the Palladium" programs.

## Carter Products Buys NBC-TV Pro Basketball

With CBS-TV concentrating on pro hockey for its Saturday afternoon midwinter sports schedule, NBC-TV has latched onto pro basketball, and better still, has effected a sale of the hooplay. Carter Products, for Rise shave cream, has bought in on a quarter of the first two dates, and alternate quarter-sponsorships of the remaining 13.

Schedule kicks off Dec. 15, with Carter in for one-fourth of that date and one-fourth of the next week's, Dec. 22. Teams lay off the following Saturday because of the Xmas-New Year's interlude, but resume for 13 straight weeks, Jan. 5 through March 30. Carter will sponsor one-fourth alternate weeks on that sked. Time period is 2:30 to 4:30 p.m. SSC&B made the purchase for Carter.

## SG's \$2,500,000

Continued from page 42

the full production facilities of Columbia Pictures, as well as Screen Gems' distribution organization.

Screen Gems already has a roster of indie tie-ups including: Herbert B. Leonard Productions, "Adventures of Rin Tin Tin" and "77th Bengal Lancers"; Norbert Productions, partnering Herbert B. Leonard and Norman Blackburn, for "Circus Boy"; Eugene B. Rodney-Robert Young, "Father Knows Best"; Bischoff-Diamond Productions, "The George Sanders Mystery Theatre"; Goodson-Todman, "The Web"; Harry Sauber, "The Shape, The Face and The Brain" and "Shore Leave"; and Bryan Foy, "Emergency."

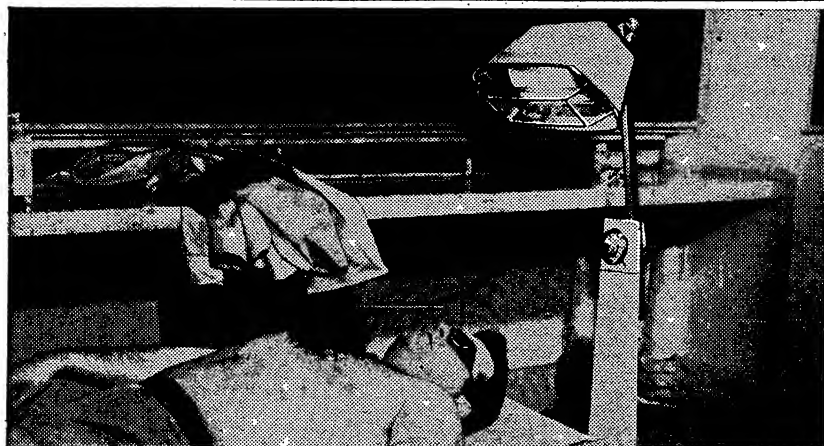
Briskin's own indie firm called Briskin Productions has five new teleshows in production. One of the projected skeins, "Here Comes the Showboat," formerly titled "Captain Charley's Showboat," will go before the cameras in November, with Alan Case signed for one of the two leads.

## TV Film Distribs

Continued from page 42

a staff, the latter to be selected after a top man is decided upon. Trouble is, as one exec put it, "we're a bunch of guys in the film business and we're trying to set this thing up with our left hands." He said a choice has to be made within two months, either with a full-steam go-ahead or an abandonment of the entire project.

Current ATFD members are Ziv, Official Films, Screen Gems and Television Programs of America. Three other companies have expressed interest in joining once the staff is set up.



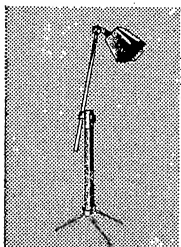
Rex Everhart and other stars of hit "No Time for Sergeants" use the Hanovia Health Lamp to acquire a healthy Bermuda "glow" between scenes. None of the company of 35 men and one girl use make-up.

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# Halpern's 'Pay Up' Demand

Continued from page 31

Sheraton TV, assured the DNC that the closed-circuit network could be assembled in the time remaining. He checked with Ernest J. Henderson, president of the Sheraton Hotel Corp., who gave him the greenlight to extend the credit to the Democratic Party. Robert Rosenzanz, v.p. in charge of operations who was honeymooning in San Francisco, was quickly recalled.

"The Sheraton people," Lynch said, "performed a miracle." By the use of chartered planes, by shifting and renting of large screen projection units, Sheraton was able to have the closed-circuit network of 27 cities ready by broadcast time. In one spot, the equipment was not installed until an hour and half before the telecast.

The extent to which TNT cooperated in aiding Sheraton to take over the event appears to be in dispute. Halpern claims that TNT worked for six weeks in arranging the network and that when it stepped out it "turned over everything but its equipment" and allowed its production team to do the telecast. Rosenzanz charged, however, that Halpern "did everything possible to block and make difficult an already impossible job." He said TNT refused to allow the use of its equipment, delayed in the release of the American Telephone & Telegraph facilities and the services of the RCA field engineers, and held back in the delivery of the script for the telecast. "The necessary releases were delivered," Rosenzanz asserted, "only after extensive pressure." Halpern maintained that Sheraton's only contribution was the delivery of the equipment and the extension of the credit.

## Mixed Reactions

Despite the hassle and the last-minute bowout and take-over, the closed-circuit telecast, as seen from the Sheraton Astor Hotel in New York, came over surprisingly well. It pointed up dramatically how closed-circuit tv could be used effectively for "intra-family" affairs. The result technically from New York was generally excellent. The picture was sharp and clear on the large screen and the sound highly audible.

The reaction, however, was not the same in other cities. For example, VARIETY's Washington correspondent noted that "spotty camera work combined with poor lighting at point of reception, in Statler Hotel's Congressional Room, added to an uneven show."

Show biz was prominent in lending its aid for the 30-city broadcast (27 video and 3 audio). The hour-long show, originating in five cities, was seen by an estimated 35,000 party faithful, gathered at fund-raising dinners throughout the country. Viewers paid a top of \$100 at the various dinners, all of which featured live campaign speeches plus the entertainment-with-politics show.

With Orson Welles at a New York studio serving as anchor, man to tie together the far-flung show, dozens of show biz figures joined forces with top Democrats for the "17 Days to Victory" telecast. Show bizites Bette Davis, Henry Fonda, Robert Ryan, Robert Preston, and Paul Douglas were stationed in Chicago, Los Angeles, Washington, Indianapolis, and New York (the origination cities) and served as local emcees. Politicos spotted in the five cities were former President Harry Truman, Washington; Estes Kefauver, Los Angeles; Sen. John Kennedy, Indianapolis; Paul Butler, Chicago; Mrs. Franklin D. Roosevelt, New York; and finally, Presidential candidate Adlai Stevenson from Chicago.

Show biz figures were particularly prominent in the N. Y. and L. A. pickups. From L. A. Lauren Bacall, Myrna Loy, Mercedes McCambridge, composer Johnny Green, and Dore Schary made brief political pitches. Schary even worked in a plug for Metro's "Raintree County," noting that "if you move the camera around, you'll see a bigger cast here than we have in 'Raintree County'." Seen from a New York studio were Faye Emerson, Alan Jay Lerner, Herman Wouk, Leonard Bernstein, Oscar Hammerstein 2d, Kitty Carlisle, Moss Hart, and Geraldine FitzGerald.

In a carefully staged skit Hal

March traded gags with double-talk specialist Al Kelly, posing as a Republican. Kelly's answers to March's questions served to disparage GOP campaign oratory. Nancy Walker and Jill Corey teamed for a special-lyriced "How You Gonna Keep 'Em Down on the Farm when the GOP," which served to play up the farm problem. Harry Belafonte was seen in a filmed rendition of "The House I Live In." These bits plus recitations by Welles and Lincoln biographer Carl Sandburg were the highlights of the show.

Lerner and Wouk provided a hep script that pleased the Stevenson - Kefauver adherents Marc Daniels, Fred Coe, and Arthur Penn, who handled the production and direction chores gave the proceedings a highly professional touch. Mitch Miller-supervised the musical numbers and Hammerstein, Hart, and Harold Rome lent general assistance to the program. Peter J. Smith supervised for Sheraton.

# MBS HIRES WHITMORE AS EXEC PRODUCER

John D. Whitmore has been hired as an exec producer by Mutual, an area which will cover work in the net's news and special events department.

Whitmore will fill the spot held by Milton Burgh, recently-resigned news director, although his field of operation will be broader and he will not inherit the news director title. In the 1940's, before entering the station management field, Whitmore had been director of news and special events for MBS.

In the news programming department, Mutual on Election Night plans a series of history-in-the-making five-minute capsules to be interspersed with the net's election returns.

In the sales department, two more resignations have taken place. They are Steven Mulvihill and Jim Mahoney, with another account exec slated to resign next month in keeping with the net's streamline operation, now under the sales direction of Wendell B. Campbell, v.p. of national and o&o sales.

# KPIX vs. Anti-TV Exhib

Continued from page 42

such theatrical showings by attacking television.

"The fact that the local theatre's advertising of 'Intermezzo' is untruthful (i.e., saying 'Yes, it was shown on tv . . . incompletely') is indicative of the carelessness with which the theatrical industry approaches its business responsibility."

Schwarz, seeing he had drawn blood, rammed home his point:

"I think I'll continue along these lines . . . we have a lot more guns than we realize, it seems."

"It's amazing that the first time the motion picture industry tries to compete with tv, they start crying. This is only a small, isolated case, but we've been taking a shellacking, now the tables are reversed."

"As long as Phil Lasky, a big man like that, says that he played the whole of 'Intermezzo' I must accept it as the truth. If I erred, I retract my charge, though I must

point out the ad ran only once and then was reworked.

"But 'Intermezzo' surely must be the exception to the rule, for it's short in the first place and in any case was cut at least four times for commercials. I'd guess that at least 90% of the films they're playing are cut . . ."

"I'm not concerned with their problems. TV has something to cry about, the public is liable to start to compare what they're getting in theatres with what they're getting at home."

## More 'Matinee' Coin

NBC's "Matinee Theatre," which last week picked up a fat hunk of Corn Products Refining Co. business, continues to perk. This week it was Bissell Carpet Sweepers, which bought in for 14 participations to run throughout 1957. Schedule will be divided into spring, early fall and pre-Xmas. N. W. Ayer & Son agented.

# Guild Films Now Offers Prime-Time Programming For Every Station Need

Guild Films has lined up the most powerful combination of prime-time programming—including color—to round out and fill all station programming needs.

For the first time, Guild Films makes available to you this A-time programming for any slot you may wish—morning, afternoon or evening.

Here's your opportunity—with top stars, top production values, top audience appeal, top participation sales response—to make your station tops in showmanship.

We suggest you lose no time. Write, wire or phone us now for full facts—and for our realistic, down-to-earth prices.

## PLUS

### 134 CHILDREN'S SHOWS

Flash Gordon . . . Col. Tim McCoy  
Joe Palooka . . . Junior Science (color)

### 100 ALL-STAR WESTERNS

Starring:  
JOHN WAYNE  
Johnny Mack Brown . . . Lash Larue  
Tex Ritter . . . Jimmy Wakely  
Hoot Gibson . . . Eddie Dean  
BUSTER CRABBE

### 65 WOMEN'S FEATURES

It's Fun to Reduce

### 250 TOP HOLLYWOOD MOTION PICTURES

## 191 MUSICALS

LIBERACE  
FRANKIE 'LAINE  
FLORIAN ZABACH

## 143 MYSTERIES

I SPY  
SHERLOCK HOLMES  
PARIS PRECINCT  
and  
CONFIDENTIAL FILE

## 208 COMEDIES and DRAMAS

MOLLY (The Goldbergs)  
DUFFY'S TAVERN  
(26 in color)  
LIFE WITH ELIZABETH  
JANET DEAN  
CONRAD NAGEL  
THEATER

## 370 CARTOONS

WALTER LANTZ  
CARTOONS  
with  
Oswald the Rabbit  
Poochie the Pup  
Meany, Miny and Moe  
and the  
LOONEY TUNES

GUILD FILMS

HOW  
THE  
RATINGS  
SOARED  
WHEN  
THE  
LION  
ROARED!



**MGM-TV PREMIERE  
ON KTTV, LOS ANGELES,  
BOOSTS STATION AUDIENCE 600%  
WITH AN AVERAGE RATING OF 30.8  
FOR A 53.8 SHARE OF THE AUDIENCE!**

MGM-TV is on the air—and the rating revolution is here!

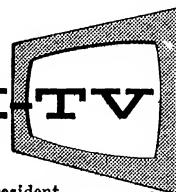
It began, on October 12th when KTTV in Los Angeles presented their first M-G-M production. Overnight, the program viewing habits of an entire community were changed—the established ratings of every other station in the area (including networks) were toppled. These are the verified survey results:

- 30.8 A.R.B. Rating**
- 53.8 percent of the viewing audience**
- more than all other L.A. stations combined**
- twice the total of all three network stations**
- OVER TWO MILLION VIEWERS\***

This astounding accomplishment (the result of the programming of a single M-G-M feature) will soon be repeated throughout the nation on every station programming the M-G-M library.

If you have not yet inquired about obtaining the M-G-M library for your station, now is the time to do so.

**MGM-TV**



**\*THE HOLLYWOOD REPORTER reports:**

"Greatest majority ever scored in our polls by one show over its competition. If this same result had been scored on a national basis, the KTTV movie would have outrated 'The \$64,000 question'."

For further information  
—write, wire or phone  
Charles C. Barry, Vice-president,  
MGM-TV, a service of Loew's Incorporated,  
1540 Broadway, New York, N.Y., JUdson 2-2000



## TV's Whimsies & Whamsies

Continued from page 33

avoided the use of the word, but they didn't sound right."

If Helffrich was somewhat surprised by the lack of reaction to "rape," chalk is up to the fact that a week earlier, in his Continuity & Acceptance Radio & Television Report (CART) No. 10 for October, he had pointed out some of the trivia which the public finds objectionable. For example, the night of the Esther Williams aquaspe, some 50 calls came into the night switchboard, half of them favorable, the other half in the main objecting to "the brevity of the bathing suits."

In a Sid Caesar takeoff on "King & I," the closing sequence had a colonial's "tweak of the English," to which one viewer objected that NBC "had betrayed our policies on avoidance of racial slurs and minority ridicule." And on a recent Steve Allen show, Miss America's appearance was blasted by a Negro who claimed that the South Carolina miss should have been banned because on other occasions she has made statements favoring racial segregation.

Question of video influence on the kiddies keeps coming up. One Chicago woman complained about the "Commuter" sketches on the Caesar show on the basis that by showing "disagreement between married couples," they are damaging to children. There's also the usual mail relating to the use of "hell" and "damn" on the dramatic shows, but "what continues to surprise me," Helffrich observes, "... is that from parents which suggests that we in the highly se-

lective instances and actually very scattered places in which we approve strong and definitely not profane language (too few people understand what constitutes profanity) are exposing their children to realities of a corruptive nature the children will not meet anywhere else. This is unadulterated cant."

Helffrich, normally calm in his monthly analyses, concludes that "when one considers the context in which most of us first hear rough language and some of the more choice four-letter words, the contrast offered by television's careful use of 'damn' and 'hell' in adult drama is indeed 'educational'."

### Alcoa

Continued from page 33

volved, but it probably is the first time the Columbia jacket will be plastered all over the NBC network. Alcoa itself will break the picture of the album and plug it on its Nov. 4 show and thereafter, and other NBC shows will push "Stingies" as a tv'er and an album. It's also being released seven weeks in advance of the show—on Nov. 1—another first in terms of advance push. Also, Columbia is releasing five singles pulled right out of the album, a record number.

Set against this background are such divers items as the fact that it will be Petrie's first directorial stint on a musical; fact that the "holiday original" (both Alcoa and TE prefer this term to "spec") was sold on the basis of piano auditions of the score, first to Fuller & Smith & Ross agency and then directly to Alcoa; fact that no other client ever saw the presentation, nor did any other recording company but Columbia; fact that it mixes a cast comprising opera stars (Patrice Munsel), pop singers (Vic Damone, Johnny Desmond, Betty Madigan), operetta singers (Marty Green, Robert Weede) and a dramatic star, Basil Rathbone, who's singing for the first time; fact that the show was cast entirely by TE, despite problems involving costs, billing and the fact that nobody but Rathbone is on for more than nine and a half minutes out of the 90 minutes; and the fact that it's the first "special" for Alcoa.

Topper is another "first." It was the first sale of any show by Theatrical Enterprises, formed only this summer by Dave Savage and Jack Talan.

### 20-Second Breaks

Continued from page 32

commercial must pay a projection room charge, slightly higher than the b&w charge.)

Service will extend to the entire schedule, embracing not only adjacencies to and breaks in the color schedule but between black and white shows as well. Feeling of WRCA-TV sales director, Jay Heiten is that at first, station will try to sell color adjacencies on the basis of a higher audience for the tint shows, but that the heightened impact of a color commercial sandwiched between two b&w shows will also sell those adjacencies.

Advertiser will get a color camera, a staff announcer, a vignette set which changes for each commercial, the standard prop and a four-man production team headed by operations manager Pete Affe, comprising an art director, a technical director, a production man and Affe as supervisor. Team will also act in a consultative capacity to any advertiser who wants info on just how to go into tint commercials.

Heiten figures one possible ad for the new service will be department stores. He points out that B. Altman is already in its third cycle of 13 weeks in its five-minute morning tint strip and that others are receptive to the idea of color commercials. Idea is to get one "leader" item into each 20-second break.

Boston—Marjorie Mills, veteran radio personality in the Hub, ankles WBZ Oct. 29 to join WYDA. She will continue her same format, interviews, news of N. E. and talks on food.

### Survey of TV Com's

With the support of the General Federation of Women's Clubs and other civic and social agencies around the country, the National Audience Board is beginning a survey of tv commercials. Unusual factor is that the organization, normally concerned with "good taste" in tv offerings, is as much interested in sales impact of the commercials reviewed.

Survey, in the form of questionnaires, to be distributed by CFWC and some 36 other groups in at least 64 cities, will cover commercials of network, national spot and local origin during the week from Nov. 26 through Dec. 2.

### Patterson Bids For Switch From Frisco U Channel to V Status

San Francisco, Oct. 23. S. H. Patterson, head of KSN-TV here, has asked FCC for okay to shift from his present UHF Channel 32 to VHF Channel 13, currently assigned to KOVR, Stockton. Patterson would move channel to Frisco.

Patterson also asked that VHF Channel 6, assigned to Sacramento, be moved into Stockton in place of Channel 13, and that Channel 19 be substituted for Channel 6 in Sacramento.

KOVR has said it plans to move transmitter from mountain-top midway between Stockton and Frisco to another mountain close to Sacramento, thus concentrating on Sacramento Valley market rather than the Frisco Bay area market.

Patterson's KSN has marked time since losing privilege of televising Frisco Seals' ball games almost a year ago, and it's known that Patterson is very bearish over future of UHF channels.

Possible drawback to Patterson's current request to FCC is that Central California Educational TV has applied for Sacramento's Channel 6.

### CBS Radio Turns Back Ayem Strip to Affils

CBS Radio has abandoned its 11:30-12 noon strip to the stations after having programmed it for some seven years. In doing this, it has broken up the back-to-back Godfrey family combination, having dropped Kathy Godfrey in the time period. Web is auditioning Miss Godfrey next week for a new show, stressing interviews and personalities.

Miss Godfrey took over the time period, which follows Arthur Godfrey's morning show, this summer, after Continental Baking Co. dropped "Make Up Your Mind," which had occupied the time for several years. Traditionally, however, this was station time, and the Continental lineup consisted of only 55 stations. So that when Miss Godfrey took over the period as a sustainer, stations began to recapture the period and it was finally decided not to program the time at all.

### High as a KITE

San Antonio, Oct. 23. KITE's proposed radio broadcasting towers to be erected in the Olmos basin were hanging fire here last week. The Alamo Board of Adjustment postponed a final decision on the matter until Oct. 31.

Charles Baltheopre, prez of KITE told board members he wants to erect a pair of towers from 200 to 250 feet high in the basin below Olmos dam. He said the land is useless for residential building, because of its potential flood danger and its low altitude. He insisted his towers will be less unsightly than a riding stable now on the land.

A variety of citizens in the area have protested the erection of the towers for the station. General complaints were the towers would be unsightly, a blinking light at the top would be disturbing and the project would destroy the rural beauty of the basin.

Waterbury, Vt.—David H. Crane of Burlington has been named as new director of news and special events of WDEV here to succeed Tom Dodd, who was recently appointed U. S. Savings Bond sales director for Vermont.

### Barry

Continued from page 31

NBC-TV "Matinee," has completed "Man in Seven League Boots" for the daytime show and is currently adapting "Barricade of the Big Black" by Terence Kilpatrick for "Matinee." Same show has purchased "Love, Marriage and Five Thousand Dollars," an original by Alfred Brenner.

Alvin Sapsinsky, who adapted last week's "Key Largo" for Alcoa, is currently at work on "The Battle of Gettysburg" for "Omnibus." It's being written entirely in verse a la Sapsinsky's western of last season, "Even the Weariest River."

Frank Barton, who has been working in the program development area at CBS on such projects as "Woman's Page" and "Cinderella Inc.," has been set to write the U. S. Army film show "Get Set Go." Walter Wager has been assigned to work on a proposed new half-hour CBS series "The Last Word." Hector Chevigny, who started with "Second Mrs. Burton" back in '52, has been removed as scripter.

Grace Garment's first original teleplay, "The Plunge," will be presented on "Kraft Theatre." Her brother-in-law, Charles Garment, sold his tv first, "Song for a Summer Night," to Studio One this summer.

### Godfrey

Continued from page 31

toward the CBC's action as a national slur, Godfrey ran into earlier trouble last week when Mark Russell, his scout for Canadian talent (some 185 auditionees) was forced by the Canadian Musicians' Union to pay \$104 for each of three days to a piano player, this on a fee of \$16 an hour. Russell's amazed beef was that he only paid \$5 an hour in bigger places, that he was prepared to pay \$10 and that he was giving Canadian talent a chance on the Godfrey programs.

Toronto Musicians' Union also decreed that any instrumentalists appearing on auditions be paid. Result was that only vocalists and one hopeful comedian were heard; but Godfrey was forced to pay the piano audition tariff.

### CBS Radio

Continued from page 30

Benny on tape takes over at 7 (with "Our Miss Brooks" tapes temporarily shelved but due back in the winter in another spot). Following that, the sked is the same, with "Juke Box Jury," Mitch Miller, "Face the Nation" and music and sports.

While the Sunday revamp is a logical move dictated by the competition, the nighttime lineup stems from several factors; the sponsorship chances offered by Lewis; the need for an identifiable time block (a philosophy, incidentally, embraced by NBC in its new programming plans for nighttime), and, though CBS wouldn't confirm it, economy reasons. Reshuffle starts Nov. 4.

### BENNY, CHEVALIER SET AS 'LUCY' GUESTS

Hollywood, Oct. 23. Jack Benny and Maurice Chevalier have been set as guests on the Desi Arnaz-Lucille Ball series, "I Love Lucy."

Benny will report to Desilu for his guesting in January, and Chevalier in February, Arnaz reports.

## Socialists Nixed In Equal Time Bid

Washington, Oct. 23.

The equal time law, a headache to broadcasters at election time, brought demands last week from fringe presidential candidates for time on two Detroit tv stations but the stations refused the action. The demands were made by the Socialist Workers' Party, whose candidate is Farrell Dobbs, and the Socialist Labor Party which did not give the FCC the name of its candidate.

In reply to complaints from the two parties, the FCC advised the organizations that it "appears to be uncontested" that they did not qualify for the Michigan ballot. The agency quoted a telegram from Deputy Atty. Gen. Horace W. Gilmore of Michigan stating his position that the candidates "cannot be voted for by sticker or write-in" because the parties have not qualified. The question of qualifications, FCC was told, is in litigation in the Circuit Court.

The complaints named WWJ-TV and WKBB-TV for refusing time.

### Vanderhoof Back But

### Elvis Ban Still Holds

San Francisco, Oct. 23.

Two weeks after KYA's general manager, Irving C. Phillips, fired deejay Bruce Vanderhoof for violating indecency station policy of no daytime Elvis Presley records, Vanderhoof returned to work. Deejay had blown top, accused station of using authoritarian methods and had played Presley's "Love Me Tender" 14 times straight, at various speeds.

Vanderhoof and Phillips both cooled off over fortnight, but KYA ban still holds—no Presley platters between 10 a.m. and 4 p.m. weekdays.



Mgt.: William Morris Agency

### Artist's 'Dream House'

\$14,700

Long Island—3 bedroom ranchy cypress-paneled living room, kitchen and dining area; brick fireplace, 19 ft. Thermopane windows, completely equipped built-in hi-fi wall storage converts easily to 4th bedroom-bath or study; garage, workshop area, greenhouse; free-form brick patio, glass enclosed entry, flagstone terrace, brick-lined driveway, snags, fenced plot, work-free landscaping — evergreen shrubs, groundcovers, weed-free lawn, bearing fruit trees, slate walks, Levittown-Wantagh area. No brokers. Call PERShing 5-5308.

### STOCK SHOTS WANTED

NEED 35mm FOOTAGE OF WORLD'S FAIR—1959

Write Box 1023-56, Variety, 154 W. 46th St., New York 36

HOTEL

### Algonquin

59 West 44th Street New York • MU 7-4400

Preferred by people of the Theatre... 100% Air Conditioned

## TOMMY LYMAN

AT

### The SCROLL

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EL. 5-9449

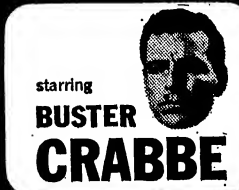
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DINNER from 6

television  
Programs of  
America, inc.



Presents  
**CAPTAIN GALLANT**  
OF THE  
FOREIGN LEGION



starring  
**BUSTER CRABBE**

Just renewed by the H.J. Heinz Co., through Maxon, for another smash year on NBC! Available FIRST RUN in non-network markets and first-run-off-network in all others!

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New York 22  
PLaza 5-2100

# The "blue chips" are buying FRONTIER

Sunshine Biscuits, Lever Brothers, Carter Products and other major national spot advertisers now sponsor FRONTIER in more than 70 markets. Produced by TV's incomparable Worthington Miner, FRONTIER (against Jack Benny) averaged a 22.9\* on network television with a neatly balanced audience of 1.01 men, .98 women, and 1.04 children — 36% higher than the day-night average for all programs!\*\* Take your cue from the nation's leading advertisers — inquire now about FRONTIER's 30 award-winning half-hour film programs for your market.

## NBC Television Films

Programs for  
All Stations —  
All Sponsors



\*Nielsen Television Index, Oct. '55-Apr. '56 \*\*ARB Viewers per set

DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC.

663 Fifth Ave. in New York; Merchandise Mart in Chicago; Taft Bldg. in Hollywood. In Canada: RCA Victor, 225 Mutual St., Toronto.

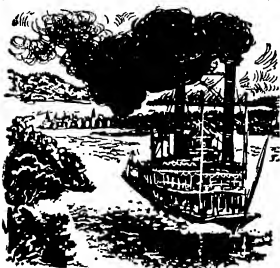


## ABC's Quietus

Continued from page 31

tween the radio and tv operations, and the first such new appointment under the split was the promotion this week of Jason Rabinovitz to the new post of director of finance and administration of the tv network. Rabinovitz has up to now been assistant controller for both radio and tv under v.p. and controller Harold Morgan. Under the new setup, Morgan retains supervision of both webs but Rabinovitz holds the tv reins while Steve Riddleberger will take on the radio accounting chores. Rabinovitz is an ex-Paramount man, having moved over to the web in 1953 after serving as head of stockholder relations.

As to Ollie Treyz, the newly appointed director of the tv network, he'll get complete autonomy, reporting only to Goldenson, who incidentally will move uptown from the AB-PT Paramount Bldg, home-office to the network's W. 66th St. headquarters for on-the-spot supervision. It's expected that Treyz will be elected a v.p. at the next regular AB-PT board meeting, in two weeks, since he has several veeps directly under his jurisdiction. John Mitchell, v.p. and special assistant to the president, will apparently act in a consultative capacity to Goldenson for the time being, covering both radio and tv.



## STEAMING AHEAD!

Since the sternwheelers first opened our Ohio River Valley to large-scale trade, this region has constantly steamed ahead to greater industrial records.

Today, its array of manufacturing is the most vast in America... a solid head-of-steam typified by our own doorstep counties of Cabell and Kanawha (the Huntington-Charleston area) where—say preliminary reports of the new U. S. Census of Manufactures—the value of industry alone is up 55% since 1947, currently over one billion dollars!

This is only part of what you can command with WSAZ-TV. Surrounding our near-quarter-mile-high tower lies America's 23rd television market—four states wide, four billion dollars deep in buying potential. You leave a smart wake when you sail aboard WSAZ-TV. Any Katz office can make out a profitable bill of lading for you.

**WSAZ-TV**  
CHANNEL 3  
HUNTINGTON-CHARLESTON, W. VA.  
**N.B.C. NETWORK**  
Affiliated with Radio Stations  
WSAZ, Huntington & WGK, Charleston  
LAWRENCE H. ROGERS, PRESIDENT  
Represented by The Katz Agency

Otherwise, there are no changes contemplated, with the possible exception of the implementation of the radio-tv split in other areas. Philosophy behind the split with Kintner was that the web's front-line execs should have the opportunity to exercise their own authority, and the plan is to give them their heads for the time being and see how they come out. After a suitable period, it's expected, there'll be a survey of the

### Sales Disappointing

American Broadcasting-Paramount Theatres nine-month report, showing net profits of \$6,616,000, declared that ABC's sales for the '56-'57 season are "not up to expectations," although 19½ hours of prime evening time are sponsored this year, compared with 17½ last season.

Big dropoff came in "Mickey Mouse Club," which last year was fully sponsored but this year has several gaps. While the overall third quarter revenues dropped, summer business showed an improvement over last summer. (Full financial details of the report in the Pictures Section.)

top manpower, with those that will not have made it on their own then being moved out.

As to staffing the exec level "in depth," as per the organizational pitch in the Kintner hassle, there's been no move to expand the staff other than the Rabinovitz promotion. One likelihood, however, despite denials on both sides, is that Gene Accas will move over eventually from Television Bureau of Advertising, where he was Treyz' "inside man," to a post at the network, probably somewhere in the sales operation. Accas was Treyz' No. 2 man in sales development-research at ABC when Treyz headed that operation, and was subsequently advertising-publicity-promotion director and sales development-research boss at ABC before leaving the web to rejoin Treyz at TVB. Though the move isn't expected to be immediate, it's a good probability for the future.

### Cash

Continued from page 31

TvB executive staff intact, contrary to reports that he planned to bring men over to ABC-TV with him. Believed one reason Treyz is not hiring away from his former company is the fact that the two-year-old promotion outfit has its annual membership convocation slated for mid-November. It's an event requiring as much advance planning as possible.

TvB membership, at the time Treyz resigned last week, stood at 230 members. There were 212 stations, 15 spot reps and the three tv networks. By Friday (19), two days later, WGR-TV, Buffalo, and WJIN-TV, Lansing, Mich., joined to up the total to 232.

### Shelly's Coin

Continued from page 31

feature film production and distribution beyond the network sphere. Thus in addition to the Reynolds-created entries for NBC, all network and Cal Nat commitments abroad on all types of production ventures will be siphoned through the Reynolds operation, which will serve as a production base in Europe and as a permanent structure for Cal Nat. There will be cost-accounting down to the last penny on every undertaking to prevent such fiascos as last year's negotiations for the ill-fated "White Mane" series which saw about \$375,000 in network coin go down the drain.

Reynolds' deal stems from a track record in the European television production marts exemplified by the boxoffice returns on "Intrigue," which to date has garnered a domestic gross of \$6,500,000 in its multiplicity of showings (six times around in New York) and with exposure in every market in the nation. This is exclusive of the take from distribution in

England, France, Sweden, Germany, Italy, Hawaii, Canada and Puerto Rico.

When Official Films took over distribution it paid Reynolds \$1,500,000 for a 50% stake. And on the United Artists' release of the "Foreign Intrigue" theatrical feature, the domestic-foreign gross is expected to hit several million. It's a much hotter item in Europe than in the U.S. With "Intrigue" made for \$850,000, Reynolds and star Robert Mitchum negotiated a deal whereby each gets 37½% of the profits.

## BBC Caught With TV Reserve Down; Pulling in Horns

London, Oct. 23.

In its bid to compete with commercial tv, the British Broadcasting Corp. was using up its reserve cash faster than it intended, and Sir Ian Jacob, Director-General of the BBC, said that unless "something unforeseen occurs" the reserve money, which stood at \$10,500,000 at the end of March this year, will have disappeared altogether in two years.

Sir Ian told senior staff of the BBC that strict economy was needed if they were to carry out the tough tasks in coming years, especially in tv, where competition pressure was constantly rising. Referring to a report of the Public Accounts Committee, which did not agree with the BBC building up a reserve and suggested it should be controlled by the Treasury, Sir Ian said, "These recommendations, if accepted by Parliament, would make a fundamental change in the status of the Corporation, and would go far to destroy its independence."

He added that where the public had a choice between BBC-TV and ITV, fewer than half had equipped their receivers to pick up commercial programs, and four times as many people watched the BBC web as compared with commercial programs.

On the same day Sir Ian made this statement, the Independent Television Authority announced that around 10,000,000 people would be able to watch commercial tv by Christmas if the present rate of growth was maintained.

## 'Sheriff Tex' Tag Stirs Ore. Rhubarb; KING-TV Snags Switch to KTVW

Seattle, Oct. 23.

James R. (Texas Jim) Lewis was all set to switch his "Sheriff Tex" program from KING-TV to KTVW here, but ran into a snag when Otto Brandt, general manager of KING, complained. Brandt said KING had spent five years developing the Sheriff Tex name and safety-for-children format and would like to be in a position to make use of it in the future if they so desired.

Brandt's objection was raised in "all friendliness" to Elroy McCaw, owner of KTVW.

Result was statement by William Veneman, general manager of KTVW, that station would hold up airing of Lewis' show until "differences of opinion" between Lewis and King were resolved.

Lewis, who contends that he retains rights to the use of the name Sheriff Tex, released the following statement through his lawyer:

"James R. 'Texas Jim' Lewis says that the name Sheriff Tex and the show known as 'Sheriff Tex and Safety Junction' were both conceived and developed by James R. 'Texas Jim' Lewis and both are his property."

## L'ville 'Crusade's' 185G

Louisville, Oct. 23.

WHAS simulcast 1956 "Crusade for Handicapped Children" all-nighter has pulled \$185,000 in cash to date, topping last year's record high by some \$2,000, and the pledged amount to this year's Sept. 22-23 show by \$25,000.

Victor A. Sholls, station director, had estimated that between \$175,000 and \$178,000 would be collected.

## Radio Pension Benefits, Too—if

Network negotiators agreed to extend the Actors' Pension & Welfare Fund benefits to radio (as well as tv) performers. But the offer carries three great big "ifs" as riders.

1) If the American Federation of Television & Radio Artists wants members working in radio to receive old age, health and accident surety, paid for entirely by employers, it must first cease asking for \$165 weekly increases to all network staff announcers. (Networks want a resolution of this issue, first and foremost.)

2) Networks want a cut in Transcription Code payments. (Neither side has decided what specific demands to make on this point.)

3) Networks also demand a decrease on dramatic radio shows. And only when all three points are resolved, the networks say, will they provide radio pensions, etc.

Under the tv Pension-Welfare setup, employers pay a certain amount of money out of their own pockets in the AFTRA fund, in addition to regular salaries. Coin paid is based on 5% of the earnings of performers earning \$1,000 a year or more.

## AFTRA Negotiations Hit Snag

Continued from page 29

possible cause for general havoc within the union.

### Internal Opposition

To enforce the demands of the majority of network staff announcers, the union unquestionably has to strike if it hopes to break down the unrelenting resistance of the networks. But a strike calls for the approval of AFTRA's general membership. Internal opposition might be expected to come from freelance announcers, it's said.

If the networks have to guarantee each staff announcer \$120 a week in commercial fees, it's thought that the webs will begin efforts to convince radio and tv sponsors to hire staff announcers rather than freelancers. "Giving networks' staff announcers a guaranteed \$120 every week," one AFTRA observer, "is the same as disenfranchising freelance announcers." (Incidentally, commercial fees paid staff and freelance gaffers is the same in present contracts, but neither receives them in the form of guarantees.)

Some observers expect further resentment to the staff demands to come from the poorer class of freelance members. Greatest majority of AFTRA's earn less than \$2,000 a year, even combining all earnings from radio, tv and transcription. Compare this to the network staff announcers, some of whom earn \$20,000 a year, and are on a full-time employment basis in the event that their commercial fees fall off to nothing.

It's not simply a "class war." Freelance AFTRA's have been led to believe that insistence of staff announcers for a weekly raise of \$165 will affect their own bargaining position with the networks later on. (See separate story.) Freelance announcers and performer contracts are to be discussed sometime in the near future.

### Station Break Issue

One other part of the difficult-to-conclude network staff announcer contract is composed of the cross-demands on station breaks. The current contract permits the networks to use their announcers for station break work at no additional fee, even though the breaks might be fully sponsored.

AFTRA feels that the privilege "has been abused." The union has told employer negotiators that the networks sometimes take a consecutive two minutes and 20 seconds between programs to carry commercial messages. The networks it's reported have offered to cut the amount of between-program breaks to six an hour and each of not more than one-minute-and-10-seconds length. AFTRA countered for no more than four breaks per hour with each being not more than 30 seconds long. All the proposals cover both radio and tv announcing.

Not to be taken too seriously, it's said, was the network offer to give network staff gaffers the same type of staff guarantees made by many of the local independent radio and tv stations. Employer spokesmen informed AFTRA's bar-

gainers at one of last week's meetings that the network staffers could have some measure of guarantee on commercials if they would accept all other working conditions applied to local staff announcers, meaning among other things, much lower commercial fees to start with.

## Britain's Com'l TV

Continued from page 32

the commercial tv setup has been the growing volume of advertising for the fall season's programs. Reservations by the top ad agencies have already assured, in London alone, a complete sellout for five out of every seven days of the week. The program contractors, who, to combat the summer decline, offered twofers to advertisers as an inducement to carry on, are now finding it an embarrassment to meet the bonus claims. This has led, in the past week or two, to some programmers carrying as much as eight minutes advertising in the hour against the permitted total of six minutes. As the Act permits a spread-over arrangement, this has been met by a curtailment of afternoon advertising time announcements.

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## NEW MONEY FOR WPIX *by "THE TRACER"*

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*Only 8 days after this program was delivered to WPIX, it was bought by Max Factor.*

"THE TRACER" starring James Chandler started Oct. 22—7:30 to 8:00 p.m. Mondays.

New sales power for Max Factor! New income for WPIX! That's the nutshell story of "THE TRACER," a true-life drama series based on the tremendous files of The Tracers Co. of America.

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CHARLES AMORY, President

# Jocks, Jukes and Disks

By MIKE GROSS

The Hilltoppers: "No Regrets"-("Until You're Mine" (Dot)). The Hilltoppers are sure to get back into the hit brackets with this coupling. With Jimmy Sacca leading the vocal route, the group is in top harmony form on both sides. The deejay nod will probably go to "No Regrets," a topnotch ballad, but "Until You're Mine" shouldn't be counted out because it, too, shows 'em off in slick ballad form.

Betty Johnson: "I Dreamed"-("If It's Wrong To Love You" (Bally)). Although "I Dreamed" is tied in with NBC-TV's "Modern Romances" show for extra exposure, the side could make it on its own. It's a bright tune with a frisky lyric and Betty Johnson gives it the kind of bounce that should make it a winner. "If It's Wrong To

meaning of his handle with a frenetic delivery that can hardly be called singing. It does make you sit up and take notice, though, and the teenagers could adopt it as an offbeat favorite to help it rack up a good commercial score. There's some more "screamin'" on "Little Demon" but it's almost a whisper in comparison.

Eddy Arnold: "I Wouldn't Know Where To Begin"-("The Ballad of Wes Tancered" (RCA Victor)). Although he continually rides strong in the hillbilly field, Eddy Arnold has a good chance to spread out into the pop domain with "I Wouldn't Know Where To Begin." It's a simple, endearing ballad that's a sure winner in the alfalfa set and could do almost as well in the urban areas if the jockeys de-



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## Longhair Reviews

Beethoven: Concerto in D Major (RCA Victor). Beethoven's great violin concerto in a new, lustrous interpretation by Jascha Heifetz and the Boston Symphony conducted by Charles Munch. Superb record sound.

The Carabinieri Band of Rome (Angel). Currently on tour in the U.S., this massive brass band ensemble plays a program of marching songs with color, precision and power. Included is Sousa's "Stars and Stripes Forever."

Donizetti: Don Pasquale (Epico). A charming, melodic 19th Century Italian operatic classic in an excellent performance by San Carlo Theatre company of Naples under maestro Francesco Molinari-Pradelli. A complete Italian-English libretto is furnished in an attractive package.

Khachaturian: Concerto for Piano & Orchestra (Capitol). One of the more popular modern works by the Russian moderns, this concerto is given an expert, vari-colored reading by pianist Leonard Pennario with the Concert Arts Orchestra conducted by Felix Sladkin.

Ernest Bloch: Concerto Grosso No. 2 (MGM). MGM's program of recording modern works, few of which fall into a commercial category, rates a special mention. In this LP, Bloch's work, written in traditional style, is the major piece of a program consisting of Marga Richter's "Lament for String Orchestra" and George Antheil's "Serenade for Strings," both in the more complex modern idiom. Izler Solomon conducts the string ensembles.

## Album Reviews

Louis Prima: "The Wildest" (Capitol). With practically a permanent lease at the lounge of Las Vegas' Sahara, Louis Prima has developed a solid new style that is winning him lotsa fans there and should ditto with his initial Capitol outing. He sings 'em loud and he sings 'em fast but the best is always there and it never fails to invigorate. He gets a standout femme vocal assist occasionally from Keely Smith. Repertoire runs the gamut from "Just A Gigolo" to "Jump, Jive an' Wail."

Adlai Stevenson: "In Conversation With Arnold Michelis" (AMI). Arnold Michelis, who recently exited Columbia Records to set up the indie AMI diskery for waxword portraits of celebrities, has a good kickoff item in his conversation with Presidential candidate Adlai Stevenson. Michelis did a similar interview grooving with Bruno Walter for Col and has got the technique down pat. The q.&a. setup is neatly handled and the 12-inch LP flows at an even pace throughout; he wisely gives Stevenson the bulk of the palaver time. The disk is a natural for the Demo faithfuls.

Spike Jones: "Xmas Spectacular" (Verve). Spectacular is the right tag for Spike Jones' first try on the Verve label. For the Yule market, Jones has culled 35 ditties that cover the seasonal field. Repertoire runs from "All I Want For Christmas Is My Two Front Teeth" to "O, Come All Ye Faithful." Jones plays it straight when the occasion warrants and gets bright and frisky on the lighter items. Vocal assists come from The City Slickers, The Jud Conlon Singers and The City Slicker Juniors.

Ray Conniff Orch.: "S Wonderful" (Columbia). The diskery is issuing Ray Conniff under its

"Sounds of the Future" banner and his first LP indicates that it's on the right track. Working over a dozen oldies, Conniff is presenting a sound of the present that's fresh and invigorating. Among his top sidemen are Billy Butterfield, Urbie Green, Hymie Schertzer, Ossie Johnson and Tony Mottola and they all pitch in with inventive musical ideas that give the event greens a new flavor. At times a choral background comes in to give it all added dimension. Should be a big one in Col's catalog.

Gros.

## RCA Distrib Rosen Held Up, Wounded in W. Philly

Philadelphia, Oct. 23.

Jack S. Rosen, 34, vicepresident and son of the late founder of Raymond Rosen & Co., local RCA Victor distrib, was shot and seriously wounded by a holdup man outside the company's West Philly offices last Wednesday (17).

The thug waylaid Rosen as he walked out of the building and demanded his money. Rosen didn't see the gun and attempted to shove the robber out of his way. Rosen staggered back into the office building and telephoned Joseph B. Elliott, the firm's executive v.p., for aid and then dialed police.

Because of the lateness of the hour (9:15 p.m.), the automatic door locked after Rosen got back into the building. Police had to break in to reach the injured man. The thief fled without loot. Fifteen months ago, in Mt. Airy, Rosen was slugged by a robber who escaped with \$125.

## Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. \*Legit musical, †Film, ‡TV.

Survey Week of Oct. 12-18, 1956

Allegheny Moon	Oxford
Be-Bop-A-Lula	Lowery
Blueberry Hill	Chappell
Bus Stop Song—"Bus Stop"	Miller
Canadian Sunset	Meridian
Cindy, Oh Cindy	Marks-B
Don't Be Cruel	P&S
Don't Call Me Sweetie	Houston
Friendly Persuasion—"Friendly Persuasion"	Feist
Happiness Street	Planetary
Hot Dog, Buddy, Buddy	Valleybrook
Hound Dog	P&L
How Little We Know	Morris
I Ain't Goin' Nowhere	Saunders
I Could Have Danced All Night—"My Fair Lady"	Chappell
Juke Box Special	Moonlight
Just In Time—"Bells Are Ringing"	Chappell
Just Walkin' In The Rain	Golden West
Make It Do	Hollybrook
My Prayer	Shapiro-B
Namely You—"Li'l Abner"	Commander
On The Street Where You Live—"My Fair Lady"	Chappell
Soft, Summer Breeze	Regent
Tonight You Belong To Me	BVC
True Love—"High Society"	Buxton Hill
Two Different Worlds	Princess
Whatever Will Be, Will Be—"Man Who Knew"	Artists
Where In The World	Broadcast
You Can't Run Away—"You Can't Run Away"	Col. Pic.
You Don't Owe Me A Thing	Acuff-Rose

## Top 30 Songs on TV

(More In Case of Ties)

Blueberry Hill	Chappell
Bus Stop Song—"Bus Stop"	Miller
By The Fountains Of Rome—"My Fair Lady"	Chappell
Canadian Sunset	Meridian
Cindy, Oh Cindy	Marks-B
Friendly Persuasion—"Friendly Persuasion"	Feist
Giant—"Giant"	Witmark
Happiness Street	Planetary
I Cry More	Famous
I Don't Know Enough About You	Porgie
I've Grown Accustomed—"My Fair Lady"	Chappell
Just Walkin' In The Rain	Golden West
Lay Down Your Arms	Ludlow
Love In A Home—"Li'l Abner"	Commander
Mama From The Train	Remick
Married I Can Always Get—"Manhattan Tower"	Leeds
Namely You—"Li'l Abner"	Commander
New York's My Home—"Manhattan Tower"	Leeds
Night Lights	BVC
On The Street Where You Live—"My Fair Lady"	Chappell
Petticoats Of Portugal	Christopher
Repeat After Me—"Manhattan Tower"	Leeds
Star You Wished Upon Last Night	Robbins
Tonight You Belong To Me	BVC
True Love—"High Society"	Buxton Hill
Two Different Worlds	Princess
Whatever Will Be, Will Be—"Man Who Knew"	Artists
When The White Lilacs Bloom Again	Harms
Where In The World	Broadcast
You're Sensational—"High Society"	Buxton Hill

## VARIETY 10 Best Sellers on Coin-Machines

1. DON'T BE CRUEL (10)	Elvis Presley	Victor
2. WALKING IN THE RAIN (5)	Johnnie Ray	Columbia
3. THE GREEN DOOR (3)	Jim Lowe	Dot
4. MIRACLE OF LOVE (3)	Ginny Gibson	ABC-Par
	Eileen Rodgers	Columbia
5. WHEN THE WHITE LILACS BLOOM AGAIN (6)	Helmut Zacharias	Decca
	Billy Vaughn	Dot
	LeRoy Holmes	MGM
	Florian Zabach	Mercury
6. CANADIAN SUNSET (11)	Hugo Winterhalter	Victor
	Andy Williams	Cadence
7. LOVE ME TENDER (1)	Elvis Presley	Victor
8. WHATEVER WILL BE WILL BE (14)	Doris Day	Columbia
9. HONKY TONK (6)	Bill Doggett	King
10. BLUEBERRY HILL (1)	Fats Domino	Imperial

## Second Group

ALLEGHENY MOON	Patti Page	Mercury
HOUD DOG	Elvis Presley	Victor
LAY DOWN YOUR ARMS	Chordettes	Cadence
TONIGHT YOU BELONG TO ME	Ann Shelton	Columbia
FRIENDLY PERSUASION	Patience & Prudence	Liberty
YOU'LL NEVER, NEVER KNOW	Pat Boone	Dot
IN THE MIDDLE OF THE HOUSE	Four Aces	Decca
MY PRAYER	Platters	Mercury
AFTER THE LIGHTS GO DOWN LOW	Rusty Draper	Mercury
TRUE LOVE	Vaughn Monroe	Victor
	Platters	Mercury
	Al Hibbler	Decca
	Crosby & Kelly	Capitol
	Jane Powell	Verve

[Figures in parentheses indicate number of weeks song has been in the Top 10]

# TIN PAN'S BURIED TREASURE

## Squawks From Ranks Cue ASCAP O.O. Of New Payoff on Background Music

The publishers classification committee of the American Society of Composers, Authors & Publishers is meeting today (Wed.) to review the recent revision of the distribution formula affecting background music, cues, bridges. Session is being held in the wake of squawks from numerous publishers and writers who are due to be hit extremely hard by the new distribution formula.

It's reported that some publishers have gone to Washington to file their beefs with the Dept. of Justice. Under ASCAP's consent decree, any change in the distribution formula must meet with Justice Dept. approval.

If no changes are made at the classification meeting today, one prominent publisher in the background music field said that he would definitely proceed with legal action against the Society. He stated that he did not plan to "fool around" with any more appeals through ASCAP channels. "We can't do business," he said, "under conditions where a handful of ASCAP board members can wipe us out overnight."

Meantime, a group of film background music writers on the Coast are also throwing daggers at the ASCAP ruling. With the backlogs of major film companies set for video exposure, the old ASCAP payoff would have meant a considerable bundle of performance money for these writers.

Under the new formula, however, few writers or publishers stand to gain much from the performance of background music. Before a tune gets a full performance credit under the current system, which went into effect Oct. 1, it must already have earned 20,000 performance credits. Fewer than 500 songs in the whole ASCAP catalog have accumulated such performances. If the new payoff formula sticks, most background music will earn about one-hundredth of a point per performance.

ASCAP, meantime, has inaugurated its enlarged logging system under which it will cover an increased number of independent stations. The leader of an ASCAP rank-and-file opposition group, Hans Lengsfelder, still describes the new logging system as "woefully inadequate" in a circular to his supporters last week.

## Name Callison Sales Mgr. Of Capitol Distrib Corp.; Tallant Upped to Asst.

Hollywood, Oct. 23.

Max K. Callison, Cleveland sales manager for Capitol Records Distributing Corp., has been named to newly-created post of national sales manager and will headquarter in New York beginning Nov. 1. Appointment was disclosed by J. K. Maitland, vice president and director of national sales for CDRC, to whom Callison will report.

William B. Tallant was named assistant national sales manager, and will headquarter in Hollywood. Callison started with CDRC in 1946 as a salesman. Tallant started with Capitol in the Los Angeles branch as a salesman in 1945.

## Hill & Range to Case 'Em Via A. C. (Artists Contact)

Paul Case has joined the Hill & Range publishing org as artists contact. Post is a new phase of the H&R operation since it'll be Case's duties to set records directly with the disk artists. Firm, however, will continue its record-getting activities through regular artists' and repertoire channels.

In addition to artists' contact, Case will work on H&R's foreign material as well as prep original album projects. Before joining H&R, Case had been operating his own firm and had a pubby partnership with orch leader. Art Mooney.

## Songwriter Bloom(s)

Pressagent Phillip Bloom has caught the cleffing bug. While attending screenings of the Italian film, "Vitelloni," which he's handling for Janus films, Bloom figured that Nino Rota's background score could be adapted into a pop tune.

Bloom rounded up songwriter Jack Lawrence and the two whipped up a pop item tagged "The Lonely Ones." A demo record is being cut this week for submission to publishers and disk companies. The picture opened at New York's 55th St. Playhouse last night (Tues.).

## 3 Majors Backing 'Wake Up to Music' Drive Next Month

RCA Victor, Columbia and Capitol Records are climbing aboard the "Wake Up to Music" campaign during November with full artist cooperation and heavy plugging among the disk jockeys. The drive was launched by the Telechron Co., manufacturer of clock radio mechanisms.

RCA Victor released a single this week by a vocal combo, the Blenders, with a song titled "Wake Up to Music," written by Al Hoffman and Dick Manning. Victor is also running a \$5,000-in-merchandise contest for jockeys who are being asked to supply a caption to a cartoon on a Victor disk envelope. Columbia and Capitol, meantime, are okaying use of their artists in all advertising and publicity in behalf of the clock radio-music industry campaign.

At a recent series of regional meetings by the National Assn. of Radio-Television Broadcasters, reps of the Telechron company and its ad agency, N. W. Ayer, pitched the "Wake Up to Music" campaign to all station managers. Over 100 stations have now been lined up to push the clock radio idea during November. Some of the merchandise distributors are buying spots on the various stations to plug the same idea.

Telechron, a subsid of General Electric which provides the mechanism to all makers of clock radios, is spearheading the drive on an institutional basis.

## EMI'S \$6,846,000 HIGH; TAX STETS 15% DIVVY

London, Oct. 23.

A boom in disk sales has brought EMI's (Electric & Musical Industries) profits to a new high of \$6,846,000, an increase of \$1,302,000 over the last year.

EMI, which controls America's Capitol Records, states that the full accounts should show how much this U. S. subsidiary had contributed to the expansion profits. However, the substantial profits will not alter dividends for stockholders, who will receive an unchanged distribution of 15%.

Reason for the "no change" is heavy taxation which amounts to around \$4,200,000, almost \$1,120,000 more than the last deduction. This leaves the company's net profits at little more than \$2,441,600.

## DOWNER HEADS WAKELY PUBS

Hollywood, Oct. 23.

Bill Downer has been named manager of the two Jimmy Wakely publishing firms, Jimmy Wakely Songs and Riverside Music, both now jointly owned by the singer and Decca Records.

Homeoffices of the pubberies will be moved from Hollywood to the Decca offices in New York.

## FROM GRAVEYARD TO GRAVYTRAIN

By MIKE GROSS

A fresh lineup of old tunes by top ASCAPers is being prepped for wax exploitation. The songs, many of which never got a push the first time round, are being rescued from oblivion to meet the demands of the diskers for new album material.

The stepped-up album activity has also stirred many of the old line publishers into digging into their catalogs for new exploitation of old hits. The pressing need for original album ideas with seldom heard material is forcing the professional departments at the major companies to double as idea men for the record companies.

They are now searching through their vaults for the yesteryear songs and putting 'em together in a package motif for peddling to the disk company &R men. In some cases, the &R boys have gotten so hungry for album title ideas that an acceptable title submission from a publisher will result in the inclusion of many of his copyrights in the set.

Music Publishers Holding Corp. (the Warner Bros. firms) is leading the field in digging up unfamiliar material by vet tunesmiths. In its files, the firm has uncovered songs written by such standout tunesmiths as Richard Rodgers & Larry Hart, Cole Porter, George & Ira Gershwin, and Arthur Schwartz & Howard Dietz 20 and 30 years ago.

## Some Still in Ms. Form

In many cases the tunes were never actively published by the (Continued on page 60)

## Diskers Now Have Packaged Singles Up Their Sleeves

Packaged singles are the latest wrinkle in the disk biz. Record company stress on packages, heretofore, had been on album product only, but now the diskery execs believe that a stronger sales impact can be attained on single releases if the platters are packaged in special selling sleeves.

Move to market the single product in special sleeve packages was sparked primarily by the mushrooming importance of the rack outlets. The diskers figure that the sales in these areas are based mainly on impulse buying and an eye-catching sleeve helps the cause.

The packaged singles field, which is currently being paced by MGM Records, has been concentrating mainly in tieups with songs from tv and pix. This is being done to defray the additional costs that come up in the packaging. The pic and tv producers are footing the extra costs to get their plugs on the sleeves via action photos from their product.

In the past few weeks, MGM has used the special packaging of its single platters on such tv shows as "Rin Tin Tin," "The Buccaneers" and "Sir Lancelot." The pic packages have been on "Flight to Hong Kong," "Foreign Intrigue" and "The Searchers."

## Joni James Also Mitted By Magsaysay in Manila

Manila, Oct. 23.

Joni James opened last Tuesday (16) to capacity business at Manila's Rizal Coliseum, in one of the laps of her Far Eastern tour, and scored strongly with the audience. Success of this stand was prepared by her topselling MGM disks in this country.

Earlier in the day, Miss James and her fiancé and personal manager, Tony Acquaviva, were received by Philippine president Magsaysay.

## Anti-Petrillo Local 47's 1st Interracial Slate Via 'Voice of Membership' Wing; Seek Full Control in Election Drive

By MIKE KAPLAN

Hollywood, Oct. 23.

Anti-administration forces presented the first interracial ticket in the history of AFM Local 47 last night (Mon.) at a meeting nominating candidates for biennial elections in December. Key members of the administration team also were nominated at session but, significantly, no administration ticket as such was presented to the membership of Local 47.

Police are looking for a sax fiend here. Saxophonists Howard Dune, George Burt and Stanley Myerson left their instruments unattended during a dinner break while playing a dance at the Sheraton-Palace Hotel in Del Courtney's band, returned to find keys twisted, bent and ripped off, with damage estimated at more than \$100 a saxophone.

Trombones, trumpets, flutes, clarinets, all equally vulnerable to attack, were untouched.

## 100,000 Unit Sale As Dot Punctuates 'Biggest 5 Months'

Hollywood, Oct. 23.

Announcement of a 100,000-unit sale day highlighted the four-day national sales meeting of Dot Records here as execs of the label celebrated the biggest five month in the firm's history. The record 100,000 sales were achieved on Oct. 17, day before the windup of the sales conclave.

Sessions were chaired by Randy Wood, firm's prexy who launched the company some five years ago in Gallatin, Tenn., and moved it to Hollywood last July after it had achieved the stature of a major label. Wood emphasized the company's determination to push its growing package goods line launched recently. Henry Onorati, vice president in charge of albums, said the firm will have some "exceptional" new album releases available shortly.

In the continuing drive to expand the label, Wood said he expects to sign top talent in the near future.

Delegates were told by George Keane of Toronto that future Dot (Continued on page 62)

## LIBERTY'S BAND KICK VIA JERRY GRAY FACT

Hollywood, Oct. 23.

Liberty Records moves into the name band field with the signing of Jerry Gray to a term contract. Gray recently ankle-decca after seven years with the label.

Batoneer will essay a new style for the label, moving away from the old Glenn Miller styling with which he has long been associated. He'll cut his first album shortly for January release. Liberty also has band deals with Hank Mancini, Pete King and Claude Gordon.

## Billie Holiday's Nov. 10 Date at Carnegie Hall

Billie Holiday is making her first New York appearance in several years at Carnegie Hall, N. Y., Nov. 10 in a jazz concert sponsored by Don Friedman, one of the promoters of the New York Jazz Festival at Randall's Island in August.

Miss Holiday will be accompanied by Coleman Hawkins, Roy Eldridge, Al Cohn and Buck Clayton, with the Chico Hamilton Quintet also featured. There'll be two performances the same night.

## TRUMPETER BRINKMAN HURT

Ottawa, Oct. 23.

Victor Brinkman, trumpet with Harry Pozz's Chaudiere Club house band, was injured about the head in a highway crash.

Accident occurred on the Aylmer Rd., on which the Chaudiere is located.

## R'n'R Worth 5 Gold Disks, 450G in 1 Year to Elvis; 'Love Me Tender' Clincher

Elvis Presley, who continues to break all sales records, will get his fifth gold disk in one year on the CBS-TV Ed Sullivan show Sunday (28). Latest Presley number to pass the 1,000,000 sales mark is "Love Me Tender," title song of the 20th-Fox film in which the singer is making his pic bow. The "Tender" side is unique in that it received over 1,000,000 in orders from distributors even before the disk was pressed.

Since joining Victor a year ago, Presley has had other 1,000,000 sellers in "Heartbreak Hotel," "Don't Be Cruel," "Hound Dog" and "I Want You, I Need You, I Love You." He has sold some 10,000,000 disks for Victor and figures to make about \$450,000 in disk royalties alone within the 12-month span.

## RCA Series Spotlights 250 Catalog Singles

RCA Victor has added 42 disk singles to its Gold Standard series, under which it merchandises the top singles in its catalog. Series now comprises 250 standards for which there have been repeated calls but which may get brushed off by retailers in the press of ordering current numbers.

Victor is packaging the series in a distinctive sleeve and is providing special browser boxes for dealer display of this line. The disks are being sold on a 100% exchange basis.

## Joe Mooney's Disk Return

Joe Mooney, jazz accordionist, returns to the recording field after several years' absence, via Atlantic Records. Mooney, who also sings and plays piano, is now preparing material for his initial LP release for the diskery. He'll cut his first sides in the near future.

For the past few years, Mooney has been running his own night club in Miami Beach.



# Haverlin Says Sammy Davis Jr. Plan Puts No J. D. Stigma on Music Biz

New York.

Editor, VARIETY:

Mr. Davis' plan to combat juvenile delinquency through using famous musical personalities and the machinery of the music industry does not suggest that music is in any way responsible for juvenile delinquency any more than baseball would be indicated as the cause of juvenile delinquency if a famous baseball player had suggested that baseball stars and owners of baseball clubs should aid in a campaign to stamp out juvenile delinquency. Kids admire musical stars as they do baseball stars. It is very likely that many youngsters can be influenced in the right direction if their favorites say the right and proper things. Isn't this worth while to try?

All of us, particularly those who are parents, and in my case a grandparent many times over, have read more or less about the phenomenon of juvenile delinquency. I have not yet come upon any expert opinion which suggests that music in whatever form it is heard is the source of juvenile delinquency. I have heard that disturbed home life, improper environment, deep psychological fears due to a restive period, the cold war after two world wars, etc., etc., contribute to the delinquency of young people. Stimulating music or a stimulating athletic contest may trigger some outburst.

There were juvenile delinquents when I was a boy. I knew some of them. I even remember a couple of my teachers indicating sternly on occasion they thought I was one. There was no rock and roll at the time. There was jazz. Sometimes we cut up pretty fancy at school dances, but it was not on account of the music we heard. It was probably due to the good food our mothers fed us and the tremendous vitality we youngsters had and the fact that it just seemed like a good idea at the time.

At any rate, I would suggest that no one should so over-simplify a complex problem that has confused sociologists and psychologists by stating the problem is rooted in any one thing. I earnestly hope that no person who can help in any way, whether in the Davis Plan or in any other that may be suggested, will withhold his or her support on the basis that for musical personalities to help kids might bring some stigma on music as music. One might as well deny gifts to the Heart Fund on the grounds that this will bring us an angina attack.

As one of my young colleagues, Russell Sanjek, has so aptly put it, "Now is the time for all good men to come to the aid of the future."

Carl Haverlin  
(President, Broadcast Music, Inc.)

## Levit, Ex-Big 3, Sues Co.

### For 200G on Breach Rap

Stephen J. (Steve) Levitz, former Big Three Music stockholder and exec, filed a \$200,000 breach-of-contract suit in N. Y. Supreme Court last week against the music company, its parent corporation, Loew's Inc., and Charles C. Moskowitz, Loew's v.p. and prexy of the Big Three.

Levitz claims that on Dec. 18, 1951, as an inducement for him to sell his stock in the music firm, the defendants agreed that Levitz could continue in the employ of the Big Three, where he was production manager, at the same salary of \$250 weekly as long as he was able to work. The complaint charges that in October, 1955, the defendants demanded that he resign as of Dec. 31 of that year.

The defendants denied all the charges and have asked for a dismissal of the suit. The Big Three stated that neither the board of directors nor the stockholders authorized any contract with Levitz. The company, in its defense, also claimed that Levitz actually resigned in October of 1955, but was paid to the end of the year. It was claimed that Levitz was also paid severance and elected to accept \$29,463 in retirement money after he voluntarily left his job.

## Kids Protest, Solons To Study Seattle Aud Nix of Presley Show

Seattle, Oct. 23.

Management of the Civic Auditorium here turned down a request by a Seattle promoter to book Elvis Presley into the aud, but Presley fans wrote to the city council protesting, so city dads will look into the question.

Don Johnson, assistant manager of the auditorium, said it wasn't the rock 'n' roll type of music they objected to, but feared attendant rowdiness which could result in damage and injuries. He said juveniles acted in a disorderly manner when Bill Haley & His Comets played the auditorium June 30.

"The kids ran up and down the aisles, congregated around the stage, broke up some seats, tore down decorations and got out of hand generally," he said, adding, "there's a very real opportunity for a riot with someone like Elvis Presley."

Walter A. Brown, prexy of the Arena Managers Assn. and head of the Boston Garden, being tendered testimonial dinner Nov. 17 at Somerset Hotel, Boston, for benefit of Boston Assn. for Retarded Children.

## Welk, TV & Albums

Hollywood, Oct. 23.

With a pair of network teleshows as added exploitation, Lawrence Welk has skyrocketed as an album seller for Coral.

For the first time in the Decca subside's history, advance orders for an album have passed the 50,000 mark. Peak was achieved on the "Merry Christmas from Lawrence Welk and His Champagne Music" package which will go on sale in another fortnight. Label expects the album to sell 100,000 or better.

In the last two years, Welk albums have been steadily in the 50,000-sales class.

## Jenkins for Cole TV'er

Hollywood, Oct. 23.

Capitol Records pactee Gordon Jenkins has been set to back Nat King Cole on latter's new NBC-TV Monday show which bows Nov. 5. Theme song of the Cole show will be "Nature Boy," which according to Cap is the singer's biggest-selling disk.

Aside from the first five shows which will be telecast from N.Y., while Cole is playing the Copacabana, the program will originate from here.

## R 'n' R Hit in Brit., Shellac 'n' Stage

London, Oct. 23.

Rock 'n' roll is sweeping Britain with a vengeance. The first out-and-out r&r outfit—drummer Tony Crombie & His Rockets—has been scoring heavily in variety, and on Monday (15) singer Art Baxter fronted the debut of his Rockin' Sinners band at London's Metropolitan Theatre.

At the same time, Tommy Steele, 19-year-old rock 'n' roller, has been booked for variety by the Harold Fielding office and opens at Sunderland Empire Nov. 5.

Strangest repercussion of the craze is that the Beltona label, one of the Decca group of companies which in the past has confined its catalog exclusively to Scottish and Irish artists, is now expanding its activities to embrace the new rhythm. The Kilties vocal team has recorded two numbers from "Rock Around The Clock" film for Beltona and on Nov. 1 the company issues six r&r hits on a double-sided 78 record by a new r&r unit called the Voices.

Dick La Salle orch playing out an eight-week stand at the Beverly Hilton Hotel, L. A.

## RETAIL DISK AND ALBUM BEST SELLERS

### VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National  
Rating  
This Last  
wk. wk.

Artist, Label, Title

			New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Washington—(Super Music)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedford's Music)	Birmingham—(Loveman Music)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	Dallas—(Titchie-Gostinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Suk, Baer & Fuller)	Cleveland—(Record Rendezvous)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	2	ELVIS PRESLEY (Victor)	2	1	4	1	9	5	6	1	1	1	3	1	1	1	1	1	6	2	1	1	1	1	161
2	5	JIM LOWE (Dot)	3	1	1	1	1	3	7	2	2	8	4	2	4	3	5	6	2	3	120				
3	7	JOHNNIE RAY (Columbia)	5	4	9	5	8	6	4	5	5	9	5	5	9	4	6	5	4	5	6	100			
4	1	ELVIS PRESLEY (Victor)	1	10	5	2	1	1	4	1	3	5	10	3	2	85									
5	3	HUGO WINTERHALTER (Victor)	6	3	6	6	1	2	8	4	2	9	1	4	80										
6	4	BILL DOGGETT (King)	4	2	2	9	3	4	2	5	4	3	7	8	3	73									
7	6	PATIENCE-PRUDENCE (Liberty)	7	9	3	4	2	5	4	3	7	6	2	9	7	68									
8	12	FATS DOMINO (Imperial)	9	3	5	1	3	2	10	7	6	2	9	7	68										
9	9	DORIS DAY (Columbia)	8	8	2	3	7	9	9	9	3	6	5	50											
10	14	PAT BOONE (Dot)	10	8	7	10	10	7	10	4	3	6	4	42											
11	10	CROSBY-KELLY (Capitol)	7	10	2	8	10	8	8	7	6	33													
12	8	ELVIS PRESLEY (Victor)	8	6	1	6	1	6	1	6	1	31													
13	13	JANE POWELL (Verve)	13	13	13	13	13	13	13	13	13	29													
14	11	PLATTERS (Mercury)	14	11	11	11	11	11	11	11	11	17													
15A		VINCE MARTIN (Glory)	15A									16													
15B	18	ANDY WILLIAMS (Cadence)	15B	18	18	18	18	18	18	18	18	16													
17	14	AL HIBBLER (Decca)	17	14	14	14	14	14	14	14	14	14													
18A	18	EDDIE HEYWOOD (Mercury)	18A	18	18	18	18	18	18	18	18	11													
18B		MARTY ROBBINS (Columbia)	18B									11													
18C		JERRY VALE (Columbia)	18C									11													
21		BUCHANAN-GOODMAN (Luniverse)	21									10													
22		GUY MITCHELL (Columbia)	22									9													
23		EILEEN RODGERS (Columbia)	23									7													
24A	16	FIVE KEYS (Capitol)	24A	16	16	16	16	16	16	16	16	6													
24B	24	VAUGHN MONROE (Victor)	24B	24	24	24	24	24	24	24	24	6													

1	2	3	4	5	6	7	8	9	10
MY FAIR LADY	EDDY DUCHIN	KING AND I	CALYPSO	ELVIS PRESLEY	HIGH SOCIETY	OKLAHOMA!	CAROUSEL	SONGS FOR SWINGING LOVERS	BELAFONTE
Broadway Cast	Story	Film Soundtrack	Harry Belafonte	Elvis Presley	Film Soundtrack	Film Soundtrack	Film Soundtrack	Frank Sinatra	Victor
Columbia	Decca	Capitol	Victor	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol
OL 5920	DL 8289	W 740	LPM 1248	LPM 1254	W 750	SAO 595	W 694	W 653	LPM 1150
		EAP 740	EPA 1248	EPB 1254		SDM 595	EDM 694	EAP 653	

## Serving Literati on Platters

### Some Major Diskeries Tying In With Book Publishers in Dual Promotion

Book publishers and record companies are riding tandem this season. Platters are being tied in with publications for a simultaneous push in the book and disk markets.

RCA Victor, for example, has already worked out a tie-in to coincide with the Duell, Sloan & Pearce publication of Eartha Kitt's autobiography, "Thursday's Child," via the release of a similarly titled LP package. And Columbia Records has readied an LP package tagged "Treasury of Jazz" to promote along with the Dial publication of the Eddie Condon (with Richard Gehman) book of the same name.

In the offing are a Victor tieup with Houghton Mifflin on Hugue Panassie's "Guide To Jazz" and Folkways Records' "Steamboat Round the Bend," which will be promoted in conjunction with the publication of Ben Lucien Burman's "It's A Big Country," due from Renyal & Co. The Folkways platter incorporates some of Burman's adventures in getting material for the book. The Victor-Houghton Mifflin tieup is slated for December.

Simon & Schuster is also taking the wax route to tie in with its publication of Walt Kelly's "Pogo Song Book." S&S, however, will release the "Pogo" album on its own S&S label.

## German Diskers Shifting U.S. Ties

Berlin, Oct. 16. The German disk industry is undergoing some important changes via switches in foreign affiliations. The Telefunken-Decca (Teldec) company takes distribution of the American RCA label this week while Capitol Records, which formerly operated through Teldec, will distribute through Electrola beginning Jan. 2.

The distribution of RCA records is an important milestone in the history of Telefunken which once dominated the domestic market, and which, after the war, made a liaison with British Decca to become Teldec. It will give Teldec a vast, top ranking catalog.

As to Karl-Heinz Steinhardt, director of Telefunken-Berlin, his company has in Stan Kenton, Woody Herman and Benny Goodman its top American names at present. Percentage of jazz records comes up to 8% in the Berlin area but is considerably less in West Germany. Wolfgang Lauth Quartet (cool jazz) and Fatty Georges and his dixieland group also are two strong domestic jazz names for the company at present.

Telefunken and Electrola rank after Deutsche Grammophon in the order of German diskery, size. Electrola, however, is Germany's most multi-sided diskery. It now handles His Master's Voice, British Columbia, Clef Odeon, Parlophone, Imperial and MGM under its banner, with Capitol as the latest addition.

## Publisher of The Nation On Dr. Miller's 'BMI' Status

New York.

Editor, VARIETY: Attention is called to your article on page 53 of the Oct. 17 issue headed "Case of the Rejected BMI Ms." Readers might infer that Dr. (Vera) Miller did not make known (to us) her marital status to Nat Shapiro, a record company executive, who was formerly a BMI public relations staffer.

The fact is that Dr. Miller informed Mr. McWilliams (Carey McWilliams, editor) of this relationship and her husband's connections before submitting the manuscript.

As this inference has caused distress to Dr. Miller, we wish to set the record straight in this regard.

George G. Kirstein,  
(Publisher, The Nation.)

### McGuire Sis' Kid Kick

The McGuire Sisters have entered the kiddie market with their first album, "Children's Holiday," for Coral. Set includes a dozen juve tunes, based on various holidays through the year, and a narration.

Ruth Roberts and Bill Katz wrote the tunes and script.

### 'Grand Ole Opry' Anni Again Has Jock Tie-In

Nashville, Oct. 23.

The Fifth Annual Disk Jockey Festival, which is held in conjunction with WSM's celebration of "Grand Ole Opry's" 31st birthday, is set for this city Nov. 9-10. Some 2,000 jockeys, disk execs., and music publishers are expected to attend. It was, incidentally, at last year's deejay festival that Steve Sholes, RCA Victor's country and western chief, first heard Elvis Presley, when the latter performed here.

Prince Albert, sponsor of the "Grand Ole Opry" show for the past 17 years, is marking the show's anni with a four-hour broadcast over NBC Radio Nov. 10.

### McCoy Rug-Cutting

Paramus, N. J., rug dealer, Kent Harian, has entered the disk business with the aim of bringing back the bands. He recently bought the indie Caravan Records and has brought out his first band album, "Echoes of Joy," in which he fronts a 16-man orch comprised of top jazz sidemen.

Harian and his band are due to play at Basin Street, N. Y., shortly.

### Three-Fifths of 'Memph 5' Back and Victor Has 'Em Costarring With Connie

The "Original Memphis Five" tag is returning to the disk field via RCA Victor. Personal manager Ray Rann has rounded up three tootlers from the original group to get the combo started again. They are Frank Signorelli, Jimmy Lytell and Miff Mole.

The combo will be co-billed with Connie Boswell, who's now on a non-exclusive pacting deal with Decca. Other tootlers to round out the "Five" are currently being auditioned.

The Memphis Five was prominent in the disk field about 20 years ago and recorded on the Brunswick label, among others. First release for Victor will be an LP package.

Bill Hayes is appearing with the Oldsmobile Auto Show, Lansing, Mich., until Oct. 30.

## Victor 'Talent Showcase' Really That; Revue's 'Mission Accomplished' Look

By HERM SCHOENFELD

### Name It, We Have It

Epic Records apparently is going in for offbeat disk names to match current pop music's offbeat sounds.

Latest additions to diskery's roster are Lloyd "Fatman," "Hurricane" Harry, Screamin' Jay Hawkins, and Little Joe & The Thrillers.

### Martino Flies Back From Brit. for Throat Surgery

London, Oct. 23.

Singer Al Martino planned back to the States on Sunday (21) for a throat operation in hometown Philadelphia. Continual throat trouble necessitated him visiting a London specialist who warned him that he must have an immediate operation for removal of a growth on his larynx, otherwise his career would be jeopardized.

Accordingly, Martino wound up his British tour at Chiswick Empire last week. He had to cancel a BBC-TV date last week (15) to rest his voice for his week's variety. It is understood that the operation and the subsequent convalescence mean that he must postpone several bookings already arranged for him in the States.

The major disk companies, very much hep to the fact that all show biz media are inter-related, are now turning up with some enterprising showmanship in getting their talent exposed on something more than a deejay's turntable. In the space of a couple of few weeks, both RCA Victor and Columbia Records have taken steps to audition their new faces to radio-TV programmers, vaude-nitery bookers and assorted other scouts on the prowl for promising boxoffice names.

Victor's "Talent Showcase," which followed Columbia's "auditions for the trade only" by three weeks, was presented last Thursday (18) afternoon in the Johnny Victor Theatre of the RCA Exhibition Hall in Radio City, N. Y. It was a neat little package that carried off its mission perfectly. The Victor revue moved smoothly and briskly in an unpretentious format keyed to the needs of the strictly pro audience.

At least two standout young talents on the assorted rosters of RCA Victor labels were given additional spotlighting in their vehicle. Diannah Carroll, on the Victor label, and Ann Gilbert, on the Groove label, registered with solid impact and, if these auditions have any practical value, there ought to be plenty of followup bookings for these two.

Six artists were featured in this revue. Bob Corley, a drawing monologist who does Andy Griffith-type disks for Victor, emceed in an ingratiating manner, kidding his own cornball approach to humor. Miss Gilbert was in the No. 1 slot and clicked strongly with "It's Love" and "What's Wrong With Me."

Dick Lee, a blond crooner on the Vik label, pressed slightly too hard on his pair of tunes, "Somebody" (Continued on page 61)

## VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets  
Coin Machines Retail Disks Retail Sheet Music  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

### TALENT

POSITIONS This Last Week Week		ARTIST AND LABEL	TUNE
1	1	ELVIS PRESLEY (Victor)	Love Me Tender Don't Be Cruel Hound Dog I Want You, I Need You
2	5	JIM LOWE (Dot)	The Green Door
3	2	JOHNNIE RAY (Columbia)	Just Walking In The Rain
4	3	HUGO WINTERHALTER (Victor)	Canadian Sunset
5	4	BILL DOGGETT (King)	Honky Tonk
6	6	PATIENCE & PRUDENCE (Liberty)	Tonight You Belong To Me
7	9	FATS DOMINO (Imperial)	Blueberry Hill Dreamboat Comes Home
8	8	DORIS DAY (Columbia)	Whatever Will Be, Will Be Julie
9		PAT BOONE (Dot)	Friendly Persuasion Chains Of Love
10	7	PLATTERS (Mercury)	My Prayer It Isn't Right You'll Never, Never Know

### TUNES (\*ASCAP. †BMI)

POSITIONS This Last Week Week		TUNE	PUBLISHER
1	5	†LOVE ME TENDER	Beacon
2	2	†CANADIAN SUNSET	Meridian
3	3	*WHATEVER WILL BE, WILL BE	Artists
4	6	†JUST WALKING IN THE RAIN	Golden West
5	8	†THE GREEN DOOR	Trinity
6	1	†DON'T BE CRUEL	Shalimar-P
7	4	*TONIGHT YOU BELONG TO ME	BVC
8	9	*TRUE LOVE	Buxton Hill
9	7	†HONKY TONK	Billace
10	10	*ALLEGHENY MOON	Oxford

## Westminster's 100 Albums for Xmas

Westminster Records, one of the leading longhair indie labels, is launching its biggest promotion to date this fall with release of 100 albums in conjunction with a major ad campaign. Special highlight of the program is the release of 17 albums by Sir Adrian Boult, an unusually large promotion for a single artist. Westminster kicked off its fall drive with a series of consumer press ads offering one free record for every four purchased in any one of its various series.

In addition to the new releases aimed at the Christmas market, the label has come up with a new series emphasizing de luxe packaging. Standout example is the Bach "St. Matthew Passion" for which the jacket design is a full-color reproduction of Dali's "Crucifixion." The new series will also have complete packages of Beethoven's string quartets, Brahms' symphonies and Corelli's 12 Concerti Grossi.

NBC, meantime, is starting a weekly half-hour radio show based on Westminster-Spoken Arts disks next Wednesday (31). Dr. Russell Potter, director of the Institute of Arts & Sciences of Columbia U., is commentator on the show, which is being presented in cooperation with the university.

## Mercury Brass to Coast For Gabs With Distribris

Mercury Records brass will converge on the Coast later this week for meetings with diskery's distributors in that territory. Heading for the Coast huddles will be vecepe-artists & repertoire topper Art Talmadge, sales manager Maury Price, treasurer Irwin Steinberg, a&r staffer Bob Shad and publicity chief Kenny Meyers.

While on the Coast, Shad, who headquarters in New York, will head up several recording dates. Sarah Vaughan is among the Merc artists pencilled in for disk sessions. Shad then plans to Paris for recording dates with the Blue Stars.

# Top Record Talent and Tunes

## VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

\* ASCAP † BMI

Pos. Pos. No.  
this last  
wk. In log

Artist Label Song

1	1	7	Jim Lowe	Dot	5	1	4	10	3	3	8	7	3	1	7	2	5	4	4	7	1	3	1	5	3	5	1	4	7	2	2	2	1	139	
2	4	3	Elvis Presley	Victor	10	3	1	1	1	1	8	2	8	9	3	1	1	1	1	1	4	1	1	1	5	3	5	1	4	7	2	2	2	3	178
3	2	7	Pat Boone	Dot	2	7	6	2	9	4	3	5	6	3	1	1	1	1	1	1	1	1	1	5	1	2	9	1	1	1	1	1	1	3	177
4	6	8	Johannie Ray	Columbia	8	8	8	2	6	2	8	6	7	5	7	4	2	3	2	7	4	2	3	2	5	2	1	4	2	8	9	1	4	157	
5	7	13	Elvis Presley	Victor	1	1	7	2	8	8	4	5	1	7	4	5	1	7	3	3	3	2	2	1	2	3	8	9	1	4	128				
6	3	6	Crosby & Kelly	Capitol	4	6	4	5	5	7	7	2	8	4	6	3	5	6	3	5	2	10	9	7	6	6	5	5	125						
7	8	10	Bill Doggett	King	2	1	8	6	2	6	2	6	3	4	2	2	4	6	6	2	4	4	6	6	6	5	5	10	115						
8	9	17	Hugo Winterhalter	Victor	1	8	3	1	8	3	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	6	
9	14	3	Fats Domino	Imperial	5	6	5	5	5	3	5	9	3	2	6	2	6	2	6	2	6	2	6	2	6	2	6	2	6	2	6	2	6	2	81
10	10	13	Patience & Prudence Liberty	*Tonight You Belong to Me	3	10	3	2	5	5	2	2	6	4	6	4	6	4	6	4	6	4	6	4	6	4	6	4	6	4	6	4	6	4	64
11	25	5	Don Rondo	Jubilee	4	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	2	3	58
12	11	4	Vince Martin	Glory	3	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7	6	7	55
13	12	6	Chordettes	Cadence	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	53	
14	13	5	Andy Williams	Cadence	6	9	5	3	5	1	2	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	51
15	18	3	Eddie Fisher	Victor	9	6	10	6	10	6	10	6	10	6	10	6	10	6	10	6	10	6	10	6	10	6	10	6	10	6	10	6	10	6	33
16	16	4	Platters	Mercury	2	7	10	8	7	10	8	7	10	8	7	10	8	7	10	8	7	10	8	7	10	8	7	10	8	7	10	8	7	10	31
17	1	1	Joe Valino	Victor	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	28	
18	25	3	Williams & Morgan	Kapp	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	27	
19	49	5	Florian Zabach	Mercury	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	26	
20	43	2	Patti Page	Mercury	4	8	4	8	4	8	4	8	4	8	4	8	4	8	4	8	4	8	4	8	4	8	4	8	4	8	4	8	4	8	24
21	36	8	Four Lads	Columbia	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	24	
22	13	8	Gogi Grant	Era	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	21	
23	2	2	Ari Mooney	MGM	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	21	
24	16	3	Dick Jacobs	Coral	8	10	9	8	10	9	8	10	9	8	10	9	8	10	9	8	10	9	8	10	9	8	10	9	8	10	9	8	10	9	20
25	30	7	McGuire Sisters	Coral	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	19	
26	15	2	Johnny Cash	Sun	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	19	
27	27A	1	Doris Day	Columbia	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	19	
28	23	18	Platters	Mercury	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	18	
29	25	11	Al Hibbler	Decca	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	18	
30	29B	1	Guy Mitchell	Columbia	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17	
31	29C	5	Four Aces	Decca	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	17	
32	29D	4	Ginny Gibson	ABC-Par	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17	
33	28	14	Eileen Rodgers	Columbia	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	16	
34	33B	7	LeRoy Holmes	MGM	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6														





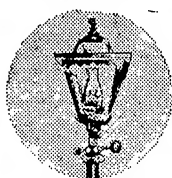
PAUL ANDERSON  
WJLK, ASSBURY PARK



GEORGE L. BANNISTER  
WBUD, TRENTON



PAUL BRENNER  
WAAT, NEWARK



"THE GASLIGHT REVUE"  
WPAT, PATERSON



BOB BROWN  
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RAMON BRUCE  
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JOHN L. BUTLER  
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BILL CHAMBRUN  
WVNI, NEWARK



BERNIE COSNOSKI  
WBUD, TRENTON



TOM DURAND  
WTTM, TRENTON



DAVE EDWARDS  
WTTM, TRENTON



FRANK X. FELLMER  
WMTR, MORRISTOWN



FRANK BROOKS  
WBUD, TRENTON



JACK GLEASON  
WAAT, NEWARK



GENE GRAVES  
WTTM, TRENTON



BOB HARRIS  
WVNI, NEWARK



HARVEY HAUPTMAN  
WTOG, NEW BRUNSWICK



STEVE HOLLIS  
WAAT, NEWARK



TED JOHNSON  
WVNI, NEWARK



DON LARKIN  
WAAT, NEWARK



AL LEBERT  
WTHN, TRENTON



GARY LESTERS  
WVNI, NEWARK



DICK LEWIS  
WJLK, ASSBURY PARK



RAY McFADDEN  
WTHN, TRENTON



F. BRUCE PARSONS  
WTOG, NEW BRUNSWICK



LYLE REED  
WAAT, NEWARK



MIKE, RICH  
WAAT, NEWARK



JERRY ROBERTS  
WAAT, NEWARK



LES ROBERTS  
WJLK, ASSBURY PARK



ALAN SAUNDERS  
WVNI, NEWARK



AL SMITH  
WTOG, NEW BRUNSWICK  
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These are the gentlemen who keep things humming in Northern New Jersey. They spin the latest discs...entertain the entire family...and deliver advertisers' messages with the kind of conviction that results in sales! Why not let these popular radio personalities turn their charm on *your* product!



RCA VICTOR

spotlights hometown broadcasting

\*Sales Management, "Survey of Buying Power", 1964.

# Vallee's 'Rat Race of Phono Records'; Wads of Wax Wallop 30,000 Tootlers

Detroit, Oct. 23. Speaking on the theme of "Man's inhumanity to man in show business," Rudy Vallee described "the fabulous rat race of phonograph records" to a Detroit Town Hall audience composed of the city's female society leaders.

Saying that too many records are being made—150 a week, he estimated—Vallee declared that that fact, combined with technological advances in films, radio and tv, had put 30,000 musicians out of jobs.

"If there is anything that motivates Petrillo (James C., of the American Federation of Musicians) it is his deep desire to create work for human beings who have been deprived of their jobs and replaced by 'canned music.' Jukeboxes take in between \$600,000,000 and \$700,000,000 a year, yet nothing goes to the men who wrote the words and music. I am proud to be a member of the American Society of Composers, Authors and Publishers which, for a small fee, makes available for use 2,000,000 songs assuring the songwriter a return for his labor.

"Stephen Foster would not have wound up in a pauper's grave if he had ASCAP to protect him," Vallee added.

In an interview, Vallee said that Elvis Presley has no great singing voice, adding: "But, who am I to talk? My voice didn't have much strength. The pitch was all right, but I had a nasal quality which was bewilderingly popular. But, it is obvious that many people enjoy his performances. And who am I to question what someone else likes?"

## IRV GRANZ SETS HEADLINERS

Hollywood, Oct. 23. Irving Granz has set three top names to headline his next jazz concert, to be staged Dec. 12 at the Shrine Auditorium. Other musical outfits will be booked shortly. Headliners will be Woody Herman, George Shearing and Dave Brubeck. Shearing will double over from Zardi's Jazzland, Hollywood Blvd. jazz spot, where he opens Nov. 27.

**THE 4 VOICES**  
**THE TIES THAT BIND**  
**COLUMBIA**  
AMERICAN MUSIC, INC.

Styne and Cahn's  
**"THE THINGS WE DID LAST SUMMER"**  
THE PERFECT  
After-Vacation SONG  
Styne and Cahn Music Co., Inc.

**THE BAND OF RENOWN**  
**LES BROWN**  
Oct. 17 started Concert and College Tour Including  
LOUISIANA STATE U., FLORIDA STATE COLLEGE,  
UNIVERSITY OF GEORGIA, LAFAYETTE COLLEGE  
STEVE ALLEN TV SHOW, Sunday Nov. 4  
NBC-TV BAND STAND, Nov. 12 thru 16  
CAPITOL RECORDS Exclusively  
\*\*\*  
**ASSOCIATED BOOKING CORPORATION**  
JOE GLASER, Pres.  
New York Chicago Hollywood  
747 5th Ave. Fl. 1600 203 No. Wabash 8614 Sunset Blvd.

## GATHER FOR M-O-S-S

Mutually Owned Society of  
Songwriters Goes Disk,

The Mutually Owned Society of Songwriters (M-O-S-S), a clefters' promotion outfit, will take a crack at the disk biz on its own. Org has already lined up thrushes Miltzi Mason and Louise Carylye for its artists' roster.

S. F. Moss, who heads up the org, plans to expand the diskery operation to include pop, country & western and albums. Only members' songs will be cut and the cost of the dates will be paid out of regular membership fees.

## Sims Heads Up Bourne in New Expansion Move

Lester Sims joined Bourne Inc. last week as general professional manager. Sims comes to Bourne after 15 years with The Big Three, the last several of which were as professional manager of Miller Music.

Pacting of Sims is part of prexy Sol Bourne's expansion program for his publishing firm network. With Sims as overall professional aide to Bourne, the prexy plans to extensively reactivate Bogat Music and Beebe Music. In the past few years the only active firms had been the parent company, Bourne Inc., and its subsid ABC Music.

Bogat will hold a Latin-American catalog while Beebe will concentrate on film music. Bogat had been set up in partnership with Xavier Cugat but Bourne bought out the Latino maestro several years ago.

In line with the buildup campaign, Bourne is bringing in Dick Grey from the Coast to be assigned to one or more of the companies. Jerry Lewin, who's been New York man for the firms for many years, will also be given additional assignments.

Prime push in the redesigned setup will be on the Bourne standards which date back to 1919. A special representative to handle the catalog items, especially in the areas of tv and disk albums, will be named within the next few weeks. Additionally, Bourne now expects to put greater stress on film and tv music, and Latino and country & western songs to complement his pop activities.

## Cap's Jones Back From O-seas and Off to Coast

Dick Jones, Capitol Records' classical artists & repertoire topper, returned from a five-week European tour last week and took off Sunday (20) for huddles with diskery brass on the Coast. He's expected back at his Gotham post by Oct. 29.

During his European junket, Jones recorded violinist Nathan Millstein for upcoming Cap album projects.

# RETAIL SHEET BEST SELLERS

## VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.  
\* ASCAP † BMI

National  
Rating  
This Last  
wk. wk.

Title and Publisher

			New York—(MDS)			Boston—(Moshier Music Co.)			Philadelphia—(Charles Dumont)			San Antonio—(Alamo Piano Co.)			Chicago—(Lyon-Healy Music)			Detroit—(Grinnell Bros. Music)			Minneapolis—(Schmitt Music Co.)			Kansas City—(Jenkins Music Co.)			St. Louis—(St. L. Music Supply)			Cleveland—(Grossman Music Co.)			Los Angeles—(Freeman Music Co.)			San Francisco—(Pac. Coast Music)			Seattle—(Capitol Music Co.)			TOTAL POINTS		
1	1	*Whatever Will Be (Artists)...	6	2	1	1	1	2	2	1	2	6	1	3	2	113																												
2	2	†Canadian Sunset (Meridian)...	8	4	2	2	6	8	..	6	1	5	3	1	3	83																												
3	4	*You Belong to Me (BVC)...	4	..	..	3	3	1	1	3	3	1	4	9	7	82																												
4	3	*Allegheny Moon (Oxford)...	2	3	..	5	2	7	..	2	4	..	2	2	1	80																												
5	6	*True Love (Buxton Hill)...	3	1	3	7	4	3	10	..	5	9	9	..	5	62																												
6	9	†Love Me Tender (Presley)...	1	7	4	..	10	5	9	9	9	2	5	4	..	58																												
7	8	†Walking in Rain (Golden W.)...	5	..	5	..	..	..	7	5	10	7	6	5	4	45																												
8	5	†Don't Be Cruel (Shallimar-P)...	..	7	4	..	..	..	7	6	3	..	8	8	34																													
9	7	†Soft Summer Breeze (Regent)...	..	6	6	..	10	..	..	8	7	..	8	10	6	27																												
10	11	†The Green Door (Trinity)...	10	..	10	..	7	..	3	..	4	..	10	22																														
11	12	*Middle of House (Shapiro-B)...	..	..	..	8	..	4	4	..	..	..	17																															
12	9	*My Prayer (Shapiro-B)...	..	..	9	9	..	..	10	8	10	10	6	..	15																													
13	..	*Friendly Persuasion (Feist)...	..	..	..	5	4	..	..	..	..	..	13																															
14	15	*Song for Summer (April)...	..	6	..	8	..	..	..	7	..	..	7	..	12																													
15	13	*On Street You Live (Chappell)...	5	..	..	..	..	..	..	..	..	7	..	10																														

## Chirp Liz Mulligan Finds That It Doesn't Pay to Be Original

Boston, Oct. 23. What's in a name? Well, plenty, according to experience of Hub thrush Cindy Parker, formerly Liz Mulligan, and originally Cindy Parker.

It happened this way. Last season, Cindy Parker, w. k. in the Hub and in Rome, Paris and London spots, decided to change her name to Liz Mulligan, the chirp's real monicker. She nabbed some heavy press on the name change and played a number of bookings in the N. E. territory, but inevitably the name change would become confusing.

Clincher came when setting up bookings for overseas spots. Letters replying asked, "Who's Liz Mulligan? We want Cindy Parker." Chirp, exercising woman's prerogative, changed back to Cindy Parker and is now set for dates in Sicily, Rome, Madrid and Paris.

## Buried Treasure

firm and many are still in manuscript form. According to an MPHC rep, the bulk of material is made up of showtunes that were dropped out of the legituners in their tryout stages. Others were never promoted or recorded.

As an example of the vintage and obscure quality of the tunes, one of the MPHC staffers claimed that he showed one of the songs to Richard Rodgers who didn't even remember that he had written it.

MPHC is currently making the disk company rounds with about 30 of these newly uncovered songs and are pitching 'em for pop singles as well as package material. Jubilee Records hopped on the old "newies" for its "Censored" album by Martha Wright with Rodgers & Hart's "Why Can't I" from the 1929 production, "Spring Is Here"; Cole Porter's "The Great Indoors" from the 1930 production, "The New Yorkers," and R&H's "I Want a Man" from 1931's "America's Sweethearts."

Since the advent of the LP in 1948 and especially in the past couple of years when the diskeries started flooding the market with packaged goods, more and more "obscure" showtunes have been coming into their own. Prime examples are Rodgers & Hart's "My Funny Valentine" and "Mountain Greenery," among others. The songs were known then by only a select few but, now, however, one can hardly pick up an LP without having one of the aforementioned songs represented.

The publishers are hoping that the diskeries will hop on the newly resurrected material in the same way.

## Local 47

Continued from page 55  
file nomination petition until Nov. 5.

The nominations put on an official basis the union strife which resulted in "suspension" of te Green and ousting of Paul. Both

## Urges T-H Change

Hollywood, Oct. 23. Changes in the Taft-Hartley law to give union locals greater autonomy, a voice in ratifying their own contracts, and protection in operation of trust funds will be made the first order of business of the House Education and Labor Committee in January. Members of Local 47, American Federation of Musicians, were informed to that effect last night (Mon.) in a message from Rep. Joe Holt (R., Cal.). Holt, one of three members of subcommittee which investigated the Local 47 strife, has studied the contention that members have no voice in their own affairs and are being deprived of coin due them through operation of the Music Performance Trust Fund. Holt sent word that the subcommittee will recommend Taft-Hartley changes as soon as the new Congress convenes. These would insure local autonomy and guarantee "exact accounting of all trust funds," with protection for those who earned coin to insure channelling to the fund.

were reinstated by order of Petrillo. Subsequently, v.p. Read, leader of the anti-administration forces, was expelled for one year while 10 others were expelled for one day.

Battle shaping up for the election, however, will apparently center solely on local issues rather than deal with the touchy question of the Music Performance Trust Fund, which triggered the rebellion. Since Read's ouster, the anti-te Groen forces have gained control of the board of directors and will use the board's accomplishments of the last few months, including the first hike in scales in five years, as campaign material. Board also effected a change in the setup of business agents which has streamlined the operation of the Local.

## R 'n' R Glossy in Aussie

Sydney, Oct. 16. Festival Records, a local disk outfit, is hitting the top coin class in the current rock 'n' roll boom here via teenager biz.

Bill Haley's "Rock Around the Clock" disk has hit the 175,000 mark in this territory—a record for a single waxer. Local music stores report business at a top level with LP's selling at \$7 each to youngster trade.

Columbia Pictures is cashing in on the current boom by coast-to-coast release of "Rock Around the Clock" pic to wham trade.

**PROGRAM TO-DAY**  
**YESTERDAY'S**  
**FLAPPERETTE**  
Music by  
**JESSE GREER**  
Published by MILLS MUSIC  
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A cute novelty with a liting beat!  
**WAIT**  
**LITTLE**  
**DARLING**  
Recorded by  
**KAY CEE JONES**  
on Decca  
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**TEEN AGE**  
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RECORDS  
America's Fastest  
Selling Records!

# Inside Stuff—Music

Frank Sinatra and Julie London were named top vocalists of the year in the annual poll of 21 Los Angeles deejays, disk columnists and disk distributors conducted by the Westlake School of Music. Awards will be made Dec. 6, along with a special Gold Record award to Steve Allen as the "Man of the Year" who has done "the most to advance modern popular music." Other winners were: Billy May, best arranger; Count Basie, best band; "Stars of Jazz," starring Bobby Troup, best tv show; and Jack Wagner, KHJ, best deejay.

Dela McCarthy, who has done pop song composing and Bartok-type music for films, has opened her own office to handle musical commercials for radio and tv. Although a comparative newcomer in that respect, she is far from being a stranger in the musical field. She has composed pop music, jingles and musical logos and has scored and composed longhair music for pix. Miss McCarthy last week signed a pact with Barton Music for a pop tune, "It's Still Too Early in the Game," written in collaboration with Lee Morris.

Sam Goody is dubbed "Duke of the Disk Dealers" in the Oct. 27 issue of the Saturday Evening Post. The story on the nation's biggest disk retailer and discounteer, written by Richard Thruelsen, traces Goody's rise from a toy-and-novelty shop owner to the operator of a business now doing \$4,000,000 annually. That gross comes via both his mail order business and his supermarket-type retail store which stocks 38,000 different LP records and now also has a high-fidelity audio centre and a book adjunct.

Decca is latching onto the video play of the M-G film, "The Wizard of Oz," on the CBS-TV "Ford Star Jubilee" show Nov. 3 with a promotion of its Judy Garland album based on the film's score. Decca is cuffing the album to Ford agencies over the country for use as display material and, in addition, furnishing albums to hundreds of Boys Clubs. MGM Records, meantime, is due to release a soundtrack album from the pic with the tunes and some of the dialog.

Woodbury Soap has hopped on the disk bandwagon to promote its product. Soapery is offering a Steve Allen extended play platter for three soap wrappers and 35c. The EP includes Allen's workover of the "Picnic" theme, "Girl in the Gray Flannel Suit," "What Is a Wife" and "Just One Of These Things." Allen cut these tunes originally for the Coral label.

"I'd rather be a servant in the house of the Lord than sit in the seats of the mighty," the final words of the late Veep, Alben Barkley, was the take-off point for a new religious entry, "A Servant in the House of the Lord," by Don Reid. Tune has been recorded by Red Foley for Decca.

## Victor 'Talent Showcase'

Continued from page 57

Stole My Gal" and "Take Me Out To The Ball Game." In the troy, Miss Carroll, a Negro thrush who was featured in the former legit musical, "House of Flowers," scored with two superbly performed numbers, "I Didn't Know What Time It Was" and "Come Rain Or Come Shine." The audience buzzed with "can't miss" comments after her turn.

For a change of pace, jazz clarinetist Tony Scott, with a rhythm trio, delivered some progressive sounds. Scott played a blues as background to some solo jazz ballet hoofing by Al Mintz and then took off on some difficult modern riffs on "Night in Tunisia." Perhaps a more lightly swinging tune would have been better salesmanship. Martha Carson, backed by a vocal duo, was the closing act with some rousing pop spirituals which had 'em handclapping. A cute finale production brought back all the performers with a musical signoff.

Bernie Miller, Victor staffer who is managing Victor artists' plugging on radio-tv, produced the show. He's planning followup sessions every couple of months for other young artists on the company's labels.

## Jazz Incorporates

Des Moines, Oct. 23.

A nonprofit organization designed to "stimulate and increase interest in jazz music" has filed articles of incorporation in this state. Jazz Inc., with headquarters in Mason City, plans to sponsor concerts of jazz bands and orchestras. Membership will be open to any person more than 17 years of age who is approved by the board of directors.

The officers listed in the articles are Glen R. Truax, president; Robt. W. Cavanaugh, vicepresident; Carl J. Swab, treasurer, and A. J. Carstens, secretary, all of Mason City.

## Rosemary Clooney Raps Poorly Recorded R 'n' R And Questionable Lyrics

Boston, Oct. 23.

Rosemary Clooney, in for "key to the city" and press luncheon Tuesday (16) by WNAC-TV and sponsor of her tv show here, H. P. Hood & Sons, rapped poorly recorded rock 'n' roll disks and poor taste as reflected in some of the tunes.

"Rock 'n' roll is all right in itself, as a beat or a rhythm, although I personally may not care for it. What annoys me are all the rock 'n' roll numbers which are recorded so badly and in such poor taste," the thrush said at the Sheraton Plaza turnout. "Musically, these are just awful. No single instrument seems to be in tune with any other."

"Some of them have questionable lyrics too, but I doubt that teenagers pay any attention to rock 'n' roll lyrics. It amazes me what some of them will go out and buy—things which we would never dream of bringing into the house."

"Primarily, though, it's a matter of musical taste and it's up to adults to guide teenage tastes along better channels."

She said her syndicated series relies on standards and recent hits which have proved lasting quality.

## Hampton Bows Brit. Tour

London, Oct. 23.

Lionel Hampton & his orch opened their first British tour with two concerts at the Empress Hall, London, on Sunday (21). Yesterday (Mon.) they left for the north to play in Preston.

During their stay, Hampton and his band will play in 23 cities and towns in England and Scotland.

## Band Reviews

### EDDIE HEYWOOD TRIO

London House, Chicago

Riding into the Windy City on the crest of two current pop hits, "Soft Summer Breeze" and "Canadian Sunset," both clefted by him, Eddie Heywood plays a rhythmic and very melodic piano at this Chi showcase for combos.

Added to Heywood's 88 there's solid backing by Lavern Barker on bass and Jimmy Johnson on drums. Heywood's style is strong and vigorous, eschewing the hard-to-savvy musical mathematics of the most modern school. His tunes are easily recognizable and played to elicit toe-tapping melodic enjoyment. He plays inventively, improvising as he goes, and makes difficult harmonic combinations sound deceptively easy. He goes over potentially here.

Anxious to please his audience, Heywood readily accedes to their requests for such of his trademark pieces as "Begin the Beguine," "Sunny Side of the Street" and his two recent disk clicks. Also in the opening night book were "The Man I Love," "Summertime," a Scotch medley, "The Continental." He goes off to hefty mitting.

Group closes Nov. 11, with the Marion McPartland Trio opening Nov. 14 for four weeks. Gabe.

### MORT WELLS' DIXIELAND BAND (7)

Blackstone Hotel, Omaha

Popularity of New Orleans music in these parts has prompted vet trumpet player Mort Wells to form his own Dixieland Band. Seven oldtimers (Bob Lach, clarinet, is the youngest at 38) joined ranks and the result is A-1 music that will keep the group heavily booked once the word gets around.

Newly organized (the Blackstone was the second date for the outfit), the members besides Wells and Lach include Ole Gunderson, drums; Steve George, piano; Doc Dorsey, bass; Dale Linville, banjo, and George Strobel, trombone.

Wells, who has wisely dressed the group in 1920 red, white and blue blazers, says he is planning a series of local tv shows as well as dance dates. Trump.

### TOMMY REED ORCH (8)

Hotel Muehlebach, Kansas City

After an absence of several months, Tommy Reed and crew are back in the Terrace Grill of Hotel Muehlebach, and likely good for several weeks. Reed and orch reopened the room after it was extensively done over nearly two years ago, and stayed a year and a half on the job.

Now Reed has returned with virtually the same setup, including

an instrumentation of three reeds (including his own), trumpet, trombone, piano, string bass and drums. Its a twofold chore for the band in this spot, as it is called on to play for two floorshows nightly and dancing sessions in between.

With a wealth of experience behind him and knowing the spot well, Reed fills the assignments capably. His rhythms are keyed for dancing, with a wide variety of standard tunes, hit parade toppers, a novelty or two and a Latin tune thrown in. It's geared to bring the dancers to the floor and they respond nicely.

At-current session, orch is backing Harry Richman and Kaye Erwin in an extensive music layout, and meets the specifications in fine style. Quin.

## Delaney Vs. Ram in 16G

### Suit of Ex-Mgt. Company

Joe Delaney has filed a \$16,023 suit against Buck Ram in N. Y. Supreme Court. Action is an outgrowth of the demise of the Delaney-Ram management firm which had a shortlived existence early this year.

According to the complaint, Delaney performed certain work for Ram between Dec. 15 and April 20 for which latter agreed to pay \$15,000 plus \$1,023 expenses. On the first of the year, the complaint alleges, both entered into a partnership agreement but Ram dissolved the corporation in April '56. By virtue of the partnership, the plaintiff claims that he is entitled to 50% of the net profits. The suit also ask that the defendant make a full disclosure of the partnership.

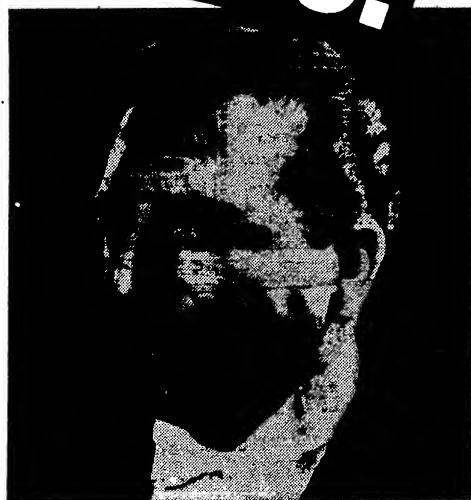
Ram has denied all the allegations and counterclaims that under the terms of the agreement, which called for Delaney to act as consultant and negotiator, it was not to be performed within one year of the making and that neither agreement was in writing and therefore void. Defendant admits to the partnership agreement but states that it was expressly provided that income derived from Ram's artistic activities was not to be included. Also in the counterclaim, Ram states that Delaney possesses certain records and property from the partnership for which he has refused to account. Ram is asking for dismissal of the action but seeks to have the records produced.

# MANTOVANI: S.R.O.

Mantovani's first U.S.A. coast-to-coast concert tour has started off with 16 Standing Room Only crowds in the first 16 performances. More than that—in some cities as many as 1,500 were turned away! S.R.O. signs are expected for the balance of the tour as well.

Monty's current pop single is—Valse Campestre b/w Song of Sorrento 1620

Oct. 24	Edmonton, Alta. Can.	Edmonton Gardens Concert Hall	Nov. 17	Fort Worth, Texas	Will Rogers Memorial Aud.
Oct. 25	Calgary, Alta. Can.	Stampede Corral Concert Hall	Nov. 19	Wichita, Kan.	Arcadia Theatre
Oct. 26 and 27	Vancouver, B. C., Can.	Georgia Aud.	Nov. 20	Oklahoma City, Okla.	Municipal Aud.
Oct. 29	Seattle, Wash.	Civic Aud.	Nov. 21	Dallas, Texas	State Fair Aud.
Oct. 30	Portland, Oregon	Civic Aud.	Nov. 22 and 23	San Angelo, Texas	Municipal Aud.
Oct. 31	Corvallis, Oregon	Gill Coliseum	Nov. 24	Austin, Texas	Gregory Aud.
Nov. 1	Eugene, Oregon	MacArthur Court	Nov. 25	San Antonio, Texas	Municipal Aud.
Nov. 3	Sacramento, Calif.	Memorial Aud.	Nov. 26	Houston, Texas	Music Hall
Nov. 4	San Francisco, Calif.	San Francisco Civic Auditorium	Nov. 27	Alexandria, La.	Bolton High School Aud.
Nov. 5	San Jose, Calif.	Civic Auditorium	Nov. 28	New Orleans, La.	Municipal Aud.
Nov. 7	Los Angeles, Calif.	Shrine Auditorium	Nov. 30	Pensacola, Florida	City Auditorium
Nov. 8	Pasadena, Calif.	Pasadena Civic Auditorium	Dec. 1	Montgomery, Ala.	Lanier High School
Nov. 9	Ontario, Calif.	Gardiner Spring	Dec. 2	Atlanta, Georgia	Municipal Aud.
Nov. 10	Glendale, Calif.	Hoover High School	Dec. 3	Chattanooga, Tenn.	Memorial Aud.
Nov. 11	San Diego, Calif.	Russ Auditorium	Dec. 4	Knoxville, Tenn.	Alumni Aud.
Nov. 12	Phoenix, Arizona	Phoenix Union High School	Dec. 5	Charlotte, N. C.	Ovens Aud.
Nov. 14	El Paso, Texas	Liberty Hall	Dec. 6	Chapel Hill, N. C.	Memorial Aud.
Nov. 15	Big Spring, Texas	Municipal Aud.	Dec. 7	Richmond, Va.	Mosque Theatre
Nov. 16	Lubbock, Texas	Municipal Aud.	Dec. 8	Washington, D. C.	Constitution Hall
			Dec. 9	New York, N. Y.	Carnegie Hall



LONDON RECORDS



## RCA's O'seas Merchandising Charted In Geneva's 'Meeting at the Summit'

Coordination of RCA's disk merchandising plans for Europe during the next few months was mapped in Geneva, Switzerland, in a five-day meeting ending Oct. 13. Sales exec from 10 countries discussed such problems as store modernization, disk clubs, merchandising methods in the package field, 45 rpm promotion and artists and repertoire problems. F. E. Kennedy, manager of record merchandise development of the RCA International Division, chairmanned the sessions.

Kennedy, who headquarters in N.Y., made the trip to Geneva with Arnold G. Klein, recently appointed Victor merchandise development manager for Europe, and George H. Prutting, sales manager for Victor's international market. Others present were Frank Amaru P. Vaccari, Italy; H. F. Froment, France; P. Goemaere, Belgium; W. Brandstetter, Holland; S. Eriksson, Sweden; E. Meyer, Norway; J. Lieber, Germany; M. Rosengarten, Switzerland; S. Pollack, South Africa; B. Stevens and R. Lee, England; M. Matsen, Switzerland; and Si Rady, who is coordinating Victor's a&r operation in Europe with the needs of the American company.

Increasing stress on the foreign market by Victor is in line with the reciprocal distribution deal with British Decca which goes into effect next spring when RCA's pact with EMI (Electric & Musical Industries) in Britain runs out.

### ANNA RUSSELL'S JOBURG SET

Johannesburg, Oct. 16. Anna Russell, concert comedienne, cut a new platter for Columbia Records which was recorded during her performance at the Johannesburg Festival Oct. 12 at the Witwatersrand Univ. here. Disk will be marketed in South Africa under the CBS label.

Miss Russell prepared an entirely new routine for her Festival appearance.

Guy Mitchell winds up a week's engagement at Blinstrub's, Boston, Sunday (28).

## JAB

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(P.S.—If you have any TV, Stage, Screen, Nightclub news in which our fans will be interested, just pass it along... we'll use it!)

### Col's Berry in Sydney For DeeJay Roundup

Sydney, Oct. 16. Arnold Berry, director of international relations for Columbia Records, was on scene here for the annual get-together of Aussie disk jockeys. Berry was hosted by Coronet Records Pty. Ltd., local distributors for Columbia.

Disk jockeys were planned in this keyer from Melbourne, Brisbane, Adelaide and Perth to hello Berry and huddle on blueprints for tv playdates via the record route. After plenty wining-dining in this zone, Berry planes back to his N.Y. base.

Coronet reports that platter sales are hitting a new high in this territory.

### 'JAZZ ON HOUSATONIC' CRACKS BARD FESTIVAL

Stratford, Conn., Oct. 23. Jazz crashes American Shakespeare Festival Theatre for first time Sunday afternoon, Oct. 28, when "Jazz on the Housatonic" concert is put on the boards of the culture citadel for the benefit of the scholarship fund of the Stratford Exchange Club.

All-star band headed by Buck Clayton, dixieland group led by Jimmy McPartland, Billy Taylor Trio, Jimmy Rushing and Barbara Lea are on the bill. Other participants include Coleman Hawkins, Peeewe Russell, Tyree Glenn, Vic Dickenson, Bobby Donaldson, Walter Page and Dick Cary. George Simon will emcee.

### Earl Grant 'Loaned Out' To Camden for Set Push

Hollywood, Oct. 23. In an unusual "loanout" deal, Earl Grant has recorded a special four-sided EP for Camden Records, RCA Victor subsidiary. Package was to be released this week.

Grant, a local pianist-singer with a style reminiscent of Nat King Cole, has built a considerable audience locally and is under exclusive contract to Prince Records. Loan-out deal was arranged to give him a wider audience through Camden's better distribution facilities and Prince, owned by Mickey Golden (Criterion Music) will launch a special deejay promotion campaign for the platter. Van Alexander backed the singer on the sides.

### Dot

Continued from page 55

releases in Canada will appear under the Dot label instead of under Keane's Quality Records imprint as heretofore.

Others attending the conclave included field reps Bob Smith and Sandy Harbin from Chicago; Mickey Addy from New York; John Wussels, Detroit; Webber Parrish, Nashville; Jerry Johnson, Hollywood; Jim Coyle, Indianapolis; and Gilbert Brown, v. p. and manager of Wood's record mail order house in Gallatin.

Financial report by L. L. "Rip" Thornton, Dot homeoffice v. p., and treasurer, stressed that the firm is in its best position to date.

### N. Y. STILL NO. 1 SIRE FOR POPS: MIKE GOULD

New York is still the hub of pop music activity. That's the opinion of Mike Gould, in Gotham from his Coast base to scout new material and set diskings.

Gould, veepee and general manager of the Ardmore and Beechwood music firms (Capitol Records' subsidi), has blueprinted a stepped-up schedule on his L.A. to N.Y. treks. In the past, he has been hitting the New York beat about twice a year but he now plans to come in at least four times annually on extended visits.

Main attraction in N.Y., according to Gould, is that it continues as the best source of new material.

### 'Univac Blues'

Port Washington, L. I.

Editor, VARIETY:

The wire services are full of the Harvard "Univac Songwriting Machine" bit and I hasten to add that this is about as hip as a Crossroads Corner's Postmistress, who only reads the Almanac. In 1948 I ran 26 weeks at the Guild Theatre with a gag-glimmick (WOR) that featured a songwriting machine that enabled any member of the audience to make a tune by turning a crank. It was a "fixed" pinball-type machine that only lit up the black-key notes, because any darnfool can write a tune by sticking to them—if the little trick that takes years to learn is known: how to write a good tune. Newspaper editors have always been pushovers for the farmer who wrote a hit song on the back page of a Sears catalogue and (1) either somebody stole it, or, (2) the publishers wouldn't look at it, or (3)—and it can happen—it became a hillbilly hit.

Your non-composer readers may not know how ridiculous it is for the highdomes to steal space with their phony imitation Irving Berlin. If I could buy a Univac with 1/1,000th of the talent Mr. Berlin has, I'd hook my Mercedes and send my wife out to do daywork! So, what next? A Univac that writes plays? Or paints pictures? Or comfort lonely hearts with an automatic velvet glove? I got the Machine-Age Blues, Sir! Univac-Schmunivac!

Pat Ballard

### PERIOD'S MASTERS FOR BETHLEHEM JAZZ JOLT

In a buildup of its jazz-catalog, the indie Bethlehem label has purchased 10 masters from Period Records.

Scheduled for immediate release from the Period buyup is a package featuring trombonist Jack Teagarden. Other LPs slotted for future release are by Charlie Mingus, Thad Jones, Osie Johnson, Ralph Burns, Charlie Shavers, Maxine Sullivan and Al Haig. These converted Period packages will be added to the regular Bethlehem schedule which includes sets by Duke Ellington, Sam Most, Dexter Gordon, and Johnny Richards orch.

According to Bethlehem prexy Gus Wildi, the current production program extends to February, 1957, and will also showcase new packages by Sally Blair, Al (Jazzbo) Collins, George Kirby, Johnny Hartman, the Ralph Sharon sextet and Sal Salvador.

### Diamond Records Fathers Allan Jones in Pop Groove

Hollywood, Oct. 23. A new pairing for music-comedy material is in the works at Diamond Records, following the signing of Allan Jones to a one-year contract by the Coast indie label.

Jones pact calls for 12 sides during the next 12 months. However, discussions are now underway about a possible music-comedy album to star Jones and Lucille Norman, also recently signed by the label.

Pact marks Jones' first affiliation with a straight pop label. He formerly was under contract to RCA Victor for Red Seal diskings.

Eydie Gorme moves into the Casino Royal, Washington, Oct. 29 for one week.

## On The Upbeat

### New York

Ethel Smith guests with the Milwaukee Symphony for two concerts Nov. 2-3, then returns to New York to wind up her new album for Decca entitled "Miss Smith Goes To Paris." So Yaged headed up a jazz festival last night (Tues.) at China Lodge, Haverstraw, N.Y.

Eddie Bonnemere at Baker's Keyboard Lounge, Detroit, until Nov. 3. He begins a stand at Pittsburgh's Penguin Room, Nov. 15, then heads for the Embers, N.Y., for a two-week engagement beginning Nov. 19.

Russ Morgan motored to his hometown, Scranton, on his off-day from the Hotel Baltimore to record a series of announcements in support of the Lackawanna County United Fund on WEJL, Scranton indie.

Vocalist Bobby Mack joined the Paul Martell band at Roseland Ballroom.

Dorothy Olsen, the singing schoolteacher, guests on "Ding Dong School" today (Wed.).

Edith Schonberg joined Teenage Review, a new Filosa publication.

Sammy Kaye, on tour in the Midwest, is covering five states this week.

Teresa Brewer guests on Martin Block's ABC-TV show today (Wed.).

Sam the Man Taylor Taylor into the State Theatre, Hartford, Nov. 3-4.

Betty Madigan begins an engagement at Pittsburgh's Holiday House Nov. 26.

Jack Maas, Warner Bros. music firms' Coast rep, in town for his father-in-law's funeral last week.

ASCAP clefear Pearl Fine has written a rally tune for the Democrats, "The Hole In The Sole Of His Shoe," which is being plugged in motorcades around the country.

Don Kelly and Steve Cannon have teamed up for a platter show on WLWL, Minneapolis.

Benny Goodman's orch set for four concert dates in the northwest, Nov. 21-24. Tour is being handled by Northwest Releasing Corp. headed by Zollic M. Volchok and Jack J. Engerman.

### Hollywood

Pine-Thomas has inked Albert Glasser as musical composer-conductor for "Ball Out At 43,000," John Payne-Karen Steele starrer for UA release.

Chirp April Ames has signed with Zephyr Records.

Paramount has signed Harry Harris to pen special parodies and special songs for the Joe E. Lewis biopic.

Frances Bergen, wife of Edgar, has cut her first album for Columbia using three groups, Matty Matlock, Art Van Damme and Johnny Eaton.

Bert Convy, Capitol Records' pianist, guests on Art Linkletter's "Houseparty" Friday (26) on CBS-TV.

Red Norvo's initial release for Liberty Records out this week.

Elena Verdugo signed Bunny Botkin as her arranger-conductor on recording dates.

### Chicago

Pat Morrissey and Tommy Wolff opening tonight (Wed.) at Mr. Kelly's for a two-week stint; Jeri Southern segues Nov. 2 for four frames.

Crew-Cuts currently one-niting it through Texas and Oklahoma prior to opening at Statler Hotel, Dallas, Nov. 1-14.

Tony Scott pacted for Modern Jazz Room Dec. 26 for three frames.

Tune-Tattlers and Bill Falbo into Muehlebach Hotel, Kaycee, Nov. 2.

Richard Matthy plays the Blue Note Nov. 14-25.

Duke of Idaho bought back by the Preview Lounge, opening June 5, for 14 weeks.

### San Francisco

Ray Teiller, v.p. of AFM Local 6, named musical director of Matson Lines' new Hawaii-California cruise ship, the Mariposa.

Johnny Mathis returned home to Frisco, opened at Pack's II.

Billy Daniels booked into The Village Nov. 14, and Monica Lewis into Fairmont's Venetian Room (together with Mori Sah) Nov. 6.

Gomans' Gay '90s, ready to

move to new quarters next month, reported dickering with Wally Rose's dixieland group.

Bassist Eddie Garland joined Turk Murphy's band at the Tin Angel, and George Lewis is booked to follow Murphy for three months starting Jan. 4.

Chronicle jazz critic Ralph J. Gleason sold an Andre Previn profile to Playboy Guitarist Eddie Duran added to show at Jazz Workshop.

Bay City Jazz Band returned to the Sal/N.

Mantovani booked for Sacramento, Frisco and San Jose concerts, Nov. 3, 4 and 5, respectively.

### Pittsburgh

Liz Seneff picked for vocal spot with Al More's foursome at Town House.

She's daughter of Alice Hogge Seneff of Sun-Telegraph society dept.

Billy Negro, organist, into Mona Liza Lounge for a run.

Marty King orch playing weekends during fall and winter at Colonial Manor.

Matt Gouze's Pittsburgh All-University Tam-buritzans booked for matinee performance Nov. 25 at new Ford Auditorium in Detroit.

Janet Noel, at piano and organ in Twin Coaches Lounge for two weeks with options is music librarian at KDKA.

TV daytime's Penguins into Rock 'n' Roll Room downtown for a week.

Ernie Neff, organist, into Randall's on Route 51 after four months at Carlton House, replacement at latter spot being duo pianists Reid Jaynes & Bobby Cardillo.

Frank Alter, organist, into cocktailery of Lenny Litman's (Natrana) Heights Plaza Shopping Center.

Jo Davis at piano in new Diamond Room downtown.

Holiday House picked up option of Luke Riley band.

### Kansas City

Sue Carson set for a fortnight in Eddy's beginning Nov. 2, with Los Romeros and Teresita also playing the spot.

They follow Nelson Eddy and Gale Sherwood who made a three-week stand of it.

Rosemary Clooney tied to the Coast after her p. at the American Royal Coronation Ball Friday (19).

Likewise Buddy Cole, who was in to baton the orch with Miss Clooney.

The Drifters and the Lloyd Price orch playing the Orchid Room following Dinah Washington.

Gary Marquis Trio into Picardy Cafe of Hotel Muehlebach, following the Horvath Gypsies.

Harry Richman with Kaye Edwin return west following their date in the Terrace Grill of Hotel Muehlebach.

From William Wyler's

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# LOUNGES SPREADING IN VEGAS

## Booze News: Philly's Cafe Raids, Miami Beach's 'Strong Arm' Bill

Philadelphia, Oct. 23.

Pennsylvania Liquor Control Board agents continued their crackdown on improper floorshows with two raids last week and the suspension of the liquor license of an uptown club for alleged immoral entertainment.

Julie Gibson, 24, drew action from the state agents, who objected to her "Dance of the Bashful Bride," at the Wedge. Miss Gibson and the cafe owners, Bertram Ottenberg and Albert Nirenberg, were arrested.

The same night, agents visited the Black Cat and caused the arrest of Milka Lane, known as Milka Rodriguez, and Emmanuel Jenkins, owner of the club. Police detained the principals in both raids, but they were discharged the following morning at a hearing before Magistrate Benjamin Segal.

The Catalina Sho Bar drew a 30-day suspension, effective Oct. 25, for lewd and improper entertainment.

### Power to Revoke

Miami Beach, Oct. 23.

With an ordinance proposing mixing of mixing by all cafe employees with customers temporarily shelved for revisions, city council will bring up for final passage at next meeting a companion law expected to give it tighter control of liquor licenses.

The new measure will give council power to revoke at its discretion the license of any establishment serving liquor to the public. The ordinance is expected to provide the means for the city solons to crack down on all clubs which heretofore have violated non-enforceable city edicts issued after complaints from patrons.

### Suspend Birdland, N. Y.

The Birdland, haven of jazz names on Broadway, was closed Monday (22) on a license suspension by the State Liquor Authority for serving drinks to minors. Spot will reopen Nov. 2.

Authority's verdict was handed down some time ago but the spot was permitted to remain open until its means of appeals were exhausted.

## R'n'R Uptown for Loew's In Toronto Stage Test

Toronto, Oct. 23.

In a one-shot test to gauge if it will hypo big, Jack Clark, veepee and manager of Loew's Theatres in Canada, will launch a rock 'n' roll presentation policy at the Uptown Theatre here week of Oct. 29. On a four-a-day sked with five on Saturday (27), upped prices of \$1-\$1.25 as against usual 60c-\$1, and "Hot Cars" (UA) as the first film attraction, the show, tagged "Rock and Roll," will have 12 acts.

This will be headed by Carl Holland and his Rock and Roll Band; Jimmie Rushing, the reputed original "Mr. Five-by-Five"; three-ally male vocal groups, the Clefones, the Drifters and the G-Clefs; Big May-Belle, who disks for Epic; Frankie Charmaine Brunson; Elaine Rodgers of Columbia recordings; Otis Rush, George Lorenz, Carl Perkins and Cathy Carr. Troupe will also be backed here by Curley Posen's band of 12 men.

## Dunninger's 'No Profit'

Los Angeles, Oct. 23.

Dunninger at a \$3.85 top is apparently nowhere near as acceptable to the public as Dunninger on tv.

Mentalist drew a 'dour \$6,300 last week for the first frame of a fortnight stand at the Huntington Hartford Theatre. Gross represents a loss to the theatre, since the contract calls for a 50-50 split after expenses but guarantees Dunninger a minimum of \$5,000 weekly.

## Vegas 'First Edition' As Pre-B'way Revue

Hollywood, Oct. 23.

New idea in Las Vegas entertainment is "First Edition," an original revue which opens Nov. 8 at the Flamingo prior to contemplated Broadway opening. Hotel prexy Al Parvin made the deal with Hollywood agent Pierre Cossette for Ray Golden's production with Dick Contino. Kaye Ballard, Larry Storch and Mary Meade French doing special material in first half, then excerpts from their regular nitery turns (a la "Mr. Wonderful" on Broadway).

Idea was developed and packaged, by Cossette with material by Sammy Fain, Paul Francis Webster, Sonny Burke and Golden.

## Miami B'ch O.O.'s 'Nix on Mix' Bill As Assn. Beefs

Miami Beach, Oct. 23.

Third and final reading on passage of an ordinance by the City Council banning employees from mixing with patrons in establishments licensed to sell liquors was postponed when the Miami Beach Hotel Assn., protested the proposed law as "unrealistic and extremely dangerous."

The association, unheard from on the matter at two previous meetings, entered the proceedings when it was pointed out to them that, under the letter of the proposed law, the ban would affect not only talent such as Tony Martin, Liberace, Joe E. Lewis, Milton Berle and others contracted to work here this winter, but that it would apply as well to any corporate officer, manager or executive employee, as well as social directors and hostesses whose prime job it is to mingle with hotel guests.

An association spokesman, in protesting the manner in which the ordinance was drawn, admitted the Council's intent to eliminate abuses by some night clubs using "B-girls" and "padding checks" was an honest one, but that it went far beyond the objective. The ordinance is now being studied by city attorneys with a view to drastic revision.

## EASTERN STATES EXPO CLOSE TO '53 RECORD

Final tally on attendance at the Eastern States Expo, W. Springfield, Mass., which closed recently, reveals that figures topped last year's mark by 42,325, less than 500 under the all-time record hit in 1953. The 455,877 who paid at the wickets was considered excellent inasmuch as much of the fair was hit by bad weather for several days.

Headliners at the event included Dorothy Lamour, Vocalovellies and Eddy Grady Orch on the first day; Dorothy Collins and Russell Arms were added for the next three days, with latter two replaced the next two days by Pat Boone and Denise Lor. Thrill shows, auto races and vaude augmented the entertainment in the grandstand shows. In previous years, Expo booked top names when available.

## Dallas (Texpo) 2,620,000

Dallas, Oct. 23.

State Fair of Texas racked up a new attendance record here with the 16-day run, Oct. 6-21, luring 2,620,000 into the 187-acre fairgrounds. This topped last year's record of 2,611,271.

Expo also set a one-day attendance record Saturday (13), when 325,741 jammed the showplace.

## ESPECIALLY BACK AT THE HACIENDA

The cocktail lounge policy looms as an increasingly larger factor in Las Vegas. With the Hacienda, the newest of the casino country's inns, adopting the small musical and vocal unit format exclusively, the roster of acts using cocktail units is on the upbeat. The Dunes, using music names as its major lure, is also heavy on the small outfits.

However, those are the only two hotels on the Route 91 strip with that policy exclusively. In midtown Vegas, the commercial hotels and the casinos such as the Golden Nugget and others along Freeman St. are also using the units exclusively.

The Hacienda, like the Dunes, seemingly elected to stay out of the talent sweepstakes, because of the difficulty of obtaining top acts at prices which could be afforded by a new enterprise. Its opening bill is topped by Billy Ward & Dominoes, with Eddie Peabody and Bruce Davis in support.

In addition to the prominence given the unit act in these hotels, every Strip inn is going in more heavily for the small shows. In all the hotels, the lounges are heavy producers. They are adjacent to the casinos, are a good means of holding potential players in the payoff area, and at the same

(Continued on page 64)

## Revere Now Rides As Year 'Rounder

Revere Beach, Mass., Oct. 23.

This oceanfront spot is beginning to take on a big nightlife aspect, pulling from Hub, across the harbor and from north shore cities and towns. With four clubs going this season, it seems to be becoming to Boston what "The Strip" is to Las Vegas.

Previously only on summer runs, the clubs took to staying open year 'round last season led by the Frolic, plush 375-seater, which has a line, uses names and is growing out of its quarters. Now there are Lewis' Beach View, Murphy's By-the-Sea and Frank Petty's Celebrity Room, all going strong.

Mike Della Russo and Jimmy Cella, bonifaces of the Frolic, found that party biz in the area is so big that seasons meant nothing. Opening new shows on Sunday nights, they are invariably sold out.

The Revere clubs are featuring hot record artists and competition is keen for names. Frolic has had Jerry Vale, Eileen Rodgers, Teddi King, Harry Snow, Bobo Bobs this season and is on the lookout for more diskers.

## Gene Meredith, Cited In Texas Adams Swindle, Dabbled in Vegas Hotel

Las Vegas, Oct. 23.

Evidence that even the keenest-honed Vegas sharpster had best be wary of the promoter was advanced again last week with the disclosure that Gene Meredith is among four officers of Texas Adams Oil Co. accused by New York Attorney General Jacob Javits of having tried to pull off a \$2,300,000 stock swindle.

Meredith became, a subject of note here recently when he almost succeeded in promoting the re-opening of the Royal Nevada Hotel, which was among last year's three elfolds. Meredith got so far in his venture here as the inking of a lease with Royal Nevada owners Bill Simonds and Harry Oederkirk. However, when it came time for Meredith to put up the collateral to secure the first month's rent, he failed and deal collapsed by default.

Meredith then left town, and behind him he assertedly left bills

(Continued on page 66)

## Sponsored Circuses, 'Peanut Pacts' May Rival Ringling on Arena Dates

### Colonna, Valentine Top London Pr. of Wales Bill

London, Oct. 23.

The Prince of Wales Theatre had good contrasting headlines with the preems yesterday (Mon.) of Jerry Colonna and Dick Valentine. The comedy vocals seeping through Colonna's flowing mustache came off well and Valentine's ballads combined for an above average bill on a two-week run.

Others this semester include Hughie Green, emcee; Chi Murray & Madie, repeating at this house within a month; Three Monarchs, comedy harmonicaists; Amparo Renkel & Paco De Ronda, Spanish dancers; Vic & Adio, Brazilian balancers; Rose & Marion, jugglers, and Evy & Everto, unicyclists.

## 'Garland Room' At Palace; Judy Rakes in 226G

The Judy Garland bill at the Palace on Broadway proceeds at the same gait with week ending yesterday (Tues.) winding up at \$56,600. The b.o. has usually ranged between \$56,500 and \$57,500, difference being in the number of standees or high tariff opening night.

Thus far, the Garland series has nabbed \$226,100 in its four weeks of operation, and healthy advance indicates that it'll be running SRO during its skedded 10 weeks and probably stay longer.

During the week, Miss Garland's prowess as an entertainer and box-office potentate was recognized with a gold key awarded her by Sol A. Schwartz, RKO Theatres prexy, who last Tuesday (16) celebrated the fifth anniversary of her first preem at the Palace, which marked the latter-day revival of two-day at that house. Schwartz, who delayed his trip to Europe until completion of the exercises, told Miss Garland that the star dressing room, occupied by some of the greats including Sarah Bernhardt, would henceforth be known as the Judy Garland Room.

The following day (Wed.), Miss Garland received the Troupers of the Year award from the Troupers, femme counterpart of the Friars Club.

## MARGT. WHITING'S FAST COPA FIRING-REHIRING

Margaret Whiting was "fired" and "rehired" by the Copacabana, N.Y., without missing a show. Firing took place on Sunday (21) night, but boniface Jules Podell reconsidered and Miss Whiting resumed work Monday.

Earlier that evening Walter Winchell's column in the N. Y. Daily Mirror said that he had walked out of the Copa in protest of the audience din during Miss Whiting's turn. Later, when Miss Whiting was singing, she remarked that it wasn't a "Copa audience" because it was "so quiet." Cumulative effect was that Podell read the firing act to her, but relented the following day.

### J. RAY BOOKED IN BRIT.

London, Oct. 23.

Johnnie Ray will be flying here to appear on the "Sunday Night at the London Palladium" Nov. 25. Lew & Leslie Grade hope to arrange further public appearances for his brief visit here.

Ray was last here in the fall of last year when, in addition to variety, he appeared at the Royal Variety Performance.

Ringling Bros. and Barnum & Bailey Circus will know shortly whether it can line up a string of arenas in which to play next season and whether it will go back to the old formula of thrill and spectacle acts as against the Hollywoodized version introduced by circus prexy John Ringling North.

Negotiations are still going on between Ringling and Bill Veck, former baseball magnate who is seeking to buy the show for a reported \$2,500,000. In the midst of this, North hired Art Concello as the new general manager, replacing Michael Burke, who left during the summer. Concello is now on a tour attempting to line up playdates following the hardtop stands in New York's Madison Square Garden and the Boston Garden, the former starting early April.

In the quest for hardtop dates, the Ringling show is coming up against powerful opposition in the form of commitments made with indoor circuses that generally work the winter season, and the doubts of some arena operators as to whether they would prefer a sponsored circus even if from a comparatively unknown outfit, as against an unsponsored show even though it bears the Ringling label. Outfits such as the Shrine Temples are excellent ticket sellers, and shows under their auspices generally bring capacity houses.

An obstacle also has arisen in lining up the bigseaters. Most arenas have concession contracts, and Ringling carries its own concessionaire. Just who will relinquish the rights to sell wares in the arenas during the circus will be determined as the result of a monumental battle between both parties holdings the rights.

The circus is conceded to be one of the concession plums, and the coin the be made from a sawdust stand will not be given up without a struggle. The value of this concession alone is regarded as sufficient to stall any deals for the circus, unless some agreement can be arrived at between both selling agents.

## Cugat Blows Hot 'n' Cold On Americana, Miami B'ch

Xavier Cugat did a yes-no-yes with the Americana Hotel, Miami Beach, within a brief period. Last week, Cugat exercised a cancellation clause and exited the Dec. 19 bow of the hotel. However, last Friday (19), he rescinded the cancellation, and it appears that he'll now play the date.

Cugat, who returned from Europe recently, has been beset by tax and alimony difficulties, and cancellation came after a bout with the Bureau of Internal revenue and attorneys for his former wife. He wondered afterward whether it was all worthwhile, cancelled, then reconsidered.

## Dickens' 1,800 in Omaha; Pebbles Plays 'Em in Par

Omaha, Oct. 23.

Harry (Hap) Pebbles, Wichita promoter, started his third year of bringing "Grand Ole Opry" shows to Omaha last Tuesday (16) with a unit featuring Little Jimmy Dickens. Two performances drew some 1,800 customers, which is on a par with crowds in the past.

This year Pebbles is using the Paramount Theatre, owned by Tri-States, after feuding with the City Aud duds over rental figures and rival bookings. Aud boosted its rental this year, and Pebbles lost his patience last spring when another "Grand Ole Opry" outfit was permitted to use the arena one day before his unit came in.

### CLOGSTON'S RALEIGH POST

Raleigh, N. C., Oct. 23.

Roy B. Clogston has taken over as director of Reynolds Coliseum here.

He succeeds W. Z. Betts, the Coliseum's first director, who has held the post since 1944.

## No Post-Series Dip as Niteries Clock Peak Business in N. Y.

New York cafe business is at its strongest in several years. Virtually topline nitery and hotel room is doing capacity or near.

Major Gotham spots have an excellent assortment of names which include Joe E. Lewis at the Copacabana, Frankie Laine at the Latin Quarter and Edith Piaf at the Versailles. These rooms are doing near-capacity business with extra heavy revenue coming during the late show.

The hotel spots are also regis-

tering excellently. Lisa Kirk, who scored strongly at the Persian Room of the Plaza, is doing similarly at the Waldorf-Astoria's Empire Room. At the Persian Room where Eartha Kitt is headlining, business is also on the upper level. The two-night policy at the Misonette of the St. Regis is also working out well this season.

The Hotel Pierre's Cotillion Room, which underwent extensive overhauling, opened Monday (22) with Caterina Valente, the Italian import, as headliner.

The jazz spots are also holding up, but not as strongly as the other type of rooms. The Birdland and the Embers are doing excellently and the Dorsey Bros. band at the Statler is registering strongly.

Both nitery and hotel bonifaces expected some falloff following close of the World Series games between the N. Y. Yankees and the Brooklyn Dodgers. However, this failed to materialize. The town is loaded with fall vacationers as well as those making business trips, and present volume is expected to last until mid-November.

### Toronto UAF Finale

Toronto, Oct. 23.

With \$3,600,400 in the kitty to date, fourth and final United Appeal Fund's weekly change of noon-time show, produced by Midge Arthur on a huge stage laid across City Hall steps, will present another bill on Thursday (25). Included are the Deep River Boys, Priscilla Wright, Bob Goulet, Juliette (Cavazzi), Don Gordon, musical director, line of 16, and Joel Aldred as emcee.

Previous three shows have guest-starred Dorothy Lamour, Four Lads, Claire Bloom, Shirley Harmer, George Murray, Alan & Blanche Lund, Jerry Leader, Leslie Bell Girl Singers, Danny Crystal.

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### Lounges

Continued from page 63

time permit continuous entertainment readily heard in the gaming room.

The price level of lounge entertainment is rising. Since Louis Prima popularized that form of performing at the Sahara Lounge, many name units have hit the Vegas spots. Many maestros heading small combos have hit the Nevada lounges for profitable takes. But bulk of the lounge performers are in the lower and middle priced brackets, and the operators are willing to buy a more prominent brand of material as it becomes available.

In several hotels, the lounges have been built up considerably. The Sahara is making plans to enlarge that area, the Flamingo has upped its capacity and the other hotels have built up their rooms.

As far as agencies are concerned, this sector of the Vegas lounge is the most profitable. For very little servicing, a constant amount of revenue comes in. The bookings are for very long terms, sometimes a matter of years. In fact, some hotels give their lounge acts a four-week notice of cancellation, which is probably as long as they come in the nitery field.

### Asst. Manager of Roxy Leaves to Join NBC

Myron M. Levy, assistant manager and merchandising head of the Roxy Theatre, N. Y., has left to become a studio manager with the National Broadcasting Co. He had been with the Broadway landmark for 20 years having started there when the late Jack Partington was managing the house.

Post at the theatre will be filled by a staffer moving up from the ranks.

### American Royal Coronation A 10,500 Lure in K. C. As Queenie Is a 'Joe Smith'

By JOHN QUINN

Kansas City, Oct. 23.

Much as planned, the annual American Royal Coronation Ball came off last Friday (19) night in Municipal Auditorium with 10,500 spectators on hand, virtual capacity for the big hall for a show of this type. It's all a non-profit deal with heavy civic overtones, so the gross (from a house scaled up to \$5.50), while sizable, is of minor importance.

Big moment of the show was well along in the evening when Rosemary Clooney warbled a considerable list of her Columbia sides, with Buddy Cole at the piano. And some earlier highspots were provided by dancers Linda Lee Bleich and Matt Mattox, other entertainment pros on the bill.

Aside from Miss Clooney who warbled solo onstage, the floorshow was kingly with the many-voiced Future Farmers of America chorus chiming in, and the big FFA band prancing around for half a dozen numbers. A bevy of 50 or so high-school girls performed creditably in a couple of production numbers, and director Dick Berger rates a nod for whipping them into shape in a very few days.

The goings on were emceed by Ted Mack, in for this particular chore, and Jim Burke, local lad from KMBC who alternated with Mack. The "Amateur Hour" man made it quite informal, roving the hall on a couple of occasions with long-string mike and "discovering" Bob Feller and Enos Slaughter for on-the-spot interviews, as well as Gene Autry and Gail Davis who are in to perform this week at the horse show (for which the ball is the tipoff event).

It was after 11 when the queen was finally crowned, and she turned out to be, of all things, a "Joe Smith"—Mary Jo Smith of Lexington, Mo., a medium sized brunet. She was crowned with due pomp and ceremony by E. M. Dodds, president of the American Royal, the queen's waltz was danced, and the social season is again in full swing here.

### Kaye Ends in Chi With Fat 304G for 6 Weeks

Chicago, Oct. 23.

Danny Kaye ended his six-week run at the Shubert Theatre here on Saturday (20) with a \$49,000 take. House was scaled at a \$5.50 top.

Kaye's total during his engagement was \$304,000 which indicates excellent biz although not sellout status.

## Unit Review

### Livestock Exposition (PORTLAND, ORE.)

Portland, Ore., Oct. 21.

Al Learman-Mel Melvyn production with Ann Mason, Hal Sands' Manhattan Rockets (24), Tippy & Cobina with The Vieras (2), Rufe Davis, Larry Griswold, Monte Ballou, Lowell Farmer, Len Gray, George Arnold Orch. (12). At Pacific International Livestock Exposition Bldg., Oct. 20-28; \$1 admission.

Producers Learman & Melvyn have booked a spread for the annual livestock exposition—that should draw plenty for the full eight days. One buck entitles a goer to everything including exhibits and lavish stagelash. The 3,000-seat rodeo arena has been transformed into a terrific showcase. Producers erected a 50 x 60 stage with corking band shell, excellent lighting, sound, and draped the spot with over 9,000 yards of cloth.

Lookers Ann Mason in the top marquee spot scores with her terrific chirping. Gal handles herself with confidence all the way and belts out five tunes in major league manner. She has class, salesmanship and talent, with her ballads just as solid as her rhythm stuff. She also handles the fennec choros in likeable manner and keeps the 90-minute layout moving all the time.

Hal Sands' Manhattan Rockets (24) are making their debut in this

part of the country and push all the way for plenty of mits. Line is disciplined, outstandingly garbed, and gals are top dancers in three numbers. Dorothy Conova and Berwa Wise get credit for the choreography.

The Vieras (2) and their chimps Tippy & Cobina get royal flush yocks from full house with their antics. It's sock all the way for laughs. Rufe Davis clicks with his multiple voice noises and sound effects. Hillbilly antics with guitar strumming assist the sound effects guy. He works fast and begs off. Len Gray and his dancing horse on for a few minutes while stage is set for next act. Highschool four-legged pleasures.

Larry Griswold in next to closing could only be followed by the flagwaving finale. The Olympic diving champ knocks stubholders for a loop as he performs on a 10-ft. diving board and uses a trampoline for a would be swimming pool. He's surefire and another gogetter act. Lowell Farmer is on for warbling during the Rocket numbers. Minstrelman Monte Ballou warms up the audience for 10 minutes before the curtain goes up. Patriotic, brassy, colorful and stirring finale is well staged. George Arnold batons the musical crew from the 88 and they play an outstanding show. Learman & Melvyn have a real winner in this fast-moving 90-minute layout. Show presented twice nightly with matinees weekends. Feve.

### Ohio's Supermkt. Spread

Columbus, Oct. 23.

The Big Bear Supermarkets in Ohio are sponsoring the four-city engagements of the "Show of Shows" which features Patti Page, Don Cherry, Richard Hayman and his orch, Jack Durant, Johnny Conrad and Francis Brunn.

Admission to the shows will be upon presentation of cash register slips totaling \$25 from the supermarkets.

The stars will appear in Columbus at the Veterans Memorial Auditorium Nov. 9-12, at Memorial Hall in Springfield Nov. 13, at the Ohio Theatre in Mansfield Nov. 14 and at the Paramount Theatre in Toledo Nov. 15.

### Ruban Bleu Ups Budget

Le Ruban Bleu has become name-conscious and is expanding the budget considerably. New bill in Nov. 1 will have Nancy Andrews in addition to Ethel Waters, with other acts still to be booked.

The New York spot was recently taken over by Al Segal and Phil Simon.

### (FIFTH WEEK)

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# Rome's Carabinieri Typifies Potent Lure of Old World Junketeers

By JOE COHEN

European imports catering to language groups in the U. S. are becoming an important segment of arena attractions. Agencies and promoters alike are discovering anew the tall coin coming out of ethnic minorities. Biggest demonstration of that fact came last season with the import of the Scots Guards, and a repeat, although on a diminished scale, is seen in this year's tour of the Carabinieri band of Rome.

The Carabinieri, imported by Stephen A. Rose and booked through the William Morris Agency, is likely to gross an average \$5,000 on each of the 32 concerts set for this season. Last week (Thurs.) the Italian import scored \$22,000 at Madison Square Garden, N. Y., and after hitting about \$50,000 in bookings for one week in Boston, New Haven, Providence and Newark. In Philadelphia, the Arena scored a sellout after two days of ticket selling, and the band has been rebooked for another stand. Outfit plays the Chicago Stadium Nov. 9 and the Arena, St. Louis, Oct. 28, among other dates. There's also another repeat set for Newark. Olympic Stadium, Detroit, and Constitution Hall, Washington, are among the other dates set for the Carabinieri.

The Scots Guards, the major foreign hit of last year's arena season, will not be repeated this year,

however. Instead, the S. Hurok office will provide a note of variety with the importation of the band of the Black Watch, probably the British Empire's best known military organization.

In another move, the N. Y. Horse Show will bring in one of the largest detachments of Canada's Northwest Mounties ever to appear at Madison Square Garden as an added lure.

The martial spirit is on the move in arenas. The big bands have done exceedingly well thus far when appeal has been aimed at the foreign language groups. Exploitation is aimed specifically at the minorities. For example, the Carabinieri were sold through letters to various Italian organizations, ads in the Italian language dailies, and window cards and billboards in the Little Italy sections.

Unfortunately, for some, the concert itself didn't follow through on that sales method. Except for the opening and closing marches around the arena, during its MSG concert, the orchestra played standards in symphonic style. The Carabinieri delivered evergreens such as the William Tell Overture, excerpts from "Carmen," etc., "Dance of the Hours" and others of comparatively middlebrow genre. Whether it's to show the erudition that the hometown kids have acquired or to attract larger audiences, the paensanos would have preferred drills, martial music and airs closer to the soil of the old country.

Still, with the Carabinieri, a rapport with the audience was established. The crowd at MSG shouted vivas at the end of every number. Some of the calls were more personal, and individual soloists acknowledged the yells with extra bows. The audience could have been stirred deeper by more elementary displays, but the response to the uniforms and the excitement created by the very appearance of the Carabinieri is responsible for a lot of boxoffice.

# Will Mastin Trio Gives Up Its All to Friars; Jr. Davis' Bird-Doubling

The Friars opened its social season last week (16) with a roast chicken luncheon at the Delmonico Hotel, N.Y., in which everybody suspected that the guest of honor, Sammy Davis, Jr., doubled out of "Mr. Wonderful" as the bird. As toastmaster Red Buttons pointed out to the guest of honor, "Don't get swellheaded—we couldn't get Timmie Rogers."

The assembled dais included Harry Delf, the Friars' dean, who declared that this event would be different in that there would be no classical words of traditional dimension. Jack E. Leonard told him where to get off in just a few well-chosen phrases. Joe E. Lewis, who mistakenly introduced Davis when he wasn't supposed to, told the assemblage that he was still on a

## Exodus

Toastmaster Red Buttons, introducing the newspapermen assembled at the Sammy Davis Jr. dinner, finally got around to "and now for a bow from a reporter for VARIETY, the Bible of Show Business." However, the reporter had gone because of deadline demands (Tuesday being press day). Buttons remarked, "It's just as well. Anybody who writes for the Bible shouldn't be listening to this kind of language."

losing streak. At this hour of the day he confided, he sounded like the all-clear signal in a floating crap game.

Others on the top table included personages from politics, Borough President Hulan Jack; Carmine DeSapio, head of Tammany Hall, and Judge Samuel DiFalco; from the world of fisticuffs came Walter Winchell. Buttons thanked Winchell for taking time out from a busy day of fighting to come over. From show biz, in addition, were Alan King, Gene Baylos, Eddie

(Continued on page 69)

# Folies Bergere's Big (\$5) Top for Debut In Berlin; Kuties (58) Draw Krauts

Berlin, Oct. 16.

Here for the first time is the Folies Bergere troupe which, after having appeared in numerous European and South American countries, teed off its Berlin one-month run Friday (13) at the 2,000-seat Titania Palace.

Troupe is a special topic here. After all, Berliners haven't had a real girl revue for a long time, the last one dating back to the Charell era. That was even before Hitler. Domestic girl-parades seen here within the past 20 years were mostly of secondary calibre.

This Folies Bergere ensemble (another one reportedly has re-

mained in Paris) consists of 58 girls plus a bunch of male dancers. Program calls itself "Folies de Paris" and includes some 30 sketches. Most of them are truly eye-arresting and highly imaginative.

According to Michel Gvarmathy, author and director of "Folies de Paris," the girls' costumes are valued at 80,000,000 francs (about \$200,000). Gvarmathy, incidentally, celebrated an important anni here. He took over this troupe 25 years ago. In all, the Folies Bergere now has a history of 70 years.

Reviews, in general, have been very friendly. All praised ensemble's costumes and Gvarmathy's direction. Claude Daltys and Colette Fleuriot, both chansonettes, Dolly Pick (dancing star), Dilia Risco and Les Cavaliers, acrobatic dance couples, found particular mention.

Berlin appearance is handled by this city's busiest agency, Walter Schibille, which has practically all the big U. S. jazz names and a large percentage of other foreign ensembles on its roster. Admission is unusually high, a \$5 top. With many curio-seekers (mostly male, of course) attending, the first days saw good biz with the exception of a half-empty Saturday night performance. It remains to be seen whether the b.o. can hold up during the following three weeks. A \$5 top may be okay for Paris, but certainly not for Berlin. Some observers feel that a four-week stay of this troupe is quite a risk here. Troupe goes from Berlin to Dueseldorf and then returns to Paris. It then will work on a new show and leave again for a three-year foreign tour.

Hans.

## Cy Coleman's N.Y. Cafe

Cy Coleman, composer-pianist, who has been working niteries in New York for several years, will open his own cafe in New York, starting Nov. 8. Spot will be called the Playroom.

Coleman will be the major attraction in the room.

# Walters' 'Ziggy' Tag for Vegas

Rights for the use of the "Ziegfeld Follies" tag in Las Vegas have passed on to Lou Walters, who recently purchased the Florida rights of that name from the Shuberts. Latter own the tag in conjunction with Billie Burke, widow of the noted producer.

Las Vegas rights have been held by Jack Entratter, a co-owner of the Sands Hotel, who is currently doing the show of that title with Frank Sinatra in the lead. Entratter had originally purchased the "Follies" rights on a three-year deal which reportedly expires at the end of the current show, and no request for renewal had been forwarded to the Shuberts.

Walters says he is currently dickering with a Las Vegas inn as an outlet for an edition there of the "Ziegfeld Follies" which he will produce. If deal falls, likelihood is that he will shift the show with that label into Vegas at the conclusion of its run in his Miami Beach Latin Quarter.

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## Vaude, Cafe Dates

### New York

Phil Foster dealt in for the Nov. 13 Fontainebleau, Miami Beach show. . . . Norman & Dean, signed to the William Morris Agency, due at Dore's, Pittsburgh, Dec. 3. . . . Peggy King tapped for the Auto Show, Washington, in January. . . . Connie Moore, now at the Drake Chicago, slated for the New Frontier, Las Vegas, Nov. 19. . . . Fight for Sight, a N. Y. organization seeking to aid the blind, canvassing for performers and models to travel with their caravan starting next Monday for three days. . . . Edith Piaf holds at the Versailles until Nov. 13. . . . Kirina Moor started at Le Vovray last night (Tues.).

Cab Calloway to headline at the new Cotton Club, (ex-Beachcomber), Miami Beach, preem show. . . . Lilo pacted for Hotel Nacional, Havana, Dec. 11. . . . Ben Blue linked for Balinese Room, Galveston, Nov. 1. . . . Allen & DeWood go into the Latin Quarter late Decem-

ber. . . . George Hopkins tapped for Elmwood Hotel, Windsor, Ont., Nov. 1. . . . Gogi Grant to the Statler, Los Angeles, Nov. 1, followed by the Commercial Hotel, Elko, Nev., Nov. 21.

### Hollywood

Ben Blue and troupe opened at the Ambassador's Athletic Club in Salt Lake City Monday (22). . . . The Modernaires will headline at the Cocoanut Grove for two weeks starting Nov. 7. . . . Nitory comic Mort Sahl opens a three-week stand-at the Fairmont Hotel, San Francisco, Nov. 6. . . . Donna Lindard set as production singer in the new Donn Arden revue at the Desert Inn, Las Vegas. . . . Marguerite Piazza will appear on the Nov. 3 telecast of the George Gobel Show over NBC. . . . George Shearing Quintet set to play at the U. of Indiana's preseason basketball rally and dance Nov. 14. . . . The Five Boginos, European risley act, join Mickey Rooney at the Cocoanut Grove tonight (Wed.).

### Chicago

Gus Van held over at Mangam's Chateau, Lyons, Ill. . . . Novelities opened a two-weeker at Brodey's Village Inn, Indianapolis, last night (Tues.). . . . George Hopkins winds up 14½ weeks at the Zodiac Room of the Chase Hotel, St. Louis, tomorrow (Thurs.). . . . Roberta Sherwood set for Elmwood Casino, Windsor, Ont., Nov. 5 for two weeks. . . . New calypso display for the Blue Angel, Chicago, is tagged "Calypso Extravaganza," and bows Nov. 9.

### Charlotte Fair's 200,000

Charlotte, N. C., Oct. 23.

Approximately 200,000 persons attended the Southern States Fair here, general manager J. S. Dorton said.

Dorton said he could not give any official attendance figures until after auditors had checked receipts, but added that he was certain the paid gate was higher than in 1955.

## Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Oct. 23.

In answer to many inquiries concerning the personnel of the Variety Clubs-Will Rogers Hospital: Dr. George E. Wilson, medical director, assisted by Drs. Homer McCrary and D. M. Brumfield; Ruth Norman, superintendent of nurses, assisted by Ann Huehler, Katherine Grupp, Frances Sheldon, Ann Duquette, Anna Belle Buckley, Mary Frazer, Mabel Betters; Louise Noll, secretary to Dr. Wilson; Marie Southard, main office secretary; Percy Bryant, chief, assisted by William Stehl; Peggy Comerford and Jean West, main office operators; Pauline Furlong, diet kitchen, assisted by Gloria Furlong, Blanch Drew, Nellie Burdo, Elina Oliver, Roxy Theatre, Clarksville, Tenn., emerged into the general hospital for a quickie operation, took the ordeal like a veteran and is now back at the Will Rogers recuperating in comfort.

Thomas J. Wertenbaker Jr., formerly with WNBZ, has accepted a position as nurse, editor with WNBH, New Bedford, Mass.

George Wellstead, cameraman for Raymond Massey and Molly Goldberg, after six months of rest and o.o. routine got the all-clear to resume work.

Murray Weiss (& wife), Will Rogers Hospital executive, accompanied by Murray Fertel, executive director of Jewish Memorial Hospital for chronic diseases, Boston, motored in for a general looksee of the institution and to supervise arrangements of the third floor for non-TB patients.

Ethel (IATSE) Jones, wardrobe mistress for many Broadway productions (she's an old vaudevillian), shot in for a second go at the rest and o.o. routine that's the result of pneumonia. She rated an "arrested" okay two years ago.

Write to those who are ill.

## Circus Review

### Clyde Bros. Circus (OMAHA AUD, OMAHA)

Omaha, Oct. 16.

St. Leon's (8), Capt. Albert Burwell's Liberty Horses, Toni Smaha's Elephants, 4 Bumps, Wallendas (8), Whiz Kids (4), Miquelito, Eris, Wilfred Mae Trio, Royal Rockets (3), Lou Henderson's Chimp; sponsored by Sertoma; at Omaha City Aud, Oct. 15-16; \$1 top.

One of the better indoor circuses playing under auspices, Howard W. Suez's Clyde Bros. outfit utilizes its personnel of about 50 performers and workers to the utmost. Since the artists are top-flight doublers, a fine two-hour show is the result.

An example are the Wallendas, the eight-person high wire act that was featured by Ringling for nearly a score of years. Although they slimmer the seven-person pyramid to three for this date, they were still show-stoppers—and teamed moments later with the St. Leon's to put on a superb Roman ladder display. The St. Leon's later close the show with their excellent teeterboard antics.

Other standout turns included the Whiz Kids, Glenn Hall's four moppets of 7, 5, 3 and 2 years of age who are all fine unicyclists; Eris, in one-finger stand resembling the Ringling act of Unus, and the Wilfred Mae Trio, hoop spinners.

To animal offerings are by Toni Smaha and his Ziegfeldish wife, Inga, who present their dressage horse, Pasha, and three baby elephants. Lou Henderson has a novel chimp act in which the animal works on a roly-boly.

All stock, including Capt. Albert Burwell's black-and-white liberty horses, Smith's military ponies and Nelsons Dogs, are well groomed and in tip-top shape. Royal Rockets, skaters; Miquelito, roly-boly comic of the pants-dropping type, and the Four Bumps, acrobats, add routine displays.

Fancher Pierce, organ, and Tex Maynard, drums, grind out an amazing amount of circus music for a two-man outfit. Maynard doubles as announcer—another tipoff to Suez's economic operation. Which is an important item in the circus world these difficult days.

Trump.

### Bolger's Cotton Bowl Wk.

Dallas, Oct. 23.

Ray Bolger will headline the annual Cotton Bowl Week show at State Fair Auditorium, Dec. 27-31. Charles R. Meeker Jr., Texas expo veepee, will produce the five-night revue, with supporting acts to be added.

## Honolulu: Paradise for Petrilloites

Honolulu, Oct. 23.

Honolulu's turning out to be one of the nation's major outlets for nitory musicians, observers say. Kalakaua Ave. "strip" in the heart of Waikiki alone is employing some 130 musicians and 30 other entertainers, according to Buddy Peterson, who heads American Federation of Musicians here.

Peterson predicts that with tourist industry mushrooming the way it is, Honolulu may emerge as "one of the leading entertainment spots in the world." It'll never become a Las Vegas, as far as top names are concerned, because nitory budgets here are chiefly in the moderate to low-price brackets.

Emphasis, natch, is on Hawaiian talent—and, wonder of wonders, most of the "Hawaiian" musicians actually are Islanders, though not necessarily of Hawaiian blood.

### Bloom Exits MCA-Chi

Chicago, Oct. 23.

Harry Bloom of the Music Corp. of America's Chicago office exited his post in the acts department here last week to enter the personal management field. No replacement is set yet.

Bloom had been with MCA's N. Y. office for about five years before transferring to Chicago.

### Meredith

Continued from page 63

totalling nearly \$6,000. Complaints lodged with local authorities by Simonds charge Meredith with running up a tab of \$3,000 at the New Frontier, of which Simonds is prey. Simonds acknowledged that Meredith had been extended virtually "unlimited credit." Meredith also raised the ire of AFM Musicians Local when he skipped owing Jack Costanzo, a drummer, \$2,670. Meredith had hired Costanzo to head up a nine-piece unit for the Royal's cocktail lounge. The \$2,670 represents one-week's pay.

Local officials apparently also went along with Meredith's proposition. Sheriff Butch Leybold issued Royal Nevada Receiver Carl Reed (husband of the local county clerk) a liquor license on Meredith's behalf when Meredith failed to meet a residence requirement on his own application. A confusing note was raised when it was disclosed that Meredith stood to gain nothing financially by opening the lounge—Simonds says all coin went to the New Frontier, which rents the Royal as an annex. Yet, Meredith is charged with having hired Costanzo. He also reportedly ordered a truckload of booze, which was immediately turned around and sent back to the distillery upon its arrival at the Royal.

In the beef registered by the New York Attorney General, Meredith is accused of having participated in fraudulent use of the Texas Adams treasury to gain control of the entire company. It might be noted that VARIETY correspondents in Vegas hesitated to use the story anent Meredith's reopening of the Royal Nevada until Simonds disclosed that deal had been pacted and lounge was actually opened with an entertainment policy.

Abbey Lincoln, singer, has been inked for the Copacabana Palace, Rio de Janeiro for a 10-day date starting Nov. 9.

### Sammy Davis Jr.'s Cafes

#### A Tipoff to 'Mr.' Exit?

The Will Mastin Trio starring Sammy Davis Jr. has been booked for the Copacabana, N. Y., in a date tentatively set around April. Copa booking indicates that he won't stay with "Mr. Wonderful" at the Broadway Theatre, N. Y., once his contract runs out in mid-February. Davis will probably play a nitory stand in Miami Beach and a few out-of-town dates before going into the Copa.

Davis' deal with "Mr. Wonderful" calls for a stay of one year from its first out-of-town opening.

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**JORIE REMUS**



# VARIETY BILLS

WEEK OF OCTOBER 24

Numerals in connection with bills below indicate opening day of show whether full or split week  
 Letter in parentheses indicates circuit: (4) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

## NEW YORK CITY

Music Hall (R) 25  
 Rockettes  
 Corp de Ballet  
 Roger Ray  
 Bobby Domenech  
 Don Butterfield  
 Norman Beatty  
 Jack Rothman

Palace (P) 25  
 Judy Garland  
 Alan King  
 Pomponio & Thedy  
 Warren Tr.  
 Bob Williams  
 Amin Bros.  
 G & F Szony

## AUSTRALIA

MELBOURNE  
 Tivoli (T) 22  
 Richard Hearn  
 Julia  
 Ross & La Pierre  
 Lane Bros  
 Bob Bromley  
 The Albins  
 Frank Ward  
 Daniel Davey  
 Lewis Jacob  
 SYDNEY  
 Tivoli (T) 22  
 Katherine Dunham  
 Co.

## BRITAIN

BIRMINGHAM  
 Hippodrome (M) 22  
 Max Bygraves  
 Command Girls  
 Peter Dula  
 3 Britons  
 Peter Dula  
 Patsy Silva  
 BLACKPOOL  
 Palace (T) 22  
 Norman Evans  
 5 Skyliners  
 J. & S. Lamonte  
 David Seaford  
 Tiller  
 BRIGHTON  
 Hippodrome (M) 22  
 Derek Bell  
 Clarkson & Leslie  
 Billie Anthony  
 2 Columbus  
 Thunderbolt Jones  
 Western Stars  
 J. & J. J. J.  
 Mitchell 3

BRISTOL  
 Hippodrome (M) 22  
 Kenny Baker  
 Jimmy James  
 3 Deuces  
 Dennis Spicer  
 Frank Francis  
 Janie Marden  
 5 Vedette  
 Roy Harris  
 BRISTON  
 Empress (M) 22  
 Art Saxton  
 Betty Miller  
 Dickie Bennett  
 Norman Evans  
 Bernard Landy  
 D & B Lee  
 Bobby Denton  
 3 Quarters

CHELSEA  
 Palace (I) 22  
 Hutch  
 Kentones  
 George Lacy  
 3  
 Miles 2  
 Ken Roberts  
 Jettette Fox  
 Idris & Belle  
 CHISWICK  
 Empire (M) 22  
 Lee Lawrence  
 Nat Gonella  
 Mopiel  
 George Martin  
 Madrigal  
 Reg Daponte  
 Pauline & Eddie  
 FINISBURG PARK  
 Empire (M) 22  
 G & B Beard  
 Morgan & Gray  
 Zoe Gail  
 Billy Upton  
 Tombling Tomboys  
 Arthur Worsley  
 Freddie Frinton

GLASGOW  
 Empire (M) 22  
 Gordon & Foster  
 Mongadors & Ann.  
 Mrs. Shuffelwick  
 Peter Jackson  
 Desmond Lane  
 M & B Winters  
 The Edrices  
 HANLEY  
 Royal (M) 22  
 Tony Crombie Co.  
 Maxine Daniels  
 Don Fox  
 Billie Wyner  
 Jones & Hewitt  
 Andy Stewart  
 Johnny Dallas  
 McKennas

## NEW YORK CITY

Hotel St. Regis  
 Fernanda Monteil  
 Billie Holiday  
 Ray Barl Oro  
 Hotel Statler  
 T & J Dorsey Oro  
 LaIn Quere  
 Frankie Laine  
 Cy Reeves  
 Helen Wood  
 Steeplechase  
 Dorothy Vernon  
 Lo Lombardi Oro  
 B Harlowe Oro  
 Hotel Plaza  
 Eartha Kitt  
 T. Street  
 Mark Monte  
 Le Reuban Bleu  
 Norman Paris 3  
 Carl Leeds  
 Betty Reilly  
 Robert Maxwell  
 Gerald Duggan  
 Park Sheraton  
 Jose Melius  
 Spark Thurns  
 Town & Country  
 Henry Youngman  
 Lennie Hayton Oro  
 Pupi Campo Oro

## BRISBANE

His Majesty's (T) 22  
 Philip Stainton  
 Percy Marmont  
 Richard Beynon  
 Noel Howlett  
 Nicolette Bernard  
 Frank Joyce  
 Heath Taylor  
 Margaret Duggan  
 Arthur Whitehead  
 John Vincent White  
 Margaret Wolff  
 Stewart Finch  
 Carole Taylor

## LIVERPOOL

Empire (M) 22  
 Valerie Lawson  
 Albert Grant  
 Lorna Dean  
 LONDON  
 Hippodrome (M) 22  
 Ray Campbell  
 Pauladium (M) 22  
 Harry Secombe  
 Patricia Atwell  
 Alma Cogan  
 Beryl Reel  
 Ruddy & Family  
 Rudy Horn  
 Cinq Peres  
 Holger & Dolores  
 E. & D. Waters  
 Metropolitan (I) 22  
 E. & D. Waters  
 Wilson  
 Keppel & Bouglas  
 Richman & Jackson  
 Beryl & Bobo  
 J. & J. J. J.

## MANCHESTER

Hippodrome (M) 22  
 David Hughes  
 J. & J. J. J.  
 Penny Nicholls  
 Dolores Ventura  
 Jimmy James  
 Ossie Morris  
 Ren Scott  
 Frank Francis  
 Palace (M) 22  
 Lonnie Donegan  
 De Vere Dancers  
 Ron Castle  
 Ron Parry  
 Mike McKenzie  
 Alan & Earle  
 Falcons  
 O'Connor  
 Norman Evans  
 Empire (M) 22  
 Francis Langford's  
 Co.  
 Cooper 2  
 A & L Ward  
 A & B Black  
 Albert Burdon  
 Frank Preston  
 Renee Dymott  
 NOTTINGHAM  
 Empire (M) 22  
 Eddie Calvert  
 Gerry Brereton  
 Londonaires  
 Don Lang  
 Chiswick & Law  
 Vadios Bros.  
 Sylvia Drew  
 Rosemary & Mills  
 PRINCE OF WALES  
 (M) 22  
 Dickie Valentine  
 Jerry Cannon  
 Hughie Green  
 Murray & Maide  
 G & B Beard  
 Amparo Renkel  
 Peco De Ronda  
 Talarion  
 Vic & Adio  
 Evi & Everso  
 STAMPTON  
 Grand (I) 22  
 Peaches Page  
 Scott & Foster  
 Podesta Bros.  
 Alan James  
 Carun & Dodo  
 Joe Hughes  
 SWANSEA  
 Empire (M) 22  
 Day & Gray  
 Wallis & Ford  
 Milzi Gray  
 Charles & Anna  
 Sonny Clair  
 Cornelia Lucas  
 Doris Sisters  
 M & R Arden  
 Ann Bullen  
 Sylvia Joseph

## LOS ANGELES

Ambassador Hotel  
 Mickey Rooney  
 F. Martin Oro  
 S. & B. Music  
 Felix De Cola  
 Jerry Linden Oro  
 Bandbox  
 Billy Ward  
 Leo Diamond  
 Bert Gordon  
 Eddie & Ray  
 Carol Shannon  
 Dottie Drake  
 Bob Barley Trio  
 Desert Inn  
 Gordon MacRae  
 Charles Stephens  
 Don Arden Oro  
 Cailton Hayes Oro  
 Dunes  
 Smart Affairs '57  
 Larry Steele  
 Leonard Bros.  
 Fouches Dancers  
 Rose Halloway  
 Willie Louis  
 Flash Gordon  
 Gene & Nickles  
 Lon Fontaine  
 Beige Beauts  
 Carlton Hayes  
 El Cortez  
 Mary Beth Hughes  
 Bobby Pinkus  
 Pat O'Neill  
 Circling Youngs  
 Billy Rancho Vegas  
 Billy Kent  
 El Rancho Oro  
 Renee & John Dners  
 Flamingo  
 Mills Bros.  
 Joe Turner Slipper  
 Flamingobros  
 Lou Basil Oro  
 J. & J. J. J.  
 4 Gems  
 Mike Sarge &  
 Golden Sargents  
 Hank Penny  
 Thompson  
 Freddie Masters  
 Sextette  
 Hacienda  
 Billy Ward  
 Eddie Peabody  
 Bruce Davis  
 New Frontier  
 Spike Jones  
 City Slickers  
 John London

## MAMIAMI-MIAMI BEACH

Ball & Chain  
 Charles Ventura Oro  
 Billy Bean  
 Bruce Alexander  
 Blue Note  
 Edren Oro  
 Dolores Hawkins  
 Della Wedington  
 Mal Malkin Oro  
 Charles & Ray  
 Fontainebleau  
 Harvey Stone  
 Tompkins  
 Los Barrancos  
 Al Navarro Oro  
 Scaasas Oro  
 Jan & Eddie's  
 Can-Can Girls  
 Toni Rave  
 Ramo Rich  
 Delma  
 Atoma  
 Rivero Quintet  
 Binini Mama  
 Ladd Richards  
 Ladd Richards  
 Murray Franklin's  
 Peggy Lloyd  
 Murray Franklin  
 Cookie Norwood

## HAVANA

Sans Souci  
 Annie Cordy  
 Lennie Salatin  
 Sonia Calero  
 Victor Alvarez  
 D'Alida O.  
 Ortega Oro  
 Nacional  
 Lucy Fabery  
 Mitsuoku  
 Maritica Rams  
 Ray Carson  
 W. Reyes Oro  
 Tropicana  
 Gloria & Rolando  
 S. Suarez Oro  
 A. Roman Oro  
 Ernesto Hill Olivera  
 Tres Ases  
 Montmartre  
 Katyna Ranieri  
 Fajardo Oro  
 Casino Playa Oro

## RENO

Mardi Gras Lounge  
 Harry Ranch Oro  
 Russo Bros.  
 Penthouse  
 Mapes Skyroom  
 Frank Marlow  
 Cordoling  
 Martin Bros.  
 Nita & Peppi  
 Skylets  
 Ed Fitzpatrick Oro  
 Riverside  
 A. L. Smith  
 Landre & Verna  
 Geo. Wong  
 S. L. Clifford Oro

## Liberace Finale

Continued from page 2

gher and Shean" had the audience in raptures. Liberace's frequent changes of costume were like a fashion show. With every different color of the screams of approval got louder. Briefly, Liberace was a great success.

## Others Dissent

A crowd, describing itself as the "Liberace Hate League," paraded outside the hall, carrying banners which said: "Stop Choppin' Chopin," "Liberate Us from Liberace" and "Give Us Back Our Moms."

Police broke up the demonstration which a member of the "League" described as "doing a public duty."

## Rapped for Breach of Protocol

London, Oct. 23.

Liberace was rapped for an alleged breach of protocol in connection with his appearance at the Royal Command vaude gala due, set for the Palladium Nov. 5. Official list, which just received the Palace approval, is due to be released this week, but Liberace gave more than the usual broad hint of his selection before he left here Friday for a Continental vacation.

Harry Marlow, secretary of the Variety Artists Benevolent Fund, which promotes the gala, said after the leakage that Americans have no royalty of their own, and get most excited when they are to appear before ours. "We are angry that he has jumped the gun, but what can you do?" he asked.

## Pros for Stevenson

Continued from page 2

Eddie Cantor, Ruth Chatterton, Lee Cobb, Tony Curtis, Bette Davis, Sammy Davis Jr., Helen Gahagan Douglas, Melvyn Douglas, Paul Douglas, Faye Emerson, Henry Fonda, Jane Greer, Andy Griffith, Van Heflin, George Jessel, Sam Levene, Hal March, Myrna Loy, Mercedes McCambridge, Agnes Moorhead, Kim Novak, Martha Raye, Will Rogers, Jr., Phil Silvers, Frank Sinatra, Jan Sterling, Dorothy Stickney, Orson Welles, Richard Widmark, Shelley Winters.

Also, Richard Adler, Irving Caesar, Sammy Cahn, Ira Gershwin, L. Wolfe Gilbert, Johnny Green, George C. Koster, Agnes De Mille, Edward Dmytryk, Philip Dunne, John Huston, Anatole Litvak, Vincente Minnelli, Charles Vidor, Billy Wilder, William Wyler, Fred Zimmmernan, William Goetz, Nat Goldstone, Carl Laemmle Jr., Fred Coe, Paul Gregory, Oscar Hammerstein 2nd, Don Hartman, Stanley Kramer, Joseph L. Mankiewicz, Norman Panama, Elmer Rice, Richard Rodgers, Jerry Wald, Gene Kelley, Marc Connelly, Norman Corwin, Julius Epstein, Fannie Hurst, Michael Kanin, Carl Sandburg, John Steinbeck, Rex Stout and Jo Swerling.

## Sammy Davis Jr.

Continued from page 1

were willing to book it into the not-in-demand Broadway Theatre, where the huge capacity (\$71,000 weekly gross potential) might capitalize on big weekend attendance. That is what has happened, so the management declined a chance to move the production to a better-located house (the Shubert, for instance) when one became available.

Meanwhile, "Wonderful" surprised everyone, including the producers, by maintaining a profitable boxoffice pace, even through the traditional summer slump.

# House Reviews

## Apollo, N. Y.

The Wheels (4), Clark Kids (3), Marie Knight, Jimmy Cavello Quartet, Pigeat Markham & George Wilshire, Sugar & Spice, Satch Robinson, "Rockin' The Blues" Indie.

It looks like happenstance that a bunch of familiar Apollo faces conspire at once to give their all for 125th St., but the low-budget show at the Harlem house is exceptional this sesh.

Sugar & Spice are one of those rare male-female teams in rhythm & blues. Attractive, capable and fortified by a smooth repertoire, the duo proves it's able to handle bigger billing. They bring a note of harmony and wholesomeness to the idiom.

Pigeat Markham & George Wilshire have been using the same tried material for years. They haven't been teamed at the Apollo in months, and in their return they display a surprisingly fresh bundle of jokes. Rotund Pigeat has refurbished his sing-song monologues completely.

Jimmy Cavello's Quintet is an out-of-the-ordinary group of r&b instrumentalists. Okey, they explode with as much violence and rhythm as any of their colored predecessors. (New Acts.)

Marie Knight is a house regular who always draws the strongest kind of support from the pews. Her three songs are in fine style and voice. She's back to back with another deserving Apollo staple, the Clark Kids. Two pre-teen boys have made changes in their original vaude routine. Kids began here a few years ago with a virtuosic selection of dance and gab—something of a one-in-two Sammy Davis Jr. Not that material needed it, but they change it to include a clever military dance. They also make room for a short stint by their sister, who in her act stands here, humorously belts out a rock 'n' roll song. She's not as practiced as the boys, whose natural and well-developed manner of performing hardly seems classifiable as precocity.

Four Wheels are the least effective act of the bill. Their songs are strictly standard, undistinguished r&r. Picture of the week is the independent "Rockin' the Blues," indicating there's more than enough of the usual idiomatic expression without them. Emcee Satch Robinson does a nice job splicing acts together. He's a charming performer. Art.

## Empire, Glasgow

Glasgow, Oct. 17.

Tommy Cooper, Mr. Ricky Renee & Co. (5), Dolores Ventura, Frank Holder, Dawney & Daye, Bob Andrews, Jack Francois, Flack & Lucas, Bobby Douds Oroch.

Tommy Cooper, English comedy magician already familiar via tv, does two acts, before and after interval, to headline this so-so vaude bill. With semi-hysterical laugh he proves an offbeat act with simple tricks that go wrong, but is not a strong enough bill-topper to draw the customers, and is further handicapped by a weak support layout.

Cooper, six feet four inches tall, wears red fez, and later impersonates ex-King Farouk. His better act is his pre-interval spot, and he's obviously spinning time out for his second. It's wrong to divide his talents in this way.

Billed as "Mr. Ricky Renee to stress not-so-obvious fact he's a male, Ricky Renee heads an over-long novelty revue of miming to offstage disks. He's garbed in femme costume, scores with a semi-wild wiggle, and wins most mirth for "The Lady Is A Tramp" and "Hard-Hearted Hannah." Five young males give support for this ultra-feminine act. It's good for its genre but not the fodder vaude customers want.

Flack & Lucas are two male dancers who open both segments. Jack Francois is a genial comedian in an early slotting, and links average gags with acrobatic skill. Another comedy act is by Bob Andrews, who specializes in dialect stories but emerges as merely satisfying. Dawney & Daye offer roller skating thrills in finale spot.

Dolores Ventura, blonde Australian, does google-woogie at piano, and Frank Holder, colored singer, is featured song player. Both are in the Lady Act show, which from resident Bobby Douds orch.

## Bobino, Paris

Paris, Oct. 23.

Mick Michey, Jacques Meyran, Annie Fratellini & Philippe Brun, Schaller Bros. (2), Julien Bouquet, Andre Moons' Marionettes, Ruddy Bolly, Gautier's Dogs, Bob Bramson, Monique Leroy, Maurice Bouais Oroch (9); \$1.50 top.

Mick Michey, a gamin-like singer-songwriter, still seems better on the clefting than in the chant side of her stint. However, she has improved in bearing and has added effective bodily and voice mastery to her well-balanced songalot. Pert and puckish, she adds a dramatic note to her songs of love via savvy posturing and aligning of her stocky figure, and she has covered up a range of difficulty in her voice with knowing glissandos.

She is versatile and dedicated, but still lacks that complete individuality and deeper underlining of the songs to build a steady star spot for her act. Slated for a state-side hop, she could well make for a fine addition to 'smart spots on her smart songs, which range from snappy comments on children's reactions to life to fervent love ditties or mature commentaries on other love problems; but she is chancey yet for regular booking.

She has a following here and the excellent backing of diversified music hall acts makes this into a good show that is doing well. Jacques Meyran is a patter comedian who hits too many salacious spots which is rare for this house. However, his outrageous mien and mugging gloss this over and he has enough really risible stories to rate yocks and mits. Julien Bouquet is another songwriter-turned-singer who unfortunately lacks plus factors in either category. Songs are undistinguished and his Johnny-come-lately delivery does not help much either. An engaging, sincere personality saves this from falling into complete mediocrity.

Annie Fratellini & Philippe Brun are a singer and hubby accompanist on trumpet. Girl is a pucky type whose circus background is evident in her perfect showmanship. Since last caught she has developed a mike presence and brought her voice into control. Delivery, nuances and presence denote she will probably turn into a top star here. Her more circusy bits, such as coming in balancing on a ball to open it and take out various instruments to a duo with her husband, and her cartwheels and mime are good, but could be worked into a more even pattern in the act. Accent should be on song with the other aspects used for production heightening and encores. She now shapes ready for a U.S. appearance and her visual appeal makes video a likely spot.

Gautier's Dogs comprise shaggy canines going through a brisk series of shenanigans in balancing, clowning and jumping rope while a man and woman try to keep them in a batch of luggage, to make this a welcome filler anywhere. Schaller Bros. (2) do fancy work on a trampoline for one of the best mixtures of comedy and dexterity in this line. Bob Bramson keeps hoops moving in an eye-catching juggling bit that makes for good filler possibilities. His femme partner, though not listed, is no slouch with the hoops either.

Ruddy Bolly performs juggling feats on a slack wire that are worth noting under New Acts, as is the original marionette work of Andre Moons' Marionettes. Monique Leroy changes costumes frequently and has a gracious line of patter in introing the acts, while the Maurice Bouais orch (9) gives them all good backing. Show winds at the end of October. Mosk.

## Symph Conductors

Continued from page 1

ances of "Flute" at the Met this season.

If Walter does retire, it's believed the Philharmonic will try and build up some of the younger maestros. Long-hair conducting field currently is dominated by vets. Charles Munch of the Boston Symp is 64, Reiner of Chicago, 68, Paul Paray of Detroit, 70. Sir Thomas Beecham is 77, Leopold Stokowski, 74, Ernest Ansermet, 73, and Pierre Monteux, 81. Mitropoulos is only 60 and Eugene Ormandy, Philadelphia maestro, only 57, one of the youngest of the big-name batonists. European star Herbert von Karajan is but 48.

## Cabaret Bills

## NEW YORK CITY

Bon Solir  
 Tony & Eddie  
 Fortie Nelson  
 Jorie Remus  
 Jimmie Daniels  
 Thren Flammes  
 Warren Laughan  
 Blue Angel  
 T. C. Jones  
 Jill Cory  
 Joey Carter  
 Martha Davis  
 Ray & Spont  
 Jimmy Lyons 3  
 Cameo  
 Teddy Wain  
 Barbara Carroll  
 Chardas  
 Anna Kapitany  
 Lili  
 Bela Babal Oro  
 Peter Rakosky  
 Bill Veda  
 Dick Maria  
 Chateau Madrid  
 Carlos Harey  
 Carlos Valadez  
 Copacabana  
 Joe E. Lewis  
 Margaret Whiting  
 Wilder Bros.  
 June Ally

Tony Reynolds  
 Jackie Metcalf  
 Nora Britton  
 Michael Duro Oro  
 Frank Marti Oro  
 Duplex  
 Seren Shaw  
 Rudy De Saxe  
 Alvaro Dalmar  
 No. 5 Fifth Ave  
 Bob Downey  
 Harold Fonville  
 Hotel Ambassador  
 Chancery Gray Oro  
 Jack Kozak  
 Gypsies  
 Quintero Rhumbas  
 Hotel Baltimore  
 Ruth Morgan  
 Emery Deutsch Oro  
 Hot! Harry Hudson  
 Jean Bishop  
 Hotel Pierre  
 Caterina Valente  
 Carlos Harey  
 Alan Logan Oro  
 Joseph Suds  
 Dick Lovessett  
 Eddie Lane Oro  
 Hotel Taz  
 Vincent Lopez Oro



## Hotel Pierre, N. Y.

Caterina Valente, featuring Rolf Kuhn; Stanley Melba; Joseph Sudy and Alan Logan Orchs; \$2 and \$2.50 cover.

The Cotillion Room, always a top spot, becomes even more so under its new \$250,000 redecorating motif. It has been architecturally improved by a lowered ceiling within the main room, an extra ringside tier, three fro-facing banquettes (instead of the two large booths), extra room on the side terraces and better acoustics, and yet, despite the apparent tightening, maitre 'd Pasqual, who guides and guards this plush bistro with pardonable pride, avers that there is 12 less capacity.

More dramatic is the birdcage bar, a suspended effect in the main foyer which gives the outer room, leading to the Cotillion, extra capacity although, by the nature of things, no doubt most people will still converge downstairs. The suspended birdcage has its own self-contained service bar.

Preem night Monday (22), for benefit of J.O.B., saw a turnaway turnout for Caterina Valente (New Acts), best known on this side via her Decca diskings. She is a vibrant newcomer to the singing corps of femme imports.

Per usual, entertainment director Stanley Melba tees off the proceedings which are otherwise backstopped by the expert Joseph Sudy band, alternating with Alan Logan. Withal, prexy Frank Paget of the Pierre has himself one of the classiest hotel rooms in town; the upstairs department, the hotel, per se, is almost automatically SRO now. The Paul Getty-owned hotel has taken on the additional space backing into Madison Ave. to give this 5th Ave. & 61st St. hotel even more elbow-room.

Abel.

## El Rancho, Las Vegas

Las Vegas, Oct. 17. Billy Eckstine, Lenny Kent, Renee Molnar Dancers (9), El Rancho Orch (12); \$2 minimum.

The big voice of Billy Eckstine will no doubt give satisfactory biz during the singer's four-week sesh in the Opera House. Eckstine's smooth tones and meticulous phrasings are again aligned to pops, standards and semi-classics which are surefire with any crowd. For comedies, he revives his fave parody of "My Mother Came From Ireland" and roasts himself in "Records, Records." Records do evoke hearty chuckles. During latter, he proficiently mimes w.k. competitors in the platter biz.

Highlight of act is his warm interpretation of "Moonlight Love." The Vegas preem of Mitchell Parish's lilting lyricism of "Clair de Lune" scores sock mitt toots. A versatile showman, Eckstine dons straw hat for patent leather toeing of "Just An Old Soft Shoe." He wraps it up with trumpet solo.

Lenny Kent, another regular to this circuit who never fails to acquit himself successfully. Comic's familiar banter and asides to the ringers cue howls. "Buy Me, Take Me, Get Me" takeoff on married life is a good routine, as is his Harry Belafonte impress. Beg-off is Kent's standard "Buddy Buddy" monolog.

Renee Molnar Dancers pace the opening with a provocative sprint, returning to decorate the stage at the centre. Dick Rice capably bats the El Rancho orch to keep the show uptempo throughout. Opus runs until Nov. 13. Alan.

## Eden Roc, Miami Beach

Miami Beach, Oct. 20. Dolores Hawkins, Hi-Lites (3), Della Wedington, Mal Malkin Orch; \$3.50-\$4.50 minimum.

This is Dolores Hawkins' first shot in one of the larger local hotel cafes and the spritely songstress takes to the expansive layout of the Cafe Pompei in smooth style.

Boasting a smartly devised book of arrangements, Miss Hawkins applies a well rounded pair of pipes to her mixture of pops, ballads and novelty cleffings. Handsomely gowned thrush works fluid delivery on softly handled "Nearness Of You," then changes pace adeptly to sing rock 'n' roll "Good Lovin'"; tongue-in-cheek approach aids in the smoothening of the beat, to get it over in the Pompei atmosphere. "My Man" is another standout that leads to several encores demands to wind her into the plus-plaudits plateau.

The Hi-Lites are a hard working trio of songsters-impressionists. On the straight harmonies they're par for the course; but impresses are overstaged, but garner them okay reception overall with their prime takeoff on Jolson their prime piece. Departure from the harmony-team standard stagings

rates them a plus, and with more work on the carbonings they can realize on potentials.

Teoff spot is zingy, thanks to gasp-raising spins which comprise major portion of Della Wedington's staging. It's a brief, effective stunt that warms them to hand returns quickly. Mal Malkin and his crew, per usual, handle the show-backs in top manner. One-week show closes Oct. 25. Lary.

## Chez Paree, Chi

Chicago, Oct. 16. Patti Page, Rowan & Martin, Nicki & Noel, The Escorts (4), Ted Fio Rito Orch; \$1.50 cover, \$3.75 minimum.

Current layout at this top-slot Windy City showcase is an exceptionally solid chunk of entertainment; it's a smoothly moving, well diversified show.

Patti Page toplines with a skillfully staged turn, setting off her robust and tuneful pipes admirably. Miss Page is a show-wise performer, not easily flustered by opening night contretemps, so she projects with ease. And what she has to project is worth listening to. At least half of thrush's rep is made up of her earlier Mercury disk hits, mostly in the folksy vein which is her forte. This part of the book serves as a reminder, if one is needed, of the multiplicity of such clicks scored by Miss Page.

Early in the act, she gets off her current pop hit, "Allegheny Moon," and follows with such as "Nevertheless," "Steam Heat," "Tennessee Waltz," "With My Eyes Wide Open," "Doggie in the Window," "Mocking Bird Hill," "Cross Over the Bridge" and "Changing Partners." Her warmth and her rich renditions easily win the house. The lighting used to stage Miss Page's turn is deserving of special commendation, adding a fine showmanly flip to the proceedings. Miss Page begs off.

Second on the bill are Rowan & Martin, a brace of collegiates gone wild in a nitery. Their youthful, clean-cut and somewhat zany approach yields solid yocks. Their drunk heckler bit, with real beer, is particularly laugh-winning. Duo goes off to loud mitting.

Nicki & Noel provide gracefully athletic interpretive terping. In attempting to tell a story with each routine they add a dramatic plus to hypo interest in the turn. The scrubwoman and dime-a-dance acts are sufficiently novel to draw attention, although their East Indian spoof is being done too much currently to stand out. Pair gets hefty palming.

The Escorts, young four-man vocal group, are thrown in as an added attraction this time around. Virtually unknown, quartet displays qualities that could easily set them up in the bigtime of multiple-disking. They work together easily in the idiom of the choreographed pop-tune. The resemblance to the top male group of this type is too obvious to go unnoticed. Although this is good company, the Escorts will have to develop more individual style to make it big. When they do, plenty should be heard from them.

The Ted Fio Rito orch does a musicianly job on the showback and the dapsanology. Current layout winds Nov. 1, with Louis Armstrong opening Nov. 2. Gabe.

## Hotel Radisson, Mpls.

Minneapolis, Oct. 20. Nino Nanni, Don McGrane Orch (8); \$2.50 minimum.

Here for his third engagement, Nino Nanni, billed "dramatist and jester of the keyboard," again delivers pleasing, somewhat offbeat entertainment in this tony Flame Room. Since his last visit Nanni has appeared on Ed Sullivan's tv show and this undoubtedly gives him some "name" value. At opening night (18) supper show tables were well occupied.

Songs that Nanni recites or warbles in a deep baritone as he sits at the piano and paws the keys skillfully are mostly his own original material or numbers not in others' repertoires. They run largely to serious or jovial recitals involving amour. However, the mood, pace and tempo are properly varied and there's jazz and blues, too, as well as a particularly outstanding arrangement and interpretation of "Manhattan Tower." He wisely includes some selections different from previous routines.

Nanni sells songs and music well and, in this room, judging by his draw and audience reception, his performance achieves success. Don McGrane's orch is also click, as usual, backing up the performer perfectly and playing to the hilt for customer terping. After Nanni winds up Nov. 8, the Dorman Bros. take over for a second time here. Rees.

## St. Regis, New York

Fernanda Montel; Milt Shaw and Ray Bari Orchs; \$2 and \$2.50 cover.

Fernanda Montel, French chanteuse, is another of the glam femmes with the Paris touch that's the right b.o. idea for this ultra N.Y. spot. Lissome blonde is a clothes-horse par excellence and what mayhaps she lacks in the straight disease style she more than equalizes as a glamorous personality. Striking and prepossessing in appearance, her close-cropped, good looks are matched with trim, slim haut couture that's an eyecatcher for both the femmes and the guys who grab the checks. Miss Montel further insures her pulchritudinous appeal with an arresting year-round tan that's either of the Cote d'Azur, Las Vegas or just plain L.A. brand—but it's always there.

What Cole Porter's "Can-Can" was yesterday to the international singers—the French have adopted "I Love Paris" as practically a second national anthem, something like Irving Berlin's "God Bless America" figures in relation to Francis Scott Key. The Alan Jay Lerner-Fredric Loewe score from "My Fair Lady" is the year's standard. And probably will be henceforth. "Street Where You Live" and "Danced All Night" both lend themselves well to the Gallic touch, and Miss Montel gets beaucoup bounce out of both.

For some reason, "Lullaby of Birdland" is another hot-digitity item from the Brill Bldg. belt that goes well with the bistro belters, especially in the French accent. As a matter of fact, just as Miss Montel used to kid herself by doing "the corny French hit parade medley," the successive years seem always to produce a solid set of internationally familiar ditties, as well known to the Maxim's set as to the St. Regisites on this side. "Portuguese Washerwoman" and "La Goulante du Pauvre Jean" ("Poor People of Paris") are other samples in her repertoire.

No matter her repertoire Miss Montel has an infectious, eager-to-please mien on the cafe floor and impresses solidly on that score. Coupled with an engaging song style, the end-result is always effective. She makes it a point to bring over a new one every season—"Un Refrain Courrait Dans Les Rues," for example—and gives "Poor People" ("Goulante"), with its corny 1925 foxtro tempo, an energetic re-do that gets her off strong.

Milt Shaw's 802ers, per usual, earn their Petrilloscars with their dedicated brand of musical backstopping. Shaw's baton fiddling alone is often half the reason for an act's success. He enjoys a unique affection among the chantoosies for his brand of above-and-beyond-the-call-of-duty musical accomp. Shaw, a vet of the smart society dapsanology circuits, is both a gentlemanly bulldozer to many a nervous disease but a Gibraltar in many an instance where the musical backstopping is a slick coverup for other shortcomings. His colleagues, the Ray Bari ensemble, relief dapsanology crew, are just as expert.

Somehow they, along with maitre d'August and his general staff, who man what is perhaps the last stronghold of an old New York tradition, know that they are unique in this setting. The Pierre Bullinck-managed esprit in this Vincent Astor hostelry is of a calibre found remaining in few public places in this day and age. Abel.

## Blinstrub's, Boston

Boston, Oct. 19. Teresa Brewer, Young Bros. & Sister (3), Cernyes (2), Dieter Tasso, Moro-Landis Line (10), Stewart Rose, Michael Gaylord Orch (10), Lou Weir; \$3 minimum.

Diminutive chirp with the big voice is an entire production, with male foursome introing numbers and making with choruses. A fave in this massive 1,700-seater, which turned on its new electronic lighting system in her honor, Teresa Brewer is breaking records jamming the spot nightly, and is topped only by Patti Page, McGuire Sisters and Frankie Lane on the draw here.

Opening Monday (15) for week ending Sunday (21) and caught Friday (19), she's been playing to hefty biz. Act is fast paced with plenty of zip and zing. Introed by four personable lads, she does a special material bit on the songs she's going to sing. "There's a Song For Everybody," and takes a solo spot for "Moonlight." Boys come back on at another mike for "There'll Be Some Changes Made," doing the choruses with the chirp at stage center mike. She

does "Black Eyed Susan" and then patters on her first disk, "Music, Music, Music," belting it out for big returns. She runs through "Of Man Mose," "A Fool Am I," and "Riccochet Romance," nabbing big siege of palms.

She does "Saloon" for changes of pace taking the ballad for all the stops and using squeak effects, and whams over her newest platter, "Sweet Old Fashioned Girl." When I Leave the World Behind" wraps it up. Called back with rising mitt, she does "I'm Twelve O'Clock Baby in a Nine O'Clock Town" in flapper costume for multiple choruses, clinching with a bit of Charleston terping with the four boys. Aud gives her terrific round, whistling and stomping for more, but thrush exits for finale with bows leaving 'em hungry.

Moro-Landis line, changing routines for first time since opening the spot a month ago, are slick in two production numbers with Stewart Rose added as production singer. The 10 lovesies hit off some standard chorus routines in abbreviated costumes for nice flash with Rose on o.k. vocal of "Blues in the Night." For second turn, the line donning Spanish costumes, there's some neat flamenco work.

Young Bros. & Sister open the show with acro stands. Femme does amazing contortions atop table with two lads doing stands from her body. Working atop a table, clincher is a one-hand stand on the neck of male partner.

Cernyes' slick terp team of blonde looker and darkhaired tuxedoed partner, take off on a dance flight of fancy with innumerable twirls and spins for solid round. Musical comedy bits, ballroom spins, torrid "20 era tidbits, with boff Charleston, and ballroom fantasy keep the customer on chair edge. Team is a production in itself. On for about 20 minutes, they clinch with a sock finish of limp rag doll spinning twirls climaxing in a long, whirling overhead spin of femme above partner's head.

Dieter Tasso, back with his w.k. cup and saucer juggling routine on the slack wire, works smoothly to his smash finish with six cups, seven saucers, teapot and spoon balanced on his head. Assistant, his father, scores with comic mugging. Tasso opens juggling cigar boxes, tennis rackets and switches to the slack wire, swinging on foot, heaving the cups and saucers, thrown by his assistant, from his knee to crown.

Michael Gaylord cuts the show with a crisp beat, working the new lighting system from a special panel on the podium. Lou Weir is pleasing in the organ interludes. Miss Brewer finales Sunday (21). Balance of the acts hold through following Sunday (22). Guy Mitchell opens Monday (28). Guy.

## Eddys', K. C.

Kansas City, Oct. 16. Nelson Eddy with Gale Sherwood, Tony DiPardo Orch (8); \$1, \$1.50 cover.

Back for the second stand in the Eddy Restaurant in less than a year is Nelson Eddy (no relation) and femme partner Gale Sherwood. Last time around they set a house record, and with great expectations the Eddys three switched from their usual two-week policy to give the singer a long run of three weeks, a very seldom thing with them.

It's all to the good, and the house is in for three weeks of top biz. What with the American Royal annual festivities in the middle of the run and hordes of visitors and VIPs in town, the situation is generally happy. Covers are left at the regular rate—a wise move—although the traffic might have borne more for this one.

Eddy runs through a trio of songs with Ted Paxson at the piano, doing "Paint Your Wagon," "Symphony" and "Shortnin' Bread." With "This Is My Beloved" Miss Sherwood does her first turn in the act, making a duet of the number. The two also do much with "Wunderbar" together, and Miss Sherwood is off for a change, having added to the proceedings with her looks and voice.

Back on his own, Eddy reels off a list of imitations of others imitating him, a favorite bit last time, and it registers strongly again. Then there's a medley reprising the hit tunes from his films, and Miss Sherwood eases back in as the Indian maid for a bright closing on "Indian Love Call." There's considerable kidding along the route, all very informal and chummy, and proves a very entertaining 50 minutes. Show winds up Nov. 2. Quin.

## Crazy Horse Saloon

Paris, Oct. 23. Melody Bubbles, Micro Boys (2), Rita Renoir, Miss Candida, Mac Ronay, Bella Cuccilis, Rossingols (2), Dodo d'Hambourg, Flora Dalmoral, Tina Marshall, Loulou Guinness, Bart Taylor Orch (4); \$4 minimum.

The original is usually the best, and this holds true at the Crazy Horse Saloon. This small, Western-styled boite started the present striptease craze here and still has the youngest and mostly shapely practitioners. French and tourists alike still mob the club every night. Its alumni usually go on to other clubs, legions of films now utilizing this fad, and the new crop is also a worthy bunch. The questionable appeal of the peel is still big here, and this, plus some dance space, some well-picked supporting acts and reasonable tabs with all refills only \$1.25, is keeping Alain Bernardin's bonanza going.

Girls are mainly anything but French with only one Gallic miss among them and the rest Scotch, Greek, American, Russian, Polish, etc. They have all added clever erotic production values to their turns and success has given them all complete self-confidence as they cavort, grimace, voluptuate, etc., to the general approval of the audience shoehorned in every night.

Acts are all in the mime groove and easily understood by the many tourists. Micro Boys (2) has one miming to the sounds made by the other into a mike with the only implement his larynx. Here savvy mime has a mishap with an auto. Fine timing, acting and sight and sound values make this a heff off-beater that could find its way stateside for video viewing. Mac Ronay is a deadpan comic doing a takeoff on a magic turn. High comic feeling makes his muffed tricks very risible and this is another number worth being looked over for the U. S. Rossingols (2) are two whistlers in kilts who blow classic and popular while clowning, for a good entry.

As to the girls, they are in their teens or early 20s and all have extremely well stacked frames which they nonchalantly unveil. Melody Bubbles is a statuesque blonde with a grave, disdainful mien whose strip while putting on make-up is well coordinated. Rita Renoir, she of the man-eating jaw, is the most uninhibited, caressing herself and wildly dancing as she strips. Doubling at the Folies-Bergere, she has also picked up some terp ability.

Bella Cuccilis is a solid Greek entry with the most voluptuous body among them. And the rest, Dodo d'Hambourg and her ingenuousness, Tina Marshall with her dynamism and Miss Candida with her bath bit, plus the frantic acts of Loulou Guinness and Flora Dalmoral, all combine to give this fad a staple status here. It has become a must for visitors. Show is a seasonal entry. Mosk.

## Bar of Music, L. A.

Los Angeles, Oct. 16. Sir Lancelot, Lory White, Felix De Cola, Jerry Linden; \$2.50 minimum Sat.

Sir Lancelot's bouncy calypsoing about the West Indies and Lory White's vocal discoursing on love are the new attractions at this dine-and-chatter spot. It's a great misery for acts that don't care about the audience, since it's a cinch the audience pays them little mind as they eat their money. The policy seems to work extremely well, because at show caught the Bar of Music was overflowing with patrons eager to spend their coin.

A version of "Rum and Coca-Cola" that the Andrews Sisters never got on wax highlights Sir Lancelot's offering. Those lyrics were missed by most all of the crowd, but enough of the meaning got through to some to cause leg-slapping howls. Sir Lancelot's still doing his commercial number, "Pan American, Plane For Me," and also, throws in "I Love Sing Calypso." If You Want to Be Happy" and "West Indies Families" while Felix De Cola gives him piano backing.

The sock act is Miss White and the love she sings about is well beyond the birds-and-bees stage. A real looker and song-seller, she quieted the table gossips some what with "Anything But Love," "That's All," "Let There Be Love" and "Let's Fall in Love." The way she tells it in song makes it a most attractive idea.

De Cola and Jerry Linden are still playing classics on their twin pianos, virtually for their own entertainment. Linden also fronts the piano in the three-piece combo that has the dance floor crowded between shows. Brog.

## Thunderbird, Las Vegas

Las Vegas, Oct. 16.  
"China Doll Revue," with Ming & Ling, Toy & Wing, Tong Bros. (3), Sing Lee Sing Family (6), Mai Tai Sing, China Dolls (8), Al Jahns Orch (13); \$2 minimum.

The return of Tom Ball's "China Doll Revue" is another example of the impact being registered on this circuit by package shows which, when purchased and staged properly, as in this case, provide Vegas buyers one means of detouring inflated talent prices that prevail on this market. Revue creates a spicy Oriental flavor for this hospice, and original three-frame booking has been extended to five. It follows essentially the same format displayed during its recent Navajo Room tour.

Paced by Ming & Ling's comedies, which never fail to break it up; the unusual ballrooming of Toy & Wing; energetic acro gymnastics of the Tong Bros.; the offset contractions of the Sing Lee Sing Family, plus the orb-arresting padding of Mai Tai Sing within the octet of China Dolls, entire collection totals up to continuous palm pounding. Al Jahns orch divests its usual Occidental musicworks to provide the proper Eastern upbeat, while special Chinese decor lends the setting an infectious background mood. Barney Rawlings belts Far East folk lore during production numbers from offstage and emcees capably. Alan.

## Chaudiere, Ottawa

Ottawa, Oct. 20.  
Johnnie Ray, Dory Sinclair, Don Saphire Dancers (6) with Sam Mannis, Harry Pozy Orch (11); \$1.50 admission, \$2 Sat.

Chaudiere Club's Rose Room management keeps the rest of the show small for the Johnnie Ray booking, using only one other act plus line which gives Ray a 40-minute stint. As far as the customers are concerned, Ray could go another hour. He sells big for great returns and business for opener (19) was near capacity with all indications of top coin every night for the seven-day run.

Missing are the gestures and gyrations of the chanter's earlier days. In its stead is a stint of solid showmanship and a little piping. Ray's w.k. "Lies, Whine, Cries" and "Cry" are inevitable inclusions and his latest disc, "Walkin' In the Rain," also gets heavy mitting, as do most all the tunes he uses.

Dory, Sinclair, canarying comic, presents a clicko session, aping a femme chirper auditioning for an agent to allow a run-through of blues, folk, operatic, hillbilly, other forms of warbling. She's a versatile gal but needs stronger comedy material plus a decision as to whether to be sophisticated or rowdy. Either way would give her a stronger routine, but as is, she's borderline.

Don Saphire opens a new line in the Chaudiere. Gals are slickly groomed, all lookers and most of them capable terms. The Chaudiere appearances each show, Harry Pozy house band, augmented to 11 for the Ray week, showbacks and plays for dancing.

While Ray stays until Oct. 25, Dory Sinclair closed tonight (Sat.), to be replaced by another act Monday (22). Gorm.

## Riviera, Las Vegas

(FOLLOWUP)

Las Vegas, Oct. 19.  
"Latin Quarter Revue" rolls into its second edition, which calls for three additional frames in the Clover Room. Continued sock biz can be expected as Gypsy Rose and Morey Amsterdam take over the podium vacated by a Zsa Gabor and Joey Adams, who enjoyed a successful five-frame run.

Miss Lee's smart showmanship—embodying glamour and comedy and downright sex—stems from numerous years she reigned as queen of the burlesque barn runways. For this opus, she revives her droll rhetorics during a debut of four "new" babes, and caps it by showing she still has that provocative charm with which to evoke ogles and "ahs" during a peek. Amsterdam is effective as emcee and during his solo comedies he slices off solid yock with his familiar monologs. Wrapup, of course, is his w.k. "Yuk-a-Puck" routine.

For this three-frame reprise of "Revue," producer Lou Walters inserts several new acts: the Frenchies, who wheel out some slick bicycle choreos; the Marlex Duo, whose surefire juggling frenetics score instant mitting; Barbara Esko, who twirls some coquettish

ballet toeings; and the Hines Kids, two youngsters who are mighty mature in their hoof and song routines. Latin Quarter dolls step of typical LQ productions held over from previous seg. Ray Sinatra's orch continues to tootle a solid musical backdrop. Maestro sinistras final LQ downbeat Nov. 6. Alan.

## Ottawa H'se, Hull, Que.

Ottawa, Oct. 19.

Alex Kallao Trio, Yvonne Trio; no admission or cover.

In its new Circus Lounge the Ottawa House, small hotel in Hull, Que., across the river from Ottawa, has established a jazz trio policy with the Yvonne threesome on the stand regularly and other groups booked at intervals.

Current billtopper is the Alex Kallao Trio with blind Kallao 88-ing and the Jackson brothers, Oliver on drums and Ali on bass, and some chant. It's solid jazz throughout, with enough commercialism and gimmicks to please the customers who don't particularly lap up the deep and hot. Group operates a pleasant session, interspersing with jazz such items as Kallao's keyboarding of "Arsarsaw Concerto," exercises, Oliver Jackson's unique nambu drum solo and "Sweet Sue" for bass fiddler Ali Jackson.

Yvonne Trio offers clicko contrast, using items that are quieter, softer than Kallao's offerings. Besides colored chirper Yvonne on the 88s are Rick MacDonald on drums and Wyatt Reuther on bass. They work together smoothly. Both units get big attention and regularly solid mitting.

Yvonne Trio stays. Kallao group leaves Oct. 27 for the Embers in N.Y. Gorm.

## Gatineau, Ottawa

Ottawa, Oct. 20.

Paul White, Marian Bruce, Nancy & Michael Mann, Barry Dale, Lindsay-Day Dancers (6), Champ Champagne Orch (8); \$1 admission.

Both Paul White and Marian Bruce are big favorites in the Gatineau Club and both get high returns in their current booking. White, a former Ted Lewis "shadow," works taps, chant, comedy, some acro and a lot of general nonsense for beggins. It's a single but White manages to create the impression of a floor full of performers, all doing something different.

Miss Bruce canaries through half a dozen tunes in her deep, soft piping style, also impressing with her stacking and gowning. Staging is pleasant. Arrangements range from a bouncy "Taking A Chance On Love" to moody "Lonesome Gal In Town" for solid impact throughout.

Nancy & Michael Mann have a happy stint of adagio. Slick terp pair use tango, Czech polka and Irish jig besides regular adagio stepping to add considerably to the overall bill. Lindsay-Day Dancers are in with three new routines, standardizing a bolero number with femme dressed in tight, abbreviated bolero costumes of gold cloth. Barry Dale chants with line and emcees. Champ Champagne band showbacks and plays for dancing. Show stays until Oct. 24. Gorm.

## New Frontier, Las Vegas

(FOLLOWUP)

Las Vegas, Oct. 19.

Svelte Julie London, in replacing Helen Grayco for the closing fortnight of the Spike Jones "Musical Insanities of '57," manages to infuse her brief moments with warmth and a certain potent charm. Although lacking the belting qualities of Miss Grayco, La London nevertheless does keep orbs and ears riveted during her quarter-hour segment.

Appearance is sock, with her well-endowed chassis encased within a gold lame gown. Her tawny goodlooks help sell the whispering, throaty torchants. There is also a neat sense of humor imbued within in the framework of her repertoire. Songology, routed by vet musician Bobby Troup and aided by onstage guitarist Al Viola, is designed in extremely good taste, giving way to the mood pieces like "Now Baby, Now," "Land and Tall Boy." She goes off with her disc, "Cry Me a River." Gal delivers while perched on a tall stool.

Jones continues to draw long lines with his "Insanities" and Saturday ago (13) clipped Judy Garland's Venus Room attendance record, clocking total 1,785 for the two performances. Garwood Van's orch has Jones' cues down pat, and supplies firm accompaniment for Miss London. Show takes final curtain Oct. 28. Alan.

## Hans Carow, Berlin

Berlin, Oct. 6.

Brigitte Mira, Peter Parker, Robert T. Odeman, 3 Travellers, Irmgard Schnell, Will Meyen, Horst Jung Orch (6); no cover or minimum.

This is the first program sans Erich Carow's supervision. Were he still alive, he would be satisfied with his house's bill which is again a fine mixture of solid cabaret and catchy music plus Berlin atmosphere. Hans Carow, incidentally, is now headed by Messrs. Kary (artistic management) and Storch (economical management) and according to both, there hasn't been any decline in attendance since its founder's sudden death last August.

One thing, however, has—obviously—changed here. First programs at this house were doing sans and later comparatively little politics, now it seems just the other way round. There's hardly any artist here who does not ride the political horse. Favorite topic: the new German Wehrmacht. In fact, the attacks against uniforms and just any kind of new German soldiering are quite heavy, occasionally even bordering on insults. Aside from politics, substantial fun is poked at sex bombs, notably the Italian type Gina Lollobrigida, Sophia Loren). Favorite line: "When both ladies meet, there's the meet of the big four."

Top ovations, this time, go to Brigitte Mira, who via radio, tv, cabaret, etc., has become a local personality and a special darling with Berliners. She comes along with a number of popular songs which she has supplied with her own lyrics. Apart from her appealing voice, Miss Mira is extremely funny. If somebody steals the show, it's she.

Robert T. Odeman, also w.k. around here, rates well. He's the intellectual type, cabaretist whose forte is self-made satirical poems. Helped by excellent mimicry, he garners many chuckles. When it comes to politics, however, Odeman sounds often more like an aggressive party speaker. Still he clicks and that may justify his political excursions.

Fine showmanship is provided by Peter Parker, a singing parodist. He imitates popular singers, ranging from Wolfgang Sauer, Hans Albers, Johannes Heesters to Eddie Constantine and Louis Armstrong. Most of his imitations are top calibre.

The 3 Travellers give also out with a number of parodies, including their own version of "Tina Marie." Their best job: the way they ridicule the locally considerably disliked Saxon dialect. Having been much around in GI clubs after the war, this trio is now in its 10th year and has established a particularly dependable reputation of its own.

Irmgard Schnell is a female violin virtuoso of sure appeal. She, too, gives evidence of the fact that Haus Carow knows how to pick what's best for the house.

Emcee is Will Mayen whose gags get nice audience reaction. He also clicks with a solo number. As usual, the Horst Jung orch ticks off and concludes with dance and polonaise. The unique "Berlin atmosphere," a special pride of this establishment, is maintained as usual. Hans.

## Sammy Davis Jr.

Continued from page 65

Fisher, Jack Carter, Lou Holtz and Phil Foster.

Highlights of the early part of the meeting came during the tribute to Eddie Fisher, who seemed lost without his Coke bottle. He didn't have to say a word; the razor-sharp heckles came all around him. He had an uncomfortable five minutes, but came out looking like a good sport.

Buttons read a series of congratulatory telegrams including one from Congressman Adam Clayton Powell Jr. (D., N.Y.) telling Davis that if he voted for Stevenson, he would never play the Apollo again, and another from Confidential magazine saying "You made us what we are today."

## MCA's UPS HUGH HELLER

San Francisco, Oct. 23.

Hugh Heller, Music Corp. of America, boss in northern California, whose latest effort was State Fair at Sacramento, has been moved up to MCA's industrial shows division. He departs Frisco Nov. 7 for New York.

After Manhattan indoctrination, Heller is expected to be spotted in either Chicago or Detroit office.

## CATERINA VALENTE

With Rolf Kuhn

43 Mins.

Hotel Pierre, N. Y.

Caterina Valente is the born-in-Paris songstress of Italian lineage who came to attention in Berlin via RIAS and AFN radio, thence her Polydor (Deutsche Grammophon Gesellschaft) recordings, and eventually her dynamic impact on the U.S. market via the Decca label, which is the American correspondent for DGG.

Miss Valente can belt out a song with the best of them and mixes her German, French, Spanish and English in palatable portions on all fronts. She seems inclined to the Ernesto Lecuona school of composition, and her best-known Decca diskings have been "The Breeze and I," "Sibogey" and "Malaguena."

She opens with the latter in German, segues to English, speaks the Yank lingo with more than adequate authority for her intros, and withal makes favorable impact. She alternates with self-composed guitar for "Ba-Ba-Lu" and does a little scatting with "Siboney." She salutes Charles Trenet for his "Passing By"; cutely observes that "Don't Worry About Me" was the first American pop that she learned—"at that time I never quite knew what the lyrics meant, but I do now"—and comes back, after a costume change in a neoterror outfit, for "Granada" and "Maria Dolores," again with the guitar.

Miss Valente has a piquant face and a socko delivery. She requires little refurbishing. One facet may be the retooling of her stuff although she is wise to tee-off with a pair of her stronger numbers, the entries known best via her Decca platters. This may tend to an anticlimactic impact but she picks up sufficiently. Another facet is a little training-down. She's not a big-framed girl but is inclined to a little excess around the midriff, always a problem, especially in the trim terrors. Her pony-tail coiff may also undergo some Antoinette as she circulates in the U.S. bistros. Her 43 minutes is a little overboard; that "shoo fly" number could be one to be sacrificed when cutting in on order.

These are relatively minor details vis-a-vis her basic impact and professional skill. She also has a tiptop German clarinet, a personable gent who reminds a little of Artie Shaw in appearance, whom she singles out as her contrapuntal musical accomplice, besides giving him a solo opportunity on "Lullaby of the Leaves." Young Rolf Kuhn is an okay gent on the licorice stick. Abel.

## JIMMY CAVELLO QUINTET

Songs-Instrumentals

12 Mins.

Apollo, N. Y.

Jimmy Cavello's Quintet composes five ofay youngsters of Italian extraction. Though these characteristics are not normally associated with the explosive brand of music that is rhythm & blues, these sidemen don't have to give an inch of ground to their colored precursors. There's Cavello's sax (he sings some, too), another sax, which does as much work as he does, a bass, standing pianist and a drummer in the crew.

Athletic as can be, team does an ear-shattering roller titled "Hand Clapping" which Red Prysock does often. Bass fiddler variously falls on the floor, bangs his instrument from the prone and heists Cavello to his shoulders without losing a single beat. Cavello's singing is not as natural as his playing. Nonetheless the quintet is ready to roll around wherever rock 'n' roll is the thing. Art.

## FRANK HOLDER

Songs

14 Mins.

Empire, Glasgow

Add some extra pep, infuse extra vitality, and this featured singer and bongo player could mean more in the vaude and tv market. As is, he has the potential to click even more.

At show caught, colored singer, formerly of the Johnny Dankworth orch, did a pleasing act in which lighting effects are skillfully used. He's relaxed, easy style of putting over songs, but danger is that he may get too relaxed. Winds with nimble handling of the bongos, a useful gimmick, of which more could be made.

Songalog includes standards like "Walk Hand in Hand" and "Who Are We?" plus a medley of established favorites. Gord.

## New Acts

### HARRY RICHMAN

With Kaye Erwin

Songs, Piano, Chatter

35 Mins.

Hotel Muehlebach, K. C.

It's unusual that a name so established as Harry Richman should warrant a New Acts notice. The two-week stand in the Terrace Grill of the Hotel Muehlebach is a return to the spotlight after long inactivity induced by an auto accident. And he has a new partner in fall, brunet Kaye Erwin. The K. C. date actually is the second for the pair, which started in Phoenix at the Koko Club.

The turn centers around Richman, who leads off in his typical top hat and cane, warbling an intro number that works into his trademarked "Puttin' on the Ritz." Richman's voice still has the distinctive deep timbre and his showmanship is much in evidence.

Quick to bring on Miss Erwin, she's a stately looker, reminding of Gina Lollobrigida. She warbles atop the piano, a la Helen Morgan, doing "My Bill" with Richman at the keyboard.

The two virtually take turns from there on, Richman making with some patter, playing and singing his "Walking My Baby Back Home" for a big salvo, following it with "It Had to Be You," with Miss Erwin back for a special bit of material. "Without a Beautiful Girl." There's a moment of reminiscing with Richman before he warbles "Sunny Side of the Street," and follows with a special bit about states and cities.

Building toward the close, Miss Erwin is back in straw hat and cane with "A Little Cooperation, My Dear," and the two work in a duet at the keyboard. Richman closes with "Birth of the Blues," originally earmarked for him.

Much of this is memorabilia with nostalgia on the side and rates some customer appeal on that score. While Miss Erwin has possibilities as a singer and is easy on the eyes, it's evident she is new. As a matter of fact, newness shows considerably throughout the turn. Improved pacing can help this one, but it's moderate in entertainment value as it stands. Very listenable is Richman's piano playing, the talent with which he broke into the business. Quin.

### BUDDY BOLLY

Wire-juggling

Bobino, Paris

Buddy Bolly hops to his slack wire and stays there throughout this good sight act. He starts with utilizing his whole body as he twirls a baton with one hand, handstands on the wire with the other, balances some paraphernalia on his head and spins floops on his feet. Then he goes through some clever wire work and tops this with some fine upping on a chair paragonizing the wire. He also plays the violin while standing on the wire but this could be dispensed with.

He is a fine opener or filler for vaude and video Stateside. Mosk.

### EVELYNE DORAT

Songs

25 Mins.

Ritz Carlton, Montreal

Once again showcasing the preem of a chirper from France, the management of the Ritz Carlton presents Evelyn Dorat in its attractive Ritz Cafe to okay acclaim.

Miss Dorat, who has been singing around the boites of Paris for a few years, is primarily a discovery (for this town) of Madame Contant, wife of the Ritz Carlton's general manager, who caught her act in Paris last summer. She sings in the accepted Italian niter style that is almost extinct with all the gimmick thrushes, and for this reason appeals in no small measure to the patrons of this particular room.

The voice, with the peculiar nasal quality typical of the French chanteuse, works over a medley of offerings that, for the most part, are new and clever. All intros are in English and with one or two exceptions, all songs are in French. Grooming and appearance is chic in every sense of the word and her small, but neat figure is enhanced by her clicko stage presence. Not a boisterous act in manner or covering up with a theatrical wardrobe and an abundant chassis; but a solid performer suitable for the select intimacies. Additional English numbers will do much to further Miss Dorat's case possibilities, particularly in the U. S. Newt.





# N.Y. Imposing Stiffer Regulations Covering Benefit Theatre Parties

More stringent regulations for benefit theatre parties are about to be adopted by Bernard J. O'Connell, N. Y. City Commissioner of Licenses. The new rules, designed to curtail irregularities in the resale of the tickets by the agents, are being issued this week.

The move is in line with the Commissioner's general investigation of the Broadway ticket situation. It's due to the feeling that some tickets are being diverted from the general public by theatre party buys and that some of those duets may be going to recipients other than charitable organizations.

It's understood the new rules provide for a check on the agents' distribution of the pastebords by requiring sponsoring groups to sign the contracts for the charity benefits. Preliminary confabs on establishment of the new regulations were held recently by the commissioner with a group composed of party agents, ticket brokers and members of the League of N. Y. Theatres.

A report that O'Connell might force all party agents out of business was denied yesterday by the Commissioner. Elsewhere it was argued that the municipal official lacks authority for any such drastic action.

## That Housing Shortage Has Off-B'way Theatre Playing Musical Chairs

Off-Broadway is still having growing pains. The progressively acute shortage of off-stem theatres has forced the opening of a few new houses in recent years, but evidently not enough to alleviate the situation.

The dearth has already affected three productions this season. Of those, two are being ousted by other bookings, while the third was forced to cancel its opening in a church cellar because of failure to obtain a theatre license. The shows involved are "No Exit," "I Am a Camera" and "Hamlet."

The license snarl pertains to "Hamlet," which the Shakespearewrights planned to open at St. Ignatius Church last Wednesday (17). Failure to obtain the permit was attributed to the church's "residential area" location. The Shakespearewrights previously operated for three years at the Jan Hus Auditorium, which was taken over this season by the New Theatre Co.

"No Exit," produced by Patricia Newhall and Hans Weigert, has to terminate its run at Theatre East next Sunday (28) at the expiration of lease. The house has been rented to Stephen Porter, beginning Nov. 1, by its owners, Bill Hunt and Betty King. "Camera," at the Actors Playhouse, has to vacate the premises Nov. 18, to make way for the Don Swann Jr. in association with Lyn Swann, production of "The Sable Brush."

The contract for "Sable" had been negotiated prior to the "Camera" pact. Swann, incidentally, presented the Reed Hutchins Spickers play last month at his Hilltop Playhouse, Lutherville, Md. The production, actors and staff who did the play at the Hilltop will be retained for the New York showing.

Reflecting on the extensive production activity off-Broadway is last season's total of around 65 Equity-franchised presentations. Thus far this season there have been about 20 Equity offerings.

## ACTORS GET 1% RAISE AS PER C.O.L. PROVISIO

The Actors Equity minimum on Broadway and the road has gone up 1%. That reflects a cost-of-living increase provided under the basic contract between the union and the League of N. Y. Theatres. The contract called for a salary hike if the cost of living in 1956 was higher than 1954.

The 1% increase is retroactive to last June and raises the Broadway minimum for principals and chorus members to \$85.85 and \$90.90, respectively. The road minimum climbs to \$121.20.

## Courtneidge-Hare Star In Tryout of 'Bachelor'

Edinburgh, Oct. 23. Cicely Courtneidge and Robertson Hare will be teamed in a new comedy, "Bachelor Borne," by Ronald Millar, opening a tryout Nov. 12 at Lyceum Theatre here. Charles Hickman will stage. The author's previous comedy, "Waiting for Gillian," was a London failure two years ago.

(This is not to be confused with "Bachelor Born," a comedy by Ian Hay, produced at the Morosco Theatre, N. Y., during the 1937-38 season, having been done originally in London in the 1936-37 season, under the title, "Housemaster."—Ed.)

## 2-Suit 'Pajama' Earns \$1,250,000

Backers of "Pajama Game" have thus far received a 250% profit on their \$250,000 investment. That represents their 50% share of the Broadway and road company net as of the latest distribution.

According to a Sept. 29 accounting, the profit on the two-company operation was \$1,317,222. That represented a five-week increase of \$13,405 over the prior audit. The distributed profit as of that date was \$1,225,000, plus another \$25,000 divvy Oct. 5.

The Broadway company, starring Julie Wilson and currently in its 129th week, earned a profit on all but one of the five weeks covered in the audit. The grosses for the four payoff weeks, with the profit listed parenthetically, were \$32,355 (\$340), \$32,824 (\$2,501), \$38,507 (\$5,345) and \$33,849 (\$2,379). The Frederick Brisson-Robert Griffith-Harold S. Prince production broke even on the other week, with the gross hitting \$29,917.

The road company, starring Larry Douglas, Buster West and Betty O'Neill, registered a profit on two frames, broke even on two and lost on one. The loss was \$414 on a \$26,437 gross for the first week of a fortnight's return stand at the Royal Alexandra, Toronto. The tuner, however, broke even on the following frame when the gross hit \$29,270.

The show also broke even on a \$33,384 gross for one-week at the Bushnell Auditorium, Hartford. A week at the Community Auditorium, Hershey, Pa., paid off with a \$3,305 profit on a \$34,069 gross, while another \$1,394 was picked up on a \$32,679 week's take at the Ford's Theatre, Baltimore.

## 'DIARY' HAS ANOTHER CLICK BOW IN MUNICH

Munich, Oct. 16.

Local reaction to the production of "Diary of Anne Frank" here was similar to that in other German cities where the play has been presented. The audience was completely silent before the curtain went up and there was no applause or the usual post-prem social chatter at the end.

The production was generally satisfactory, although some of the actors overplayed, with false paths and unnatural gestures. Christa Keller, however, gave a sensitive portrayal in the title role. The play, produced here by the Kammerpiele (municipal theatre), was directed by Dietrich Haugk.

## Fromkes Options 'Malice'

London, Oct. 23.

"Malice Domestic," a British play by Derek Twist, staged recently at the New Lindsey Theatre Club, has been bought by Broadway producer-theatre operator Harry Fromkes. It will probably be presented at his newly acquired National Theatre, N.Y., following the current run there of "Inherit the Wind."

Vida Hope (Mrs. Twist) who staged the original production, will probably repeat the stint for the U.S. edition.

## Poet's Theatre Opens

Cambridge, Oct. 23. Poet's Theatre opened last night (Mon), for its sixth season. The initial offering is a dual-bill, "The Lady and Her Sources" and "The Bald Soprano," both directed by Edward Thommen.

First play, a Spanish satire on academicians by Pedro Salinas, was translated by Stephen Gilman, of Harvard, and Harry W. Rogers, of Ohio State U. "Bald Soprano" by Eugene Ionesco is a satire of manners and confab set in the suburbs of London.

## Goldman Brings Anti-Trust Suit Vs. the Shuberts

Philadelphia, Oct. 23.

William Goldman, Philadelphia independent film theatre chain owner, filed an antitrust suit in U. S. District Court here last week, asking treble damages of \$2,100,000 from the Shubert theatre interests. The exhibitor operates the Erlanger Theatre, Philly's lone independent legit house.

The suit charges the Shubert chain with a stifling monopoly on bookings and ticket sales. The complaint, filed by attorney Harold E. Kohn, charges that the monopoly had cost Goldman \$700,000 during the last four years.

Goldman operated the Erlanger most of this time in partnership with Lawrence Shubert Lawrence, the Shubert representative in this city, under the name Goldlawr, Inc. Goldman and Shubert split up about six months ago, with the movie man taking over complete ownership of the Erlanger.

The suit seeks to enjoin the defendants from interfering with Goldman's right to present shows in a free and untrammelled market. It also would restrain the defendants from refusing to negotiate with Goldman for bookings at the Erlanger.

Named as defendants were Jacob J. Shubert, head of the Shubert firm; Marcus Heiman, president of the United Booking Office, Inc.; also Select Theatres Corp.; Select Operating Corp. and I. A. B. Amusement Corp., Shubert-owned companies, and, as trustees of the estate of the late Lee Shubert, Milton Shubert, William Klein and Sylvia W. Goode.

Goldman's suit charges that the chain has a monopoly with its four local theatres, the Forrest, Locust, Shubert and Walnut. It also claims that the defendants arrange theatre deals through a booking agency controlled by the chain and, in addition, produce stage shows.

In regard to ticket prices, the suit says the Shuberts "conspired with ticket brokers, ticket scalpers and others to restrain the sale of tickets at the boxoffices of their theatres at regular prices."

Goldman says he has tried to break this tight monopoly for more than four years, unsuccessfully, with a few minor exceptions. One of the exceptions is "Li'l Abner," which opens a tryout stand at the Erlanger tonight (Tues.).

The Erlanger, Goldman states, was superior to any of the houses (Continued on page 74)

## Maxwell-Beckman Combo Buys Duke's Oak Theatre

Cheryl Maxwell, operator of the Quarterdeck Theatre, Atlantic City, N. J., for the past four summers, will switch to the Duke's Oak Theatre, Cooperstown, N. Y., next season. She and her actor-stage manager husband, Henry Beckman, have purchased the strawhatter from Prof. Randolph Somerville, chairman of the New York U. drama department.

Somerville, founder of the old Washington Square Repertory Players, operated Duke's Oak from 1936-1955. He'll continue to take an active part in the management of the theatre. The new producers plan a 10-week season for next summer, with a professional resident company. A summer acting and production school will be run by Miss Maxwell in conjunction with the theatre operation.

# Rush to Grab Legit Booking Biz As UBO Prepares to Exit the Field

## New Yale Drama Award By Thompson Ad Agency

New Haven, Oct. 23. Yale Drama School has added to its list of fellowships with the awarding of a new one, for \$2,500, established by the J. Walter Thompson ad agency. Recipient is Edward Breen, City College of N. Y. and Columbia grad who has been active in television.

Another fellowship, for \$3,500, went to James L. Herlihy, formerly of the Pasadena Playhouse, and author of "Blue Denim," which was tried out at Westport last summer. Herlihy's fellowship is the second annual in a series of NBC-RCA awards.

Grants are to encourage playwriting talent. Breen and Herlihy are currently studying under John Gassner, professor of playwriting at Yale.

## 'Hunting' Angels Get 40% Share

"Happy Hunting," which opened a pre-Broadway tryout this week in Philadelphia, has an unusual financial setup. The Jo Mielziner production, starring Ethel Merman, is capitalized at \$300,000, with provision (already exercised) for 20% overall. Profits will be split 60-40 between the management and backers.

Mielziner and Robert F. Six, Miss Merman's husband, are each in for 25% shares of the profits, with Abe Burrows and others in for small slices. Miss Merman will get 6% of the gross until the production cost is recouped, then 10%. Book authors Howard Lindsay and Russel Crouse will split 5% of the gross, with lyricist Matt Dubey and composer Harold Karr splitting 4½% and stagger Burrows in for 5%.

Backers (with the respective investments), include RCA exec Manie Sacks, representing the company, \$150,000; Howard S. Cullman, \$50,000; Mary Leech Brady, Mielziner's former secretary, representing a syndicate, \$9,375; attorney Harold Stern, representing a syndicate, \$15,625; composer Karr, \$3,125; Mielziner's brother, MGM story editor Kenneth McKenna, representing a syndicate, \$12,500; co-authors Lindsay and Crouse, \$3,125 each; attorney Morris Schrier, representing Music Corp. of America, \$6,000, and Mrs. Carin Burrows, wife of the stager, \$3,125.

## HONOLULU AUD. NAIVE ABOUT LEGIT: SIRCOM

Honolulu, Oct. 23.

Arthur Sircom, managing director of the Honolulu Community Theatre, says he's "disappointed" in Hawaii's evident lack of interest in plays. Honolulu audiences flock to musicals but seem "a little naive as far as the legitimate theatre is concerned," Sircom adds.

With an experienced eye aimed at the boxoffice, Sircom accordingly has scheduled three musicals and only two plays for the new season, which opens Thursday (25) with "Damn Yankees." Other two musicals will be chosen from "Kiss Me Kate," "My Fair Lady" and "Plain and Fancy." One of the plays will be "The Great Sebastians."

Sircom admits there's need for an amateur troupe that would work in the offbeat or experimental theatre bracket "for those who like something different."

Meanwhile, the community group has accepted resignation of Jock Purinton, scenic director.

## Map Miss. Pageant

Hattiesburg, Miss., Oct. 23.

Wilbur W. Stout, who teaches English at Mississippi Southern College here, planning an annual outdoor historical pageant here, with a story focused on the life of Red Eagle, as the Creek Indian who lived hereabouts.

The show is aimed to be presented next summer.

By HOBE MORRISON  
With the United Booking Office due to be sold or go out of business at the end of the current legit season, there's already beginning to be a scramble to take over the field. The UBO must be sold or liquidated by the Shuberts and Marcus Heiman under the terms of a Government consent decree.

At least two concert management have made moves to move into the legit booking field, at least on the road. There are also indications that Clarence Jacobson, whose indie operation has been stymied by the UBO, may be able to pick up some of the business. Also, producer George Brandt is trying to get commitments from key theatre managers on the road, with the idea of setting up a booking agency.

National Concert & Artists Corp., previously active mostly in the concert field, has a tentative deal to book a road tour next season of Michael Meyerberg's proposed production of the musical, "Ballad of Baby Doe." The agency has been making gingerly passes at the legit booking field for several years, and is understood aiming to establish such an entry with the Douglas Moore-John Latouche folk tuner.

Community Concerts, a subsidiary of Columbia Concerts Corp., has also been pitching for the legit booking trade. Officials of the agency last week approached various Broadway producers, notably Kermit Bloomgarden, Producers Theatre, the Playwrights Co. and the Theatre Guild, for at least an expression of interest in its book-

(Continued on page 74)

## Canadian Players May Tour S. Africa in 1958; 2 Cos. Out This Season

Wellesley, Mass., Oct. 23.

The Canadian Players, currently in the northeastern U.S. on a season-long tour, may go to South Africa during the spring of 1958. Negotiations for such a trip, already in progress with African Theatres, which operates a chain of houses there, will be carried on with New York officials of 20th Century-Fox, which recently acquired the theatre properties.

The Players, comprising members of the Stratford (Ont.) Shakespeare Festival company, are touring in a repertoire of "Hamlet" and "Peer Gynt" have been getting generally favorable reviews, especially for the Ibsen drama. Reaction to the Shakespeare tragedy has been mixed.

For example, the notices were excellent last week in Syracuse, but disappointing in Buffalo. The only available theatre in the latter town is the Kleinhans Auditorium, a huge (about 3,000 seats) house with a wide-open proscenium and faulty technical facilities. The company has already decided not to play the town again. (The Erlanger, for many years the local legit house, has recently been acquired for conversion as an office building, dooming Buffalo as a legit stand.—Ed.)

The current Players company will play eastern U.S. and Canada through the winter and next spring. A second company is due to go out in January, playing western Canada and down the west coast of the U.S. The two troupes are tentatively slated to alternate between the eastern and western routes next season, at least until one leaves for the South African safari.

## BULOFF BACK FOR PIC; STAGED ISRAEL 'GUEST'

Joseph Buloff, who directed a recent Israeli production of Ruben Mori's "A Guest in the City," had to cancel plans for another staging stint there to return to the U.S. for an acting assignment in Metro's filmization of "Silk Stockings." He planned to Hollywood last Saturday (20) after a brief stopoff in New York.

The passed-up directing assignment was a Habimah production of Romain Rolland's "Montespan."

## Off-Broadway Shows

### Johnny Johnson

Revival of musical satire in two acts by Paul Green and Kurt Weill. Staged by Stella Adler; scenery and lighting, Wolfgang Roth; costumes, Betty G. Armstrong; musical director, Samuel Matlovsky; choreography, Robert Joffrey. At Carnegie Hall Playhouse, Oct. 21, '56; \$4.50 top.

Cast: Sidney Ames, Charles Tyner, Rosemary O'Reilly, Maurice Edwards, James Broderick, Jack Walzer, Virginia McMahon, Frances Lane, Jonathan Bush, Alice Winston, Gene Saks, Logan Ramsey, Betty Kent, Robert Minford, Art Alisi, James Vazules, Edward Prinz, Gerald Garrison, James Moran, James McDonald, Bruce Williamson, Elizabeth Parrish, Joanne Linville, Joseph Kahn, Edmund Gaynes.

Twenty years and four days after its not-successful Group Theatre premiere, Group alumna Stella Adler has brought a revival of "Johnny Johnson" into the Carnegie Hall Playhouse. For over half its length, or well into the second act, the Paul Green-Kurt Weill satire with music seems like a pleasant but not very illuminating frolic by a handsome group of youngsters who are delighted with the chance to perform.

As it begins to seem like just another of those well-meant things, a slender miss named Joanne Linville appears as a Sister from ODSDDL (Organization for the Delight of Soldiers Disabled in the Line of Duty). She's only around for about three minutes, but the spark she leaves behind lights up the play, and the remainder becomes the savagely ironic indictment of war that Green and Weill intended.

From among her students, alumni, and assorted actors at liberty Miss Adler has recruited a baker's dozen to fill the roles of the 62-character cast. Some of the company appear in as many as five guises, but except for the women, who can't hide behind crepe hair beards and mustaches, the quintupling is hardly spotable and never intrudes.

No pains have been spared in mounting this version of "Johnny." Wolfgang Roth's design and lighting is evocative, utilizing a minimum of scenery and relying on levels, vividly projected backgrounds, and startling lighting. Whether it's the watery Statue of Liberty, the western front by night, or a stark room in an asylum, Roth has induced environment by suggestion.

The satiric music gets a candid reading under musical director, Samuel Matlovsky, who's an old Weill hand, having performed similarly for "Threepenny Opera." There aren't a many whistleable tunes as in "Threepenny," but the poignant "Johnny's Song" follows customers out into the night.

Assisted by considerable choreography or, more correctly, stage-movement, by Robert Joffrey, Miss Adler's staging is quickly vital, and she has done well with her extremely young cast. Since most of the company can't sing, nearly all the songs are pattered, although Matlovsky gets the Weill strain through without stealing from the actor.

James Broderick is Johnny and a good one. He has logical growth as he moves from being gravestone pacifist to ardent soldier, from man with a half-the-war mission to broken institution inmate to vagrant toy seller. Besides Broderick and the capricious Miss Linville, Gene Saks scores in one of his four parts as a dippy-doodle psychiatrist and Elizabeth Parrish, as a French nurse, has the pleasant "Mon Ami, My Friend."

Rosemary O'Reilly plays Johnny's true-blue girl who marries his rival, while Jack Walzer has one hilarious instant as an orderly. And count among memorable moments the macabre dance of grotesquely masked generals and statesman during the wild moments when Johnny's laughing gas stops the war.

Geor.

### The Sea Gull

David Ross production of comedy in four acts by Anton Chekov, translated by Catherine Garnett. Stars, Betty Field, Jacob Ben-Ami, Shepperd Strudwick. Staged by Ross; settings, Zvi Geyra; lighting, Geyra and Carol Hoover; costumes, Richard G. Mason. At 4th St. Theatre, N. Y., Oct. 22, '56; \$4.50 top.

Cast: Gerald Hiken, Erika Gippner, Jacob Ben-Ami, William Smithers, Tom Bosley, Bryarley Lee, Barbara O'Neill, Ludwig Donath, Lou Polan, Betty Field, Shepperd Strudwick, Rea Hooker, Joanne Fornadel.

The house lights imperceptibly dim, stage lights rise slowly and two people on the arena stage are quietly discussing matters close to their hearts. Thus does director David Ross unobtrusively recall late 19th century Russia in opening "The Sea Gull," the fourth and last of his Chekov cycle.

The first of the Russian's full-length masterworks, it is ideal for the intimate stage. Ross has hitherto used so well in his small 4th St. Theatre. And he has brought actors of calibre to off-

Broadway and evolved a production of some merit.

This time, however, there are moments when the slowly moving stream of life flows sluggishly, when poignant Chekovian vignettes are not fully realized. It's the lovely, haunting "Sea Gull," but perhaps not all of it.

Possibly Ross has spoiled his patrons by previous success, or in reaching for the stars he may have lost some of his theatre's earlier ingenuousness. Or maybe this is carping, but there isn't as much heartbreak in this revival as Chekov has supplied.

The good company is oddly mixed in character realization, despite its high level of talent. As the imperious actress, used to sweeping all before her and worrying about sensitivities later, Betty Field has calculated command, but there are nuances that elude her. William Smithers plays her love-tormented son, his alternate abandon and brooding logically making way for his ultimate tragedy.

There is compassion in Ludwig Donath's doctor, and as the author whose seeming glamor and worldliness bewilders and enchants a tremulous girl, Shepperd Strudwick has concentrated authority. As schoolmaster and steward's tipping daughter, respectively Gerald Hiken and Erika Gippner get moving at the loneliness of their roles.

Jacob Ben-Ami is ruminantly philosophic as the actress' frustrated yearning brother. To the pivotal part of the tragic "sea gull," whose ambition and love are the racks on which she breaks herself and others, Bryarley Lee brings an anxious, wistful loveliness that is not always quite enough.

The scenes of sitting, waiting for something, anything to happen, are there, as are the misunderstandings and unintentionally callous disregard of others. But it's all pleasantly remote so that the audience needn't suffer, need only feel a sad little tug.

Geor.

### The Comedian

Blackfriars Guild production of drama in three acts, by Henri Gheon, translated by Alan Bland. Staged by Dennis Gurney; costumes, Deirdre Cartier; setting and lighting, Floyd Allan. At Blackfriars, N. Y., Oct. 17, '56; 2.95 top.

Cast: Tom McDermott, Lyn Alstad, Wayne Tippit, Charles Gerald, Doris Belack, J. Robert Dietz, Sasha von Sherler, Henry Sutton, Claude Demby, Julian Burton, James Ray, Cliff Owen, Charles Korth, June Bernius, Jocelyn McAfee.

Having been around for 16 years, the Blackfriars' Guild proudly claims seniority among off-Broadway groups. During this span it has developed an efficient operation that, come good script or bad, doesn't lapse.

In the new production, Henri Gheon's "The Comedian," dealing with the conversion to Christianity of the Roman player, Genesius, latter-day patron saint of actors and musicians, the group has static piece that could be resolved in shorter space than three acts. Gheon, however, having returned to the faith, was interested in investigating the changes in a man's soul, and this is his discursive non-dramatic exploration.

In a performance before his emperor, Genesius is said to have followed the martyr he was portraying by avowing Christianity. Using the play-within-a-play technique, much tense emotion is wrung from the event, but it's long coming, and the arguments en route, however cogent, lack theatrical impact.

As the searching actor, Tom McDermott has angular dignity and command. Henry Sutton is sardonically regal as the emperor for whom plays or torturings are staged at whim, and James Ray has a persuasively simple scene as Genesius' converted brother.

Sasha von Sherler is Caesar's sumptuous mistress who really loves the actor, Claude Demby has a light touch as the potboiling scripter, while J. Robert Dietz, Doris Belack and Lyn Alstad acquit themselves nicely.

Dennis Gurney, Blackfriars' regisseur, has introduced color and vitality to this tale of Roman mummies, while Floyd Allan has designed a sumptuous set of columns and scrimas against a vivid sky.



# Hub Hot; Shaw \$50,300, 'Abner' 51G, 'Tables' \$27,200, O'Neill 13½G in 4

Boston, Oct. 23.

The legit boom continues here. The musical tryout, "Bells Are Ringing," opens at the Shubert tonight (Tues.) as the second tuner of the season. "Li'l Abner" exited the same theatre last Saturday (20) for Philadelphia, after a boff three-weeker.

"Best House in Naples" pulled out of the Plymouth last Saturday, cancelling its second week and a scheduled New Haven stand for New York. The re-worked comedy of Italo sexo shenanigans got slick doctoring in Hub, with 20 minutes cut.

Eugene O'Neill's autobiographical "Long Day's Journey Into Night" lost two performances when Florence Eldridge came down with a throat infection. The lengthy play has no understudies. "Separate Tables" exited the Colonial last Saturday. "Major Barbara" pulled out of the Opera House last Saturday, after nine days of hefty biz.

## Estimates for Last Week

**Separate Tables**, Colonial (D) (2d wk) (\$4.95-\$4.40; 1,500; \$37,000) (Eric Portman, Margaret Leighton). Subscription tryout got \$27,200 on the holdover and exited Saturday (20) for New York.

**Li'l Abner**, Shubert (MC) (3d wk) (\$6.25-\$4.95; 1,717; \$50,229). Clean again, with whopping \$51,000, exited Saturday (20) for Philadelphia, continuing shakedown.

**Major Barbara**, Opera House (CD) (2d wk) (\$4.40-\$3.85; 3,000; \$56,000) (Charles Laughton, Burgess Meredith, Glynis Johns, Eli Wallach, Cornelia Otis Skinner). Lofly \$50,300 and exited Saturday (20) for Broadway.

**Best House in Naples**, Plymouth (C) (1st wk) (\$3.85-\$3.30; 1,200; \$29,728) (Katy Jurado). Cancelled second week and New Haven booking for an advanced New York opening. Drew two favorable notices (Bush, Herald; Watts, Traveler), two mild okays (Norton, Record; Rogers, Monitor) and two dissents (Doyle, American; Adams, Globe); grossed a passable \$13,500.

**Long Day's Journey Into Night**, Wilbur (D) (1st wk) (\$4.40-\$3.85; 1,241; \$29,000) (Fredric March, Florence Eldridge). Opened to six raves (Doyle, American; Durgin, Globe; Hughes, Herald; Maloney, Traveler; Melvin, Monitor; Norton, Record). Cancelled two of the scheduled six performances when Florence Eldridge came down with throat infection; grossed \$13,500 for four, and is reportedly sold out for the current week.

## 'LARK' STRONG \$26,800 FOR 7 SHOWS, ST. LOU

St. Louis, Oct. 23.

"The Lark," playing a seven-performance stand last week at the 1,513-seat American Theatre here, grossed almost \$26,800 at a \$4.48 top.

The scheduled opening had to be cancelled when the scenery was late in arriving.

## 'Janus' Vigorous \$21,000 Holdover Week, Detroit

Detroit, Oct. 23.

Second and final week of "Janus," starring Joan Bennett, Donald Cook and Romney Brent, grossed almost \$21,000 against a potential \$36,000 capacity at the 1,482-seat Cass Theatre at a \$4 top. Theatre now is dark for an indefinite period.

Current at the Shubert, which was dark last week, is "Inherit the Wind," starring Melvyn Douglas.

## Casting

**Arsonic and Old Lace** (tour): Hugh Reilly, George Lipton.  
**Bon Voyage**, Darling: Don Ameche.  
**Build With One Hand**: Arthur Jazrett, Anatol Winoogradoff, Iris Whitney.  
**Fanny**: Judy Foster (understudy to June Roselle).  
**Hidden River**: Dennis King, Robert Preston.  
**Protective Custody**: Leopoldine Konstantine.

**Speaking of Murder**: Lorne Greene.  
**Tenhouse of the August Moon** (City Center): John Alexander, Kuraji Seida, Mchli Kobi.

**Off-Broadway**  
**Arms and the Man**: Constance Dix (replaces Madeleine Morka), James Gibson (succeeds Sy Travers), Lloyd Carter.  
**Johnny Johnson**: Ted Otis (replaced Gerald Garrigan).  
**Last Mile Out**: Philip Kenneally.  
**No Exit**: Jack Fogarty (succeeding Dermot McManara).  
**Shoestring '57**: Charles Manna, Paul Mursky.

**Previews**: Sandra Kolb, Billy James, Kathryn Young, Edward Knight, Ed Crowley, Monica May, Theodore Flicker, Larry Hagman.

## 'BELLS' RINGING \$50,200 IN NEW HAVEN DEBUT

New Haven, Oct. 23.

"Bells Are Ringing," breaking in here last week, was a complete advance sellout. The Shubert Theatre, which played the musical tryout, didn't run a single newspaper ad, but the ticket rack went clean via the house priority list. Eight shows at \$6 top pulled a smash \$50,200 for the Judy Holliday star.

Current week offers the breaking of "Girls of Summer," tomorrow night (Wed.) through next Saturday (27). "Best House in Naples," originally set for next week, was cancelled, and replaced by "Long Day's Journey Into Night," continuing its pre-Broadway tour Oct. 29-Nov. 3.

Several preems, following in order, will be "Build With One Hand," Nov. 7-10; "Uncle Willie," Nov. 14-17; "Protective Custody," Nov. 21-24; and "Speaking of Murder," Nov. 28-Dec. 1.

## 'Pajama' \$34,600, 'Sleeping' \$29,800, 'Baby' 14½G, Phila.

Philadelphia, Oct. 23.

With the arrival of two musicals, both sporting advances in six figures, the legit setup dominates all other entertainment on the local scene. "Happy Hunting" premiered last night (Mon.) at the Shubert, with the house sold out for the three-week tryout stand.

"Li'l Abner" picked up a huge mail order at the Erlanger Theatre. Musical arrives tonight (Tues.) after tuneup runs in Washington and Boston, en route to Broadway.

Newcomer last week was "Sleeping Prince," with subscription assuring it a healthy two-week tuneup stand at the Walnut. Critical reception was okay, with favorable reports turned in by the three critics—Sensenderfer (Bulletin); Murdock (Inquirer) and Gaghan (News).

Season's first musical the touring "Pajama Game" started a four-week run at the Forster. First session was fair, but the house expected more. Second - stringers covered and praised the production.

## Estimates for Last Week

**Pajama Game**, Forster (MC) (1st wk) (\$6; 1,760; \$45,000) (Larry Douglas, Buster West, Betty O'Neill). With good notices, the long awaited touring tuner drew a fair \$34,600.

**Very Special Baby**, Locust (CD) (2d wk) (\$4.20, \$4.80; 1,580; \$34,000) (Luther Adler, Sylvia Sidney). First real dramatic offering of the season picked up in its second stanza, but the tryout drew a sober \$14,500.

**Sleeping Prince**, Walnut (C) (1st wk) (\$4.20, \$4.80; 1,340; \$31,000) (Michael Redgrave, Barbara Bel Geddes). Expert performing is helping this import; grossed a hefty \$29,800.

## 'Yankees' Hefty \$70,100 For Final 10 in Dallas

Dallas, Oct. 23.

The touring "Damn Yankees," starring Bobby Clark, grossed \$70,100 for its final 10 performances, ending Sunday night (21) at the State Fair Auditorium. Top was \$4.80 for the musical.

The 24-performance engagement extended through the annual Texas exposition.

## Canadian Players \$4,900, One-Nighter, Rochester

Rochester, N.Y., Oct. 23.

The Canadian Players rang up a smash \$4,900 at a \$3.35 top in a one-nighter last Saturday (20) at the Auditorium here with a modern dress version of "Hamlet." It was their second local visit in their third transcontinental tour.

Dorothy Chernuck and Omar K. Lerman sponsored the local date.

Susan Johnson has resumed her soubrette assignment in "Most Happy Fella" after an illness of several weeks. Helen Blount subbed.

## Douglas-Inherit' \$23,000 In Full Week, Columbus

Columbus, Oct. 23.

"Inherit the Wind" starring Melvyn Douglas grossed almost \$23,000 last week in eight performances at the Hartman Theatre here.

The production, the first four performances of which were on Theatre Guild subscription, opened the Hartman's current theatre season. The top ticket price was \$4.60. The theatre seats 1,634.

"Janus," with Joan Bennett, Donald Cook and Romney Brent, opened a four-performance run at the Hartman last night (Mon.).

## 'Sergeants' 35G, 'Rain' OK. \$21,200, 'Boy' \$29,700, Chi

Chicago, Oct. 23.

Loop legit traffic maintained pace last week, with "No Time for Sergeants" continuing as the top draw. One new entry came in this week.

Next up is "Damn Yankees" at the Shubert, Nov. 2, for a run, on subscription. Studebaker Theatre offers its second stock production, "Desire Under the Elms," for four weeks, starting next Thursday (30).

## Estimates for Last Week

**Boy Friend**, Blackstone (5th wk) (\$5.50; 1,450; \$40,583). Over \$29,700; previous week, \$25,100.

**Hatful of Rain**, Selwyn (1st wk) (\$4.95; 1,000; \$29,347) (Vivian Blaine); almost \$21,200 for first eight performances, on subscription.

**No Time for Sergeants**, Erlanger, (6th wk) (\$5; 1,335; \$35,495). Nearly \$35,000; previous week \$33,800.

**Witness for the Prosecution**, Harris (4th wk) (\$4.95; 1,000; \$29,347). (Francis Sullivan, Patricia Jessel). Almost \$28,800; previous week, \$25,200; tourer has been taken over by Jules Pfeiffer and remains here on week-to-week basis; Sullivan and Miss Jessel bowed out Saturday night (20) with understudies assuming roles temporarily.

## Opening This Week

**Great Sebastians**, Great Northern (\$5; 1,500; \$35,726) (Alfred Lunt, Lynn Fontanne). Opened last night (Mon.) for four weeks, on subscription. Drew three favorable reviews (Cassidy, Tribune; Harris, News; Detmer, American) and one yes-no (Kogan, Sun-Times).

## Miscellaneous

**Androcles and the Lion**, Studebaker (3d wk) (\$4.50; 982; \$17,800) (Ernest Truex). Paltry \$4,700; previous week, \$4,600.

## Roz \$41,500 (7), Pidgeon 25G, D.C.

Washington, Oct. 23.

Show biz is jumping in D.C., with both legit houses going great guns. Biggest smash is "Auntie Mame" at the National Theatre, with standing room sold out for all performances. All but a handful of seats were gone before the opening curtain and the uniformly rave reviews (Coe, Post; O'Neill, News; and Carmody, Star) assured that the standing room would also go clean.

"Happiest Millionaire" at the Shubert drew so-so reviews. However, a combination of Walter Pidgeon's name plus the Theatre Guild subscription list is keeping the production in comfortable shape. "Child of Fortune," the new Guy Bolton play, follows into the National next Monday (29) for a pre-Broadway fortnight. The Shubert goes dark next week and is not slated to relight until Nov. 12, when "Night of the Auk" is due in for two weeks.

## Estimates for Last Week

**Auntie Mame**, National (C) (1st wk) (\$5.50; 1,600; \$41,133) (Rosalind Russell). Over capacity \$41,500 for a seven-performance week. Opened Tuesday (16) instead of Monday night. This second week is also running over capacity and will get in full quota of eight shows, although the Washington engagement terminates Friday night (26). It had a 7 p.m. performance last Sunday (21) and works in a matinee next Friday.

**Happiest Millionaire** (Shubert) (C) (1st wk) (\$3.85; 1,540; \$23,000) (Walter Pidgeon). Juicy \$25,000 for this sale, considering the Theatre Guild ticket price reduction and the nature of the reviews.

## B'way Sturdy; 'Apple' \$24,500 In 6, 'Patrick' \$31,400, 'Phalarope' \$26,700, 'Yanks' 50½G, 'Fanny' 45G, 'Game' 43G

Broadway continued generally bullish last week, although receipts dropped for some shows. Hikes for the others ranged from moderate to substantial. Entries going over the capacity mark were "Middle of the Night," "Most Happy Fella," "My Fair Lady" and "No Time for Sergeants."

There were two openings, "Apple Cart" and "Double in Hearts," the latter folding last Saturday (20) after seven performances. Another closer last Sunday (21) was "Saint Joan" at the Phoenix Theatre. Preems this week include the Old Vic productions of "Richard II" last night (Tues.) and "Romeo and Juliet" tonight (Wed.), plus "Separate Tables" tomorrow night (Thurs.) and "Best House in Naples" on Friday (26).

## Estimates for Last Week

**Keys: C** (Comedy), **D** (Drama), **CD** (Comedy-Drama), **R** (Revue), **MC** (Musical-Comedy), **MD** (Musical-Drama), **O** (Opera), **OP** (Operetta).

Other parenthetic designations refer, respectively, to week played, number of performances through last Saturday, top prices, number of seats, capacity gross and s.a.r.s. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

**Apple Cart**, Plymouth (C) (1st wk; 4; \$5.75; 1,062; \$34,000) (Maurice Evans). Opened last Thursday (18) to three favorable reviews (Atkinson, Times; Coleman, Mirror; Donnelly, World-Telegram) and four unfavorable (Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); over \$24,500 for first four performances and two previews.

**Cat on a Hot Tin Roof**, Morosco (D) (83d wk; 660; \$6.90; 946; \$31,000) (Thomas Gomez, Marjorie Steele, Alex Nicol). Closes Nov. 17, to tour. Previous week; \$26,600; last week, over \$25,600.

**Damn Yankees**, 46th St. (MC) (77th wk; 612; \$3.05; 1,297; \$50,573) (Gwen Verdon). Previous week, \$50,200; last week, almost \$50,500.

**Diary of Anne Frank**, (Cort) (D) (55th wk; 437; \$5.75; 1,036; \$28,854) (Joseph Schildkraut, Susan Strasberg). Previous week, \$28,500; last week, almost \$29,000.

**Fanny**, Majestic (MD) (103d wk; 820; \$7.50; 1,625; \$62,968) (Lawrence Tibbett, Billy Gilbert). Previous week, \$44,700 on twofers; last week, nearly \$45,000 on twofers.

**Inherit the Wind**, National (D) (66th wk; 526; \$5.75-\$4.60; 1,162; \$31,300) (Paul Muni). Previous week, \$30,100; last week, over \$28,300.

**Loud Red Patrick**, Ambassador (C) (3d wk; 21; \$5.75; 1,155; \$36,500) (Arthur Kennedy, David Wayne). Previous week, \$29,100; last week, almost \$31,400 (last week's gross was underquoted in the headline, due to a typographical error).

**Matchmaker**, Royale (C) (46th wk; 368; \$5.75; 1,050; \$31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, \$25,400; last week, over \$25,900.

**Middle of the Night**, ANTA (D) (29th wk; 229; \$5.75; 1,185; \$39,116) (Edward G. Robinson). Previous week, \$39,100; last week, over \$39,300.

**Most Happy Fella**, Imperial (MD) (25th wk; 196; \$7.50; 1,427; \$57,875). Previous week, over \$58,400; last week, same.

**Mr. Wonderful**, Broadway (MC) (31st wk; 244; \$7.50-\$6.90; 1,900; \$71,000). Previous week, \$59,000; last week, almost \$55,500.

**My Fair Lady**, Hellinger (MC) (22d wk; 243; \$8.05; 1,551; \$67,696) (Rex Harrison, Julie Andrews). Previous week, almost \$68,700; last week, same.

**New Faces**, Barrymore (R) (19th wk; 148; \$7.50-\$6.90; \$38,577). Previous week, \$28,800; last week, nearly \$27,800.

**No Time for Sergeants**, Alvin (C) (53d wk; 420; \$5.75-\$4.60; 1,331; \$38,500). Previous week, \$38,200; last week, almost \$38,800.

**Pajama Game**, St. James (MC) (128th wk; 1,012; \$6.90; 1,615; \$52,118) (Julie Wilson). Previous week, \$42,700; last week, almost \$43,000.

**Reluctant Debutante**, Miller (C) (2d wk; 14; \$5.75; 946; \$27,100). (Adrianne Allen, Wilfrid Hyde White). Previous week, \$17,500 for first six performances; last week, over \$25,900.

**Too Late the Phalarope**, Belasco (D) (2d wk; 12; \$6.60-\$5.75; 1,077; \$33,009) (Barry Sullivan). Previous week, \$23,000 for first four per-

formances and two previews; last week, nearly \$26,700.

**Will Success Spoil Rock Hunter**, Shubert (C) (54th wk; 428; \$5.75; 1,453; \$41,668) (Jane Kean, Martin Gabel). Previous week, \$15,300; last week, almost \$14,200; closes Nov. 10.

## Opening This Week

**Best House in Naples**, Lyceum (C) \$5.75; 995; \$25,000 (Katy Jurado). Comedy by Eduardo de Filippo, adapted by F. Hugh Herbert, presented by Nick Mayo; production financed at \$100,000, plus 20% overcall, cost about \$90,000 to bring in and can break even at around \$15,500 gross. Opens Friday night (26).

**Old Vic Co.**, Winter Garden (Repertory) (\$5.75; 1,494; \$45,000). Britain's Old Vic Co., presented by the Old Vic Trust Ltd. and the Arts Council of Great Britain under the U. S. auspices of S. Hurok, opened a four-play Shakespearean repertory program yesterday (Tues.) with "Richard II," "Romeo and Juliet" following tonight (Wed.). "Macbeth," opening next Monday (29), and "Troilus and Cressida," opening Dec. 26. Run is limited to 12 weeks.

**Separate Tables**, Music Box (D) (\$5.75; 1,010; \$30,000) (Eric Portman, Margaret Leighton). Two related short dramas by Terrence Rattigan, presented by the Producers Theatre in association with Hecht-Lancaster; production financed at \$60,000, cost about that to bring in and can break even at around \$18,000 gross. Opens tomorrow night (Thurs.).

## Closed Last Week

**Double in Hearts**, Golden (C) (1st wk; 7; \$5.75-\$4.60; 800; \$22,467). Opened Oct. 16 to unanimous pans (Atkinson, Times; Chapman, News; Coleman, Mirror; Donnelly, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); grossed almost \$6,600 on seven-performance run, closing last Saturday (20) at an estimated loss of its entire \$70,000 capitalization.

**Saint Joan**, Phoenix (D) (6th wk; 47; \$3.85; 1,150; \$25,000). Previous week, \$22,900; last week, nearly \$24,500. Closed last Sunday (21).

## OFF-BROADWAY

**Arms & Man**, Downtown (10-1-56).

**Comedian**, -Blackfriars' (10-17-56).

**Escurial & Lesson**, Tempo (10-2-56).

**I Am A Camera**, Actors Playhouse (10-9-56).

**Jeeman Cometh**, Circle in Square (5-8-56).

**Johnny Johnson**, Carnegie Recital Hall (10-21-56).

**Me Candido**, Greenwich Mews (10-15-56).

**No Exit**, Theatre East (8-14); closes next Sunday (28).

**Sea Gull**, 4th Street (10-22-56).

**Take a Giant Step**, Jan Hus (9-22-56).

**Thor, With Angels**, B'way Congregational Church (10-14-56).

**Threepenny Opera**, de Lys (9-20-56).

**LUNTS HOTSY \$38,000, SOLO WEEK IN CLEVE.**

Cleveland Oct. 23.

Alfred Lunt and Lynn Fontanne in "Great Sebastians" gave the 1,515-seat Hanna a blazing draw last week, grossing over \$38,000 at \$4.50 top for the eight-performance stand. Potential capacity was \$39,000.

Dark this week, the Hanna reopens next Monday (29) with Walter Pidgeon in the Broadway-bound "Happiest Millionaire."

## 'Chalk' Healthy \$24,400 For 2d Week in Frisco

San Francisco, Oct. 23.

Second week of "Chalk Garden," at the Alcazar here, grossed \$24,400 on a \$4.90 scale, up slightly from opening frame. Ruth Chatterton is replacing Gladys Cooper as costar with Judith Anderson.

"Anniversary Waltz," on tour last week in Carmel, Stockton, Santa Rosa and Sacramento, added to a solid \$20,000 for seven performances, and reopened the dark Geary last night (Mon.).

John Patrick's adaptation of Alfred Toombs' novel, "Good as Gold," is scheduled for Broadway production by Cheryl Crawford and William Myers.



## Yiddish Theatre Barely Alive

**Diminishing Yiddish-Language Audience Leaves Only One Full-Week Operation in New York**

The Yiddish Theatre is still struggling for life. Last weekend there were three Manhattan openings, while another show premees next Saturday (27). There's also a production current at the Elsmere Theatre in the Bronx.

Of the five, only one is working on a full-week sked. The others are limited to weekend performances. The paucity is related to the diminishing Yiddish-language audience and the tired formula aspect of most of the productions, notably the new musicals.

The full-week entry, a musical, is "It's a Funny World," at the National Theatre, on Second Ave., where Yiddish legit once flourished. The National is the only largescale in that nabe still catering to the Yiddish market. Regular off-Broadway productions have taken over the legit houses.

The weekend entries playing N. Y. theatres are "Silhouettes of Israel," a revue at the Carl Fischer Hall, and F. Bimko's "Father and Son" at the Labor Temple. The Bimko work was originally presented in 1922 under the title, "Oaks." It's being offered by a new group, the Yiddish Dramatic Players, sponsored by the Hebrew Actors Union.

The union is using its funds to promote employment for its members, and is also sponsoring next Saturday's preem of Sholom Aleichem's "If I Were You." The latter will be presented at the Educational Alliance by the newly-formed Yiddish Theatre Ensemble. The three houses involved in the weekend presentations are all smallscale.

The Bronx weekend entry is "Farbondjete Honeymoon," a tuner starring Molly Picon. The show, understood to be on shaky ground there, premees last season in Brooklyn and played a summer stand at the Wedge Playhouse, Atlantic City, N. J.

Of the shows that have opened, "World" and "Silhouettes" have been caught. Both should satisfy the diehards, but are unlikely bets to create a new audience. The language barrier is only a small hurdle in comparison to the shoddy quality of the productions.

In the case of "World," which bills six performers above the title, it's the same old story of poor scripting and generally unimpressive acting. Although fine performers have emerged from the Yiddish Theatre in the past, those appearing in "World" tend to give stereotyped characterizations.

The story, as usual, is involved and appears to be the result of tailoring parts for personalities. The plot concerns a Jewish-American who takes a delayed interest in Jewish affairs to the dismay of his wife and conniving brother-in-law. There are also two subsidiary romances, in addition to another family injected for comedy relief.

The tipoff on the lack of dramatic impact occurred opening night at the tailend of the play when the audience hissed the brother-in-law during a supposedly serious showdown scene. The musical was written by Herman Yablokoff, with

music by Sholom Secunda, Yiddish lyrics by Yablokoff and English lyrics by Bella Myssell.

Starring in the production, which is claimed to have a \$100,000 theatre party advance, are Irving Jacobson, Diana Goldberg, Irving Grossman, Max Schoenfeld, Julius Adler and Henrietta Jacobson. Adler, Grossman and Jacobson are also the producers of the venture, which is understood to have cost \$25,000.

"Silhouettes," a revue, reflects its small budget of about \$2,000. It's being presented by a group tagged Oneg and is made up mostly of Israeli performers. None of the sketches or songs offered is in English. This language barrier is more acute than in "World," where English is heavily integrated into the dialog.

The song-sketch-dance show isn't particularly effective. The stage is practically bare throughout, except for some unimaginative, skimpy scenery. The singing by Ufri Zifroni, Chana Zamir and Sara Glingold is pleasant, while Klara Ming provides a fillip via her whistling savvy. The sketches, however, tend to be vintage corn.

Chava Kochav does okay as a dancer, and Alexander Gronowsky is good at gagging up a situation. Eli Gamiel strings the acts together with English intros. Others in the show include Eliazar Plotnik and Morris Strassberg.

Musical accompaniment is provided by Gunther W. Sprecher and Stanley Petersbursky at two pianos. The show was produced by Zifroni, who also directed with Gronowsky. Jess.

## Designer Gorelik Wins \$2,892 Claim on 'Hatful'

Mordecai Gorelik, who designed the sets for "Hatful of Rain," was awarded \$2,892 in an arbitration decision covering his dispute with the show's producer, Jay Julien. The designer claimed that he had not received a proper accounting of the play's proceeds and that he was entitled to a percentage of the profits and a weekly advance.

Julien denied the claim. The award by arbitrator J. Lewis Ames calls for weekly payments of \$75 from last January through the show's Broadway closing Oct. 13. A counter-claim by Julien was allowed to the extent of \$100.

## Touring Shows

(Oct. 22-Nov. 4)

Anniversary Waltz (Russell Nye, Marjorie Lord)—Geary, S. F. (22-3).  
Damm Yankee (2d Co.) (Sobey Clark)—National, Wash. (22-27) (Reviewed in VARIETY, Oct. 17, '56).  
Bells Are Ringing (tryout) Gudy Holliday—Shubert (22-3) (Reviewed in VARIETY, Oct. 17, '56).  
Boy Friend—Blackstone, Chi (22-4).  
Girls of Summer (tryout) Colonial, Boston, (22-3).  
Canadian Players—Storrs (Conn.) U. A. (22-3).  
Dance Hall Waddy, Mass. (23).  
Armory, Northfield, Vt. (24).  
College Aud., New Paltz, N. Y. (25).  
College Aud., Middlebury, Vt. (26).  
Greene Aud., Northampton, Mass. (29).  
College Aud., Plattsburgh, N. Y. (30).  
College Aud., Aurora, N. Y. (31).  
College Aud., Potsdam, N. Y. (3).  
College Aud., Oneonta, N. Y. (2).  
Chalk Garden (tryout) Anderson, Gladys Cooper—Colonial, S. E. (22-3).  
Child of Fortune (tryout)—Playhouse, Wilmington (22-27); National, Wash. (29-3).  
Damm Yankee (2d Co.) (Sobey Clark)—Victoria, K. C. (23-28); KRNT, Des Moines (29-30); Shubert, Chi (2-3).  
Girls of Summer (tryout) (Shelley Young)—Shubert, New Haven (24-27); Walnut, Philly (29-3).  
Sebastians (Alfred Lunt, Lynn Fontanne)—Great Northern, Chi (22-3).  
Happiest Millionaire (tryout) (Walter Pidgeon)—Shubert, Wash. (22-27); Hanna, Cleve. (29-3) (Reviewed in VARIETY, Oct. 17, '56).  
Happy Hunting (tryout) (Ethel Merman)—Shubert, Philly (22-3).  
Hatful of Rain (Vivian Blaine)—Melwyn, Chi (22-3).  
Inherit the Wind (2d Co.) (Melvyn Douglas)—Shubert, Det. (22-3).  
Janus (Joan Bennett, Donald Cook, Romney Brent)—Hartman, Columbus (22-24).  
Memorial Add. L'ville (22-27); Shubert, Cincy (29-3).  
Lark (John Harris)—Lyceum, Mpls. (22-27); Fabst, Mpls. (29-3).  
L'v Abner (tryout)—Erlanger, Philly (23-3) (Reviewed in VARIETY Sept. 19, '56).  
Long Day's Journey Into Night (tryout) (Frederic March, Florence Eldridge)—Wilbur, Boston (22-27); Shubert, New Haven (29-3) (Reviewed in VARIETY, Oct. 17, '56).  
No Time for Sergeants (2d Co.)—Erlanger, Chi (22-3).  
Pajama Game (2d Co.) (Larry Douglas, Buster West, Betty O'Neil)—Forrest, Philly (22-3).  
Sleeping Prince (tryout) (Michael Redgrave, Barbara Bel Geddes)—Walnut, Philly (22-27) (Reviewed in VARIETY, Oct. 17, '56).  
Very Special Baby (tryout) (Sybil Sinden, Lillian Adler)—Locust, Philly (22-27); Locust, Boston (29-3) (Reviewed in VARIETY, Oct. 17, '56).

## British Equity Okays 'Unknowns' for 'Fanny'

London, Oct. 23.

Labor permits have been granted to Janet Pavak and Kevin Scott, U.S. players here to appear in the London production of "Fanny," opening Nov. 15 at the Drury Lane. British Actors Equity has given approval of their entry.

Equity denied American rumors that it had opposed a request for the permits and that the British Ministry of Labor had acted on such a recommendation.

## Booking Biz

Continued from page 71

ing of their shows on tour next season.

It's assumed that both NBC and Community would figure on tying in legit booking with their already-established local concert subscription setups. However, the preliminary talks didn't get into details on that or other aspects of the proposed arrangements.

Brandt, who has produced shows on Broadway and for touring, and who had a road-producing arrangement several years ago with a number of key-city theatre operators, has been contacting these and other hinterland managers about setting up a booking agency to supersede UBO, possibly via purchase of the latter's outfit's stock. A meeting of the out-of-town representatives is to be held in New York today (Wed.).

Since the Government is requiring the Shuberts to dispose of their UBO interest and forbidding them from engaging in the booking business while they operate theatres, it's assumed that Brandt would have to give up his producing activities if he were to operate a booking agency. Also, on the same theory, road theatre managers would not be permitted to have a financial stake in a booking office, but are being asked by Brandt to let him represent them as booker of touring New York shows.

If Jacobson is able to expand his indie booking agency to handle some of the business now done by UBO, he would obviously have to enlarge his staff. In such circumstances, it's figured he might take legit pressagents Bill Fields and Beverly Kelly in with him. Both have not only worked with him on booking situations in the past, but are thoroughly familiar with the road and have valuable promotion contacts with road theatre managers and drama editors and critics.

A probably serious complication in any booking setup succeeding the UBO may be the attitude of the Shuberts. It's assumed that they will insist on booking their own theatres, refusing to deal through any new agency, but working directly with producers desiring to play their theatres.

The seriousness of such a situation, in terms of routing a touring show, is indicated by the fact that the Shuberts operate most of the most-sought theatres in the key cities, including the Shubert, Plymouth and Opera House, Boston; Shubert, Forrest, Walnut and Locust, Philadelphia; Shubert, Blackstone, Harris, Selwyn and Great Northern, Chicago; Shubert, Cincinnati, and are thought to have a financial stake in the Shubert, Detroit.

That would leave the following houses available for independent booking: Colonial and Wilbur, Boston; Erlanger, Philadelphia; National and Shubert, Washington; Ford's, Baltimore; Shubert, New Haven; Nixon, Pittsburgh; Cox and Taft, Cincinnati; Cass, Detroit; Hanna, Cleveland; Erlanger and Studebaker, Chicago; American, St. Louis; Pabst, Milwaukee; Lyceum, Minneapolis; Biltmore and Huntington Hartford, Los Angeles; Curran, Geary and Alcazar, San Francisco; State Fair Auditorium, Dallas; Civic, New Orleans, and the Auditorium, Louisville.

As one veteran Broadway manager expressed it, "The whole booking situation will probably be a shambles when the UBO goes out of existence. The Shuberts will be dealing direct with producers, capitalizing on their advantageous position and playing one management off against another."

"Meanwhile, the would-be UBOs will be biting, scratching and falling all over each other to match up shows and theatres. It'll be chaotic until some sort of order somehow emerges."

## Economics Stymie Scot Legit

St. Andrews, Scotland, Oct. 23.

Spiraling production and operating costs are not the exclusive headache of Broadway and London. They're now bunkering the theatre in this traditional home of the "ancient and honorable" game of golf.

Affected by the rise is Scotland's smallest legit house, the 74-seater Byre Theatre. The increases involve lighting and heating costs, plus a 30% boost of actors' salaries.

Only 400 customers per week are required to keep the Byre (a former cowshed) solvent. If this support is not forthcoming in the next few months, prices will have to be raised or the season cut from nine to six months. Prices have remained static since 1947.

Policy for the new season will be to present Scot and American plays.

## Legit Bits

Legit-tv actress Betty Ebert, having wound up the strawhat season at the Barn Theatre, which she operates with her actor-director husband, Jack Ragotz, at Augusta, Mich., planned to the Coast last weekend for several weeks' vacation. Ragotz is remaining in New York for a tv appearance next Monday (29) on "Studio One."

Lester Cohen, novelist-playwright who lives in East Stroudsburg, Pa., and does strawhat reviewing in the Pocono area for VARIETY, is lecturing next Saturday (27) in Detroit.

Tom Sand, stage manager for the Broadway production of "Tea-house of the August Moon," will direct the Coconut Grove (Fla.) Playhouse production of the play opening Nov. 12.

Gretchen Wyler takes over Dec. 3 as femme lead of the Broadway production of "Damn Yankees," succeeding Gwen Verdon.

Robert Mulligan, film-tv director, plans to stage and produce "The Legend of Lizzie," which Reginald Lawrence is expanding from his television version directed by Mulligan four years ago. Lawrence is also adapting the Gertrude Mackenzie-Ruth Goode novel, "My Love Affair With the State of Maine," for production by Saint Subber.

Ruth Chatterton will succeed Gladys Cooper as Judith Anderson's costar in Edward Choate's touring production of "Chalk Garden." Miss Cooper is relinquishing her role Nov. 12, because of spat with Miss Anderson. Meanwhile, Gerald O'Connell left for the Coast over the weekend to take over Al Rosen's spot as company manager for the show. Rosen will move over to the same assignment with Choate's Coast production of "Sleeping Prince."

Staff for the 1956-57 stock season at the Fred Miller Theatre, Milwaukee, includes King Page, business manager and pressagent; Hale McKee, resident director; Jack Bates, designer; Elmer R. Baker, box office manager; Paul Phillips, stage manager; Mary McKinley, assistant designer; Virginia Kissell, production secretary; Phil Rossiter, master electrician; John Kerezakes, master of properties, and Johnny Brody and Reese Sarda, production assistants. Resident performers set thus far are Clyde Waddell and Tom Rosqui.

A musical version of Stefan Zweig's adaptation of "Volpone" is scheduled to be produced by Sidney Bernstein and Gene Frankel at the Rooftop Theatre, N.Y., early in December. The music will be by Samuel Matlowsky, with the lyricist still to be set.

Sarah Churchill will appear in "Tonight in Samarkand" at the Pasadena (Cal.) Playhouse beginning Nov. 15. Barbara Vadja will direct.

Last week's obit of playwright Owen Davis erred in stating his last Broadway play was "Mr. and Mrs. North." He was represented by "The Snark was a Boojum" in 1943. "No Way Out" in 1944 and the City Center revival of his adaptation of "The Insect Comedy" in 1942.

Michael Myerberg's all-Negro revival of "Waiting for Godot" is slated to begin a four-week stand Jan. 9 at the Booth Theatre, N.Y. A reference in last week's issue to Play Investors Corp. limiting stock orders to five shares was incorrect. That is the minimum order.

The 20th anniversary dinner-dance of the Ziegfeld Club, Inc., will be held Nov. 10 in the Grand Ballroom of the Hotel Pierre, N.Y. Meyer Davis will front the orch for the affair, while the talent lineup for the entertainment program includes E. J. Dowling, Ray Dooley, Irving Fisher, Hal Leroy, Will Rogers Jr., John Steel, Norma Terris and Judy Tyler.

Winner of the first annual playwrighting contest sponsored by Drama, Inc., operator of the Fred Miller Theatre, Milwaukee, is William David Roberts, who copped the \$500 award for his play, "The

So-Called People." Another Roberts play, "Lovers in Midstream," is currently under option to Malcolm Wells, who's on the staff of the Playwrights Co. Sol Stein won honorable mention for his play "The Illegitimate."

Billy Cornell, formerly press-agent for the Shubert Theatre, Detroit, and general manager for the Melody Circus there, is now p.a. for the local Masonic Temple.

Sylvia Herscher is general manager for "Visit to a Small Planet."

Ralph Headrick is production stage manager of Ben Bagley's off-Broadway revue, "Shoestring '57."

Thelma Pelish, who originated the role of Mae in the Broadway production of "Pajama Game," left the show last Saturday (20) to recreate her part in the Warner Bros. film version, scheduled to start shooting early next month. She's been replaced by Lu Leonard.

Herman Levin has been re-elected president of the League of N. Y. Theatres, while other officers elected include Louis A. Lotito, 1st veepee; Kermit Bloomgarden, 2d v.p.; Herman Shumlin, secretary, and Gilbert Miller, treasurer. Elected to the board of governors were Mrs. Martin Beck, A. L. Berman, Herman Bernstein, Alexander H. Cohen, Alfred de Lagre Jr., Max Gordon, Robert Griffith, T. Edward Harrison, Lawrence Langner, Ernest Martin, Richard Myers, Mrs. Irene M. Slenick, Roger L. Stevens, Shepard Traube and Robert Whitehead. James F. Keilly and Milton R. Weir continue as the League's executive director and counsel, respectively.

## Sues Shuberts

Continued from page 71

operated by the defendants, with its large well-designed stage, comfortable modern seats and convenient to parking facilities.

"Time" and again since Oct. 1, 1952," Goldman asserts, "I made demands upon the Shuberts to present attractions at the Erlanger, but with no luck, except on those occasions when their own theatres were already booked." At the same time, he declares, the Shuberts exerted pressure on incoming shows to bypass this theatre.

Goldman and the Erlanger Theatre have figured in notable anti-trust suits. Two such actions were against the major Hollywood distributors in the early 1940s. Goldman was awarded \$375,000 damages, plus fees and court costs, in his first suit covering one year. His second suit, seeking damages for the years from 1942 to 1946 was settled out of court for more than \$1,000,000.

## SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Macbeth, Winter Garden (10-29).  
Major Barbara, Beck (10-30).  
Auntie Mame, Broadhurst (10-31).  
Sleeping Prince, Harcourt (11-1).  
City Center Drama Season (11-7).  
Long Day's Journey, Hayes (11-7).  
Child of Fortune, Royale (11-13).  
Very Special Baby, (11-15).  
L'v Abner, St. James (11-15).  
Girls of Summer, Longacre (11-19).  
Candor, Beck (11-20).  
Happiest Millionaire (11-24).  
Cranks, Bijou (11-26).  
Bulfinch (11-28).  
Bells Are Ringing, Shubert (11-29).  
Night of Auk, Playhouse (12-3).  
Celtic Rhapsody, Longacre (12-3).  
Happy Hunting, Majestic (12-6).  
Everybody Loves Me (wk. 12-7).  
Speaking of Murder (wk. 12-7).  
Trotter & Cassidy, Wind, Gard. (12-26).  
Small War on Murray Hill (1-2).  
Protective Custody (1-7).  
Waiting for Godot, Booth (1-9).  
Light a Penny Candle (1-10).  
Waltz of Toradors (1-17).  
Our Royal Past (2-4).  
Visit Small Planet, Booth (2-7).  
13 Daughters (wk. 2-10).  
Hole in Head (2-27).  
Ziegfeld Follies (2-28).  
First Gentleman (4-11).  
New Girl in Town (5-5).

## OFF-BROADWAY

Three Premiers, Cherry Lane (10-26).  
Dinky Doodle, Phoenix (11-4).  
Shoestring '57, Scarborough Plaza (11-9).  
Good Woman of Setzuan, Phoenix (12-11).

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## Literati

### S. F. Call-Bulletin's Shakeup

Appointment of C. Lyn Fox, political editor of the *Call-Bulletin*, \$17,000-a-year rate, public utilities commissioner signaled shakeup on Hearst afternoon daily.

City editor Jack McDowell moved over into Fox's politics spot and reporter H. H. Bernhard was named city editor.

### 'U.S.A. Confidential' Settlement

Minutes before Sen. Margaret Chase Smith's libel suit against "U.S.A. Confidential" got to trial in N. Y. Federal Court last week, the defendants agreed to retract statements in the book about the solon from Maine. They also agreed to pay her \$15,000.

In 1952, Republican Sen. Smith filed a \$1,000,000 suit against authors Lee Mortimer and the late Jack Lait and Crown Publishers. Book said she had been associated with and was a sympathizer of Communists. Retractions by Mortimer and Crown will be printed in many Maine dailies.

Sen. Smith's lawyer, Richard Wells, said Estes Kefauver, Senator and Democratic veep candidate, and California Republican Senator William Knowland were among those ready to testify in her behalf.

### Françoise Sagan's U.S. Encore

Françoise Sagan, 21-year-old Gallic authoress (most recently of "A Certain Smile"), reached N. Y. Monday (22) on her first stateside visit since spring of 1955 after release of her first novel, "Bonjour Tristesse."

She'll be in N. Y. for a fortnight as guest of her publisher E. P. Dutton, then she expects to go to Florida and California.

### Sterling Lord's Paris Branch

New York literary agent Sterling Lord opening a Paris branch, headed by Pierre Fisson, French journalist and writer, Fisson, author of six novels (including "Voyage Aux Horizons," winner of the Prix Renaudot in 1948), has worked for French publishers and at one time owned bookstores on the Continent.

He returned to France this fall, after having spent three years in the U. S., studying publishing scene and prepping in Lord's New York office.

### 50 Years Before The Polls

Gov. Averell Harriman, at a special news conference in Albany, presented a citation to Edward W. Bates, longtime Capitol Hill representative for the N. Y. Herald Tribune, and now correspondent for WGBY-Schenectady, and for the Troy Record Papers, in recognition of the fact Bates had voted in every election for more than 50 years. The Governor said the citation was presented to "concentrate attention on the importance of voting."

Other reporters were aware of the plan, but Bates had been kept in the dark.

### The French Touch

Several upcoming Harper publications have the Parisian accent. The New Yorker's Genet, veiled Janet Flanner, has a book on "Men and Monuments" due in January which, as the title indicates, covers a series of profiles.

Art Buchwald's "The Brave Coward" is a February publication by Harpers, and Elizabeth Sprigge's book on "Gertrude Stein: Her Life and Work" is also due the same month.

Another Harper show biz item, next February, is Hesketh Pearson's "Beerbohm Tree: His Life and Laughter."

### Another TV Novel

The late David Freedman's son, Benedict, and his wife Nancy Freedman (known for her "Mrs. Mike" series), have authored an "inside television" novel for Random House publication.

It's tentatively titled "Lootville." Central character is a video comedy star.

### "Thursday's Child"

"Thursday's Child" by Eartha Kitt (Duell Sloan & Pearce, \$3.95) is, according to the publishers, the "unghosted" autobiography of the celebrated singer. Book tells of Miss Kitt's unhappy childhood in the south and in Harlem, and reports on her rise in show biz from early engagements with the Katherine Dunham dancers and with Orson Welles' company in Paris, to Leonard Sillman's "New Faces of 1952," and subsequent stardom. Tome is an example of recapping a career that is still very much in transit. Despite some excellent passages of sen-

sitive writing, Miss Kitt's memoirs convey the impression of magazine-type reporting.

One feels the star's greatest achievements lie in the future, and that eventually she will submit a much more satisfactory personal story. Rob.

### Gil Boag's Memoirs

Gaillard T. Boag's "From Brooklyn To Broadway," his memoir of 60 years on the Main Drag, has been completed and is now being handled by agent Annie Laurie Williams. At 76, Gil Boag, who at one time operated 17 niteries in midtown Manhattan, dates his career back to his start as a checker, at 16, for Charles Rector's famed cafe on Broadway and 44th Street.

Boag long handled the affairs of Gilda Gray to whom he was married at one time, and projected the shimmydancer into a \$5,000-a-week boxoffice attraction.

### Rothstein's Book

Arthur Rothstein, book mag's technical director of photography, has just brought out an informative book titled "Photo Journalism" (\$5.95) which Amphoto (American Photographic Book Pub. Co.) is publishing at \$5.95.

The camera journalist is a recent development brought about not only by news magazines like Time, Life, Look, Newsweek, etc., but is also increasingly part of the daily journalistic coverage scene. Handsomely gotten out volume is replete with pictures, as befits the title, and points up the relative values of a good picture versus journalistic wordage. Abel.

### Good Timing

Theatre Arts Books has timed its biog on "Michael Redgrave: Actor," by Richard Findlater (\$3.25) for publication just before "The Sleeping Prince," in which he stars and which he also directed, opens on Broadway Nov. 2.

Harold Clurman, who directed Redgrave in last season's "Tiger at the Gates," wrote the introduction. Redgrave previously authored his own memoirs titled "The Actor's Ways and Means," also a TA publication.

### Ohioana Awards

"The Changelings," novel by Jo Sinclair (Ruth Seid), Cleveland, was given the annual Ohioana Award for the best fiction of 1955. The book has already received two other awards. Her first novel, "Waterland," won a \$10,000 Harper award in 1946. The award for non-fiction goes to John F. Cady, Athens, for "The Roots of French Imperialism in Eastern Asia." The award for juveniles goes to James Flora, Bellefontaine, O., for "The Fabulous Firework Family."

The awards are made by the Martha Kinney Cooper Ohioana Library Assn. in Columbus.

### Garfinkle's 50th Horizons

Quite a turnout at the marathon birthday cocktailing and buffet for Henry Garfinkle, President of American News and News Co., on his 50th birthday last Tuesday (16), at the Rainbow Grill, one of the many restaurants which his Union News operates in Rockefeller Center. Civic leaders, jurists, dignitaries and other VIPs into the hundreds called to pay respect.

Garfinkle's ANC and UNC expansion plans, keyed to his half-century milestone, call for a coast-to-coast chain of newsstands, lunch counters and restaurants. Heretofore he has been dominant in the east.

Martin Goodman and Monroe Breich Jr.'s Magazine Management Co. string has shifted distribution from Atlas to Am News. Garfinkle has also gotten the newsstands in the Hilton Hotels, a coup he credits his good Boston friend, Serge Semenenko, with obtaining for him.

### Marian Anderson's Fine Autobiog

"My Lord, What a Morning" by Marian Anderson (Viking; \$5), is the autobiography of the great singer. It is written with dignity, yet, at times, with so much restraint that the text seems to be personally detached. As with so many life stories of celebrities, the recounting of early struggles emerges as the most colorful part of Miss Anderson's memoirs. The "hindsight" with which the author treats the celebrated DAR denial of her right to sing in Washington's Constitution Hall in 1939, and her subsequent concert, at the invitation of Sec. Ickes, from the steps of the Lincoln Memorial, is an example of the dispassionate note dominating much of Miss Anderson's recap. However, no one

can regard Miss Anderson's contribution to understanding between the races with anything less than the greatest admiration; and comments on this theme in her book are a valuable asset in the long struggle for the recognition of her people, and of artists in general, no matter what their origins. Marian Anderson's book is a superior entry among stage and concert recollections. Roda.

### CHATTER

Tom Paugh, formerly with the Bergen Evening Record, joined Sports Afield mag as associate editor.

"DeLesseps of Suez" is an out-of-the-headlines item due in February from Harpers via Charles Beatty.

Grace Metalious' new novel, "Peyton Place," has been banned from importation to Canada because of its "indecent and immoral character."

Dr. Heinz Haber, head of Walt Disney's science dept., authored "Our Friend the Atom," which Dell has just released as a 35c first edition.

Frank Eltonhead, art director of Good Housekeeping, has joined the staff of TV Guide in Philadelphia as art director of the magazine's national section.

John Robinson Beal of Time's D.C. bureau has authored "Peacemaker: Life of John Foster Dulles" for Harper, with foreword by Thomas E. Dewey.

Whit Burnett, who edited "This Is My Best," has dittoed "This Is My Philosophy" for Harpers, including 20 of the most original thinkers of our times.

Novelist A. J. Cronin, whose "A Thing of Beauty" is a current best-seller, returned from Europe last week where he summited at his Lucerne, Switzerland, villa.

New Yorker staffer Richard H. Rovere elected a trustee for a five-year term of Bard College; he's an alumnus of that Annandale-on-Hudson, N. Y., institution.

Fawcett Publications' correspondent Michael Stern back to his Rome home this weekend after six weeks in the U.S. on story conferences and roving U.S. assignments.

Sol Cornberg (NBC) and Emory L. Gebauer have updated their "Stage Crew Handbook" for Harpers' winter reissue. Latter is chairman of the English dept., John Hay High School, Cleveland.

Rita Hayworth's attorney, Greg Bortcher, interested in the Franz J. Horch agency's negotiation for the film rights to "My Lovely Mama!" by "Mathilde," which Bobbs-Merrill is publishing, as a U. S.-European production.

Theodora Keogh, granddaughter of President Theodore Roosevelt, has authored her 36th book, "My Name Is Rose" (her sixth novel) for Farrar Straus & Cudahy. Mrs. Keogh resides in Rome where she is working on her next novel.

Another battle of the sexes anthropology has been edited by Charles Neider for Harpers titled "Man Against Woman," the byliners including Mencken, Thurber, Dorothy Parker, Nathan, Twain, Leacock, FPA, Benchley, E. B. White, et al.

John Alva Bassett, a senior editor at Simon & Schuster, whose widow is Lee Wright of the same publishing house, died in his New York home last week, age 70. He was also a lyricist for personalities like Beatrice Lillie and Frances Langford and also wrote radio scripts.

Esquire's editor Frederic A. Birmingham has edited a handsome "Esquire Drink Book" (Harper; \$4.95) which will make what it's probably designed for—a handsome Xmas thought. Runs over 300 pages and is perhaps the most exhaustive and detailed job of its type of recipe concoctions.

N. Y. Times book review editor Harvey Breit's "The Writer On Service" (World; \$3.95) has been bought for Britain by Redman. U. S. edition has gone into its second printing. Breit has coauthored a play with Budd Schulberg which is slated for early Broadway production by William Darrid.

Pat Brand, editor of the Melody Maker, a British musical trade-paper, planned to the U. S. last Saturday (20) and will spend three weeks in New York and Hollywood. It will be his first professional visit and he'll be spending his time re-establishing contact with band leaders and visiting he's met in London. He visited New York during the war in naval convoys.

The Congregational Church Journal, Advance, in its Oct. 19 issue, features "There's Fun In Drama For Your Church," by Herbert N. Allen, and a featurette on "The Deacon Is A Critic," latter referring to Harold M. Bone, for the past 26 years the New Haven correspondent for VARIETY and simultaneously a deacon in the First Congregational Church, West Haven, Conn.

## SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Oct. 23.

One balmy spring day B.S. (before smog), about 20 years ago, Mme. Scully served a luncheon of *pan bagnat*, a Nicois bread-in-a-bath, doused in wine vinegar, olive oil, tomatoes, anchovies, pimientos, tuna, olives, etcetera, and washed down with good red wine. The luncheon fired the memories of Leon Russell, now a Frisco millionaire but at that time a Warner scriptician between pix. He urged that we finish the afternoon by driving to the most Riviera-looking town on the west coast.

"It's Monterey—a few miles north of Santa Barbara. You'll love it," he added.

He had a fast, foreign, topless, open-toed roadster and in it we set out for Monterey, leaving Mme. Scully behind to wash the dishes in the best French tradition.

Hours after passing Santa Barbara we had got no further than Paso Robles. The cool of the night had frozen out the warmth of the day and no one waited for us. I remembered that Ignace Paderewski, an old friend from the Riviera, had a ranch near Paso Robles.

"Let's check at a garage," I suggested.

The attendant didn't know about Paddy's place but he sadly assured us that we were only half way to Monterey. So we put up for the night at a local fleabag.

By the cold dawn's early light I was all for returning to Hollywood but Russell thought, if we cut west to the sea and via San Simeon we could shorten the road to Monterey. By the time we reached the Hearst ranch the pan bagnat had gone the way of all yesterday's fiestas and I won him over to turning around and heading for home.

### How To Lose A Patrol Car

The horses in this highly horsepowered crate must have sensed our change in direction because they began running like mad. Soon we were being tailed by a police car. We slowed down to a crawl. They stuck behind us. At the next town I suggested we turn right at the first street, go around the block and come up behind the cop car.

"That way we will be tailing them!" When they slowed down we slowed down. It was like having a police escort. Then they pulled up to a roadside Java joint, figuring to get behind us again.

"Pull up next to them," I ordered. "We'll take a coffee break, too." It didn't look as if we could outsit them. It was near the inland road to Paso Robles, so I suggested, we take to the hills. That got rid of them.

We came out at Highway 41 and 101 where last year the late Jimmy Dean, 24, also speeding along in an open-toed foreign car, smacked into a domestic model driven by a youth of the same age. Dean got killed and with millions went up in smoke.

### 80 Not Fast, Just Murder

He was doing 80 at the time. Not fast for that area. Just murder. He had a ticket for speeding in his pocket, which he had picked up in Bakersfield two hours before. I suppose by now it has been paid out of the \$200,000 estate he left. So ended the meteoric career of a rebel without a pause.

He was a good deal more familiar with Monterey than Russell was 20 years ago because "East of Eden" was made between there and Salinas. In fact, he was heading for Salinas and the sports-car races when he was killed.

Along the road, at a slightly slower speed, he might have read one of those Lucky Lager beer signs which warn, "You're lucky if you live in California," and the way they all drive, you are. But Dean was nearsighted as well as reckless, so it is doubtful if at 80 miles an hour he saw any signs.

Fortunately for his memory, not to stress a \$3,000,000 investment, his death took place shortly after he had finished the part of his young life, George Stevens' version of Edna Ferber's "Giant" for Warners. In this picture he parodied a w.k. Texas character who threw his weight and his money around.

Blasted by everybody because he always was late for work, it is quite possible Dean was late because he was so deep in his homework that he completely forgot what time it was. He once came so late Stevens blew his top, balled him out and then walked off the set himself.

By now Dean has become the Lincoln of the hub-cap swiping set and will probably live on in memory till his generation becomes a collection of old crocks harping at the wildness of youth.

Though only 24 when his number came up, he was by no means the youngest Hollywood start to go out like a skyrocket. In fact he was only three years or so below the average age of a list that included Valentino, Russ Columbo, Wally Reid, Dorothy Dell, Jean Harlow, Ross Alexander, Lupe Velez, Carole Lombard, Carole Landis, Susan Peters, Suzan Ball, Robert Walker and Robert Francis.

### The Good Die Young

For the consolation of those who still mourn him, he never knew long hours and months of pain as some of these had, notably Suzan Ball who died of cancer at 21, Jean Harlow who died of uremic poisoning at 26, or Robert Walker who died in agony when a psychiatric injection went berserk and instead of easing his tensions sent him screaming into another world. Dean's death, on the other hand, was almost instantaneous.

That his pictorial presence will help "Giant's" grosses in a morbid Dostoevsky kind of way cannot be doubted. But "Giant" is not all Dean. Indeed, its greatest appeal is the timeliness of the racial issue as developed in the picture.

Rock Hudson's education in this field when his son marries a Mexican girl—this is an area of these loosely United States where that is still proscribed and where signs in public eating places and hotels still reserve the right to pick and choose their customers on the basis of the color of their skin—is a great study in the growth and change of one man in a lifetime.

He didn't want his kids to go that way. He didn't want Elizabeth Taylor, playing his wife, to show sympathy for these poor spicks. But he was a big enough, even for Texas, not to accept a pushing around when the cross of crossbreeding fell upon his broad shoulders.

### Cited For Bravery Under Fire

In a long picture like "Giant" it would have been easy to say, "Let's cut this sequence," but it would not be like George Stevens or Edna Ferber to say, "Sure, let's."

Directors and writers get such precious little encouragement in Hollywood or anywhere else to swim upstream against the widely accepted prejudices of their time. Knowing this, it's a wonder they ever try. As they look around they see that the timid souls seem to do better than the brave ones. This is a ridiculous reversal of all copy-book maxims but it is often true, nevertheless.

People are urged to stick to the middle of the road, despite the fact that most roads are two-way streets and if you want a head-on collision, the middle of the road is the best place to get one right between the eyes.

Okay, so for not exercising caution and prudence Rock Hudson finally gets beaten to a pulp and ends on the floor in a mess of salad dressing, with that sign reserving the right to refuse service to anyone as his ironic tombstone. Stevens no doubt added that touch to prove that right rarely wins over might, especially the might of racial bigotry. At least not in three generations in Texas. But it will in time.

# N.Y. CITY CENTER'S OPERA BLUES: DEFICIT, BAD PRESS, SHERMAN'S 'PANTS IS HELL'

By ROBERT J. LANDRY

Under the prevailing conditions and frustrations which face the N. Y. City Center Opera Co. a fall season of seven weeks and a road tour of three weeks represent a downright miracle. Part of the total difficulty is implicit in the very fact that there is little or no recognition or appreciation of the miraculous nature of this defiance of probability.

It is to be doubted if opera has ever survived against such odds. Wonder is justified that it has somehow partially thrived and continued over a period of years. European producers would not dream of mounting opera without subsidy and American promoters generally would not try without guarantors. But the N.Y. City Center Opera operates each fall without subsidy, without guarantee save for two weeks in Detroit. More than that, and worst than that, this company is perennially strapped for funds, whether for adequate publicity or paid ads, whether for name singers or necessary backstage props.

(City Center, like the Met, must live with the fact that opera singers are nearly always awkward as actors. Also they tend to be madly casually about rehearsal calls and being ready, unsummoned, for their own cues.)

## Competing Vs. Itself

Still more wonder: the N.Y. City Center Opera must compete for budget and goodwill with the drama, the operetta and the ballet units of the same organization, all reporting to the one Board of Directors. This has given rise to the suspicion that the critics on the daily papers are as nothing in asperity compared to the critics within the City Center family.

This opera season, with two final weeks to go and one more premiere ("Rigoletto") coming up, depends upon the sale of tickets at the public boxoffice as does few companies. It depends, too, upon private funds-raising committees, of which there are now three, and upon the sympathy of the craft unions who actually have been quite friendly, given their incurable prejudice in favor of weekly wages in cash.

The miracle of 55th Street has been more than ever sharply outlined this fall precisely because there has been another change in the opera unit's directorship. Erich Leinsdorf, backed by two fellow conductors, four new staggers, (Marcella Cisney, Michael Pollock, Anna Sokolow, David Pressman) and artistic director Leo Kerz, has proceeded to schedule 11 operas, five of them new and all of them freshly staged under a broad overall scheme. A VARIETY reviewer, *Geor.*, last week may have provided the best pithy comment on the resulting situation, quote: "The Center's bitter tea is that having been scored for years as uninventive, it's now being chided for its innovations."

## It Started With 'Orpheus'

The 1956 season got off to a bad press with Eric Bentley's modern topical libretto of "Orpheus in the Underworld" which was roundly berated as "vulgar" and "offensive." Despite this, or perhaps because of this, the Offenbach work has been the standout ticket-selling item of the past season and will have the largest number of performances, seven. It will also be seen in Detroit as part of the total repertoire and at Michigan State College in East Lansing.

Meanwhile, to form a contrast and point up the unpredictability of opera guessing games, the folk work, "Suzannah," extolled by the critics, has languished at the pay window and will have trouble making four performances. "Orpheus" and "Suzannah" are not so simply explained, of course. The first was helped by Hiram Sherman's hokum, by the public's prurient curiosity. The second was handicapped by a lack of funds for newspaper display ads. Nor did the latter have equal cast names.

## That Trouser Incident

Incidentally, Hiram Sherman losing his pants opening night created town gossip. Was it a planned accident, or a real one? The actor apologized and plays the mishap straight as just that. The bit is

not part of his routine. Wittingly, or otherwise, Sherman may have been the City Center Opera's best publicity-getter, next to having five new works to bring out the critics at least five times.

But even without money the opera season could have fared much better on publicity. Leinsdorf seems to have erred on the conservative side in not pre-selling his production ideas. He did not woo the journals. Instead, each new innovation came up alone and was seen and judged piecemeal rather than as part of a whole new and elaborate scheme to infuse new values.

Actually reviews, overall, have been fairly good. In addition to "Suzannah" there was an okay press (and boxoffice) for "La Boheme," "Carmen" and "Mignon." "The Moon" has sold out and been, on the whole, well received critically. True, "The Tempest" was, by general agreement, a yawn.

Much comment has been heard as to Leo Kerz's tilted stage. Two of the critics have been openly at war with that turntable. Kerz has answered, "music lovers travel across the ocean to Bayreuth to see Wagner without scenery on a tilted stage." Kerz professes genuine astonishment at all the fuss over his turntable, and complains that his deepening of the shallow (32-foot) stage and new apron have been almost totally overlooked.

## Jury Is Still Out

Leinsdorf himself in previous remarks to VARIETY asked to be given his full "nine innings to play before the score is racked up." His point is that if the previous staging and operating policies at the house had been ideal he should not have been invited to try his own hand. The turntable, new plywood backwall cyclorama and the lighting gear which works from the catwalks stood around \$16,000 in cost. Although more pre-opening stagehand rehearsal time was required (for this first season under a new production scheme) the union now allows stage rehearsals, prior to dress, with less than a full crew, a recognition, Leinsdorf has pointed out, that the new scheme has few of the conventional "setting" needs. Under its contract the Center must have a total of 20 in the backstage crew; that figure being unaffected in 1956 as against 1955. (The Center's old opera scenery, obtained in the first instance from St. Louis Municipal Co., is now in storage—with few expressing regrets.)

Future plans for opera at the house are obviously up in the air. The usual deficit of around \$120,000 per season may or may not be exceeded. Whether the asserted economies of the new staging sys-

tem could be counted on in a second go-round come 1957 is an argument now in progress.

## Changing of the Guard

Added to the less-than-ideal press for the present season (publicist Barry Hyams couldn't take it and has been replaced by George Ross) were last week's stories about going to the unions and to opera-lovers for donations. One \$5,000 item has been reported from an anonymous donor.

It was deemed necessary by Morton Baum, the main power at City Center and by many considered the principal architect of the whole four-prong cultural enterprise, that the Saturday matinees (also new this season) be cancelled along with the radio broadcasts over WNYC. Three operas in all will have been aired, "Traviata," "Fledermaus," "Carmen" and "Suzannah" had one performance each cancelled.

Meanwhile the Leinsdorf-Kerz production scheme, win, lose or draw, has surely stimulated unprecedented discussion of the whole problem of Manhattan's second opera company. Baum is understood to have his fingers crossed. Other board members are alarmed (the City Center toppers have a 10-year history of nervous tizzies) about the critics.

A couple of postscripts are perhaps germane.

One, to what extent is the 1956 season suffering from the aftermath of the 1955 season?

Two, did last year's \$80,000 fiasco with Orson Welles' broken ankles leave behind panic psychology?

## Poles Cop Prizes At Vercelli; Though Stars, They Compete Vs. Tyros

Vercelli, Italy, Oct. 23.

Opera singers already ranking as stars in the opera houses of Warsaw and Poznan have won the chief awards at the contest here. Since their expenses were paid by their government and they are professionals, many of the other contestants, and their partisans, have grumbled quite loudly that this was unfair to the 134 competitors from 34 countries.

However no actual rule prevents established "stars" from competing. True, the organizers of the Vercelli musical event, now in its seventh year, never anticipated the predicament, created by the prize-hungry Poles.

Vercelli's first prize went to bass Bernard Ladysz from Warsaw Opera and five other prizes to other Polish singers.

## Multi-Racial Honolulu Symphony Potential U.S.-Asia Harmonizer

Honolulu, Oct. 23.

Honolulu Symphony Orchestra composed of musicians of many racial strains (Hawaiian, Japanese, Negro, Anglo-Saxon, et al) is regarded as an ideal export item, if and when expanded and upgraded. Verbal encouragement (no cash, has come from the United States Information Service and the International Program Exchange of the State Dept. which is administered under contract by the American National Theatre & Academy (ANTA) of New York.

One possibility is to put the multi-racial symphony on a film to be exhibited in Asiatic countries which are peculiarly sensitive on the color issue and know about the American policy mostly in terms of the Citizens Councils (for white supremacy) and other well-reported happenings out of Dixie.

With the foregoing potential in mind the symphony's director George Barati is blueprinting an elaborate expansion scheme. Items: (1) a new municipal auditorium (2) a paid full-time nucleus of musicians (3) A sponsored annual music festival for tourist bait. Recently the Symp'h budget has run around \$90,000.

## Concert Previews

### Miroslav Cangalovic

It was an uphill climb, but this Yugoslav basso from the Belgrade Opera sweated it out (literally) to substantial acclaim. Some two hours and three handkerchiefs after he strode out, a powerful figure in tails, upon the "cold" (oh, so cold) platform of Carnegie Hall with Bozidar Kunc (Mme. Milanov's brother) as accompanist, most of the audience was probably convinced that here was a smashing fine operatic singer who, except for the crazy facts of life in the concert business, should have made his American debut, more sensibly and more dignifiedly, with the Met.

Columbia Concerts "discovered" Cangalovic and brought him over on a gamble to see how the N.Y. reviews would pan out and then decide from there. For a "gimmick" (which should be forgotten), they publicized him as stepping into the shoes of the late Feodor Chaliapin.

The obvious fact is that this 35-year old basso is profundo in his own right and should be treated that way. He's a wow with Yugoslav folk songs and a thrill when, backed by the Russian Orthodox Cathedral Choir and Joseph Yasser's organ, he exquisitely intones the Litany of Supplication.

But in the early portions of his program, there was too little of interest and no fireworks at all. Nor was his La Cullumia from "Seville" effective. Up to then, halfway, the debut looked like a flapperodde and it was sheer artistry that pulled the man through thereafter.

Here is a fine voice. The artist's poise under the deadly circumstances he faced and mastered must also be recognized. And not the least provocative fact is that Cangalovic has special gifts (for an opera singer) as an actor. His pantomime is excellent.

So now all he needs is an "act" for the concert stage. Almost any change will be an improvement on the first 45 minutes of his premiere. Land.

### N. Y. Philharmonic

Opening a new season with concert number 5,578, serially reminiscent of Rosh Hashonah or the audited pressed ducks at Tour d'Argent, the Philharmonic did not make history, just fine music. Under the imperious gesticulation of that grandiose Greek genius (anybody still arguing?) Dimitri Mitropoulos, the "conservative" program ran from Papa Handel of the 18th Century (Concerto Grosso) to Samuel Barber of the 20th (Capricorn Concerto) to Richard Strauss (Don Juan tone poem) who deceased in 1949. After intermission it was 100 men with (most of the time) Beethoven's Fifth.

This is the 115th year of a great organization, and these musicians who, under the Greek particular, are rehearsed unto exhaustion, are surely on the border of grandeur when at their best. And that statement plunges the discussion immediately into the arbitrary preference of personal taste. Beethoven's Fifth can hardly be shrugged off though it was dreadfully overplayed half a generation ago, especially because of the war association of its opening statement, that Churchillian da-da-daboom. One's undocumented impression is that the conductors have been ducking the Fifth. Be that as it may, there was majesty to be re-experienced, though there were peaks and valleys of sureness in the playing. (It was repeated Friday matinee and Saturday evening.)

The "modern" work on the opener, by a composer (Barber) resident in Mt. Kisco, has considerable musical personality but does not escape the stranger in the house feeling of most contemporary stuff. For this is the house of greatness, and greatly demanding. The traditionalists do well to defend their positions and to retire to new ones, carefully prepared, only slowly. Which, of course, is Mitropoulos' whole dilemma in picking and choosing and routineing. He can be sure only that any new work will rile the critical menagerie and that there will be a certain amount of yipping at his coat-tails.

Being in mind that the giant orchestra had only two days to get together before its premiere, the sheer competence of the ensemble, the power and authority of the conductor and the stately, truly harmonic, quality of the outpouring suggests this 1956 observation: economics apart, CinemaScope, VistaVision, Cinerama and Todd-AO haven't got anything the much-badged old N. Y. Philharmonic hasn't got. Land.

## Bolshoi's Secret: Dance Calendar Of Ulanova

By HAROLD MYERS

London, Oct. 16.

As a combined artistic and financial operation the Bolshoi Theatre's ballet season at the Covent Garden Opera House is an unquestioned triumph. And that should be adequate compensation for the heartaches and anxiety caused by the on-again-off-again Moscow tactics that preceded the opening.

Although admission prices have been upped to \$8 for orchestras, they have a black market value several times their original purchase price. The personal columns of the Times and other papers have been carrying small ads offering to buy tickets at well above the counter price. Outside the theatre, only a few minutes ahead of curtain time, touts are offering to buy tickets from patrons, confident that they can be disposed of within a matter of seconds at a handsome profit.

Even before Moscow became obsessed with the personality cult, the Russian theatre, apparently, never indulged in star billing and that practice, carried into effect for the three-and-a-half week London season, may indirectly be a contributory factor for the incredible ticket demand. Undoubtedly, the main attraction is the first Western appearance of Galina Ulanova, the Bolshoi's prima ballerina, who has almost become a legend in her own lifetime and who may be the greatest exponent of ballet since Pavlova.

As it turns out, by far the majority of people are being disappointed. In the first week, the prima ballerina has danced only twice, on opening night and the following Saturday. The Covent Garden management is itself given barely more than a day's notice of the star's intention to appear. The only forecast it is prepared to make with any degree of confidence is that Ulanova will be on the stage when the Queen and the Duke of Edinburgh see the performance of "The Fountain of Bahkchisarai" on Thursday week (25).

While Ulanova is obviously the main lure, the second string soloists, among them Raissa Struchkova, Nina Tomofeyeva and Rimma Karelskaya, stand favorable comparison with the top dancers of Sadler's Wells and other distinguished companies. Struchkova took over the lead from Ulanova in the second production of "Romeo and Juliet." Nina Tomofeyeva, who starred in the first Bolshoi presentation of "Swan Lake," is alternating the role with Miss Karelskaya.

In their season the Bolshoi are staging four ballets, with "Giselle" making up the quartet. Their productions have been partially criticised as having a dated look; that, however, doesn't detract from the perfectionism in dancing with spectacular footwork by soloists and by an outstanding corps de ballet. Their decor is bold and ambitious and the settings for such productions as "Fountain" and "Swan Lake" have an unusual regal splendour.

### RITA STREICH DEBUT

Colbert-LaBerge Negotiating For Coloratura To Hit U. S.

Rita Streich, one of the most important postwar singers in Europe, makes her U. S. bow next season. A coloratura and reputed to be a looker, she's a member of the West Berlin and Vienna opera companies and often has sung at the Salzburg Festivals. She's appeared in London and Paris with the Vienna Opera.

Well-known here via Angel and Decca labels, Miss Streich's coming depends on negotiations now in progress. If the San Francisco Opera engages her, she will come in the fall; otherwise her American bow may be later in the season. Also pending is a guest shot at Hollywood Bowl. She's to be introduced here by Colbert-LaBerge. The deal was finalized after Ann Colbert's European trip last summer and subsequent confabs with Martin Taubman, Viennese agent now in the U. S.

### Amaya One-Niter, \$2,300

St. Louis, Oct. 23.

Carmen Amaya and her Spanish dancers, singers and musicians copped \$2,300 for one performance in Opera House of Henry K. Kiel (municipal) Auditorium Sunday (21).

Presentation sponsored by Entertainment Enterprises Inc. scaled to \$3.36.

### COLBERT-LABERGE TAKE DRAPER FOR CONCERTS

Colbert-LaBerge agency has pacted Paul Draper. He's the first tap dancer ever to be represented by this concert firm, which has heretofore confined itself to longhair musicians and the chamber music field. Draper was caught at an off-Broadway legit showing and the Colberts closed a booking arrangement with Susan Pimsleur, who will continue to act as the tap dancer's personal rap.

Draper formerly toured with Larry Adler under Columbia Concerts auspices, but that duo has long been dissolved and Draper has been soloing on his own.



## Broadway

John Mills off for picture work in London.

Anna Sosenko and Eddie Dowling plotting a show biz venture.

Big show biz turnout for the Rubie L. Goldbergs' 40th anni last week.

RKO Theatres, back from a week's visit on Coast.

Gene Kelly in from Paris where he produced "The Happy Road" as an indie for Metro release.

Kim Hunter released from Bethesda Hospital over the weekend after undergoing minor surgery.

Francis Herwood, Bank of America v.p., returned west after conferences with Peter Geiger, bank's motion picture rep in Gotham.

Harry Lee Danziger, indie producer, and Frank Reilly, film editor with Walt Disney Productions, back from Europe Monday (22) on the S.S. United States.

Charles Smadja, United Artists v.p. in charge of European production, in from Paris for a week at the home office ament eight pictures which UA-aligned producers have going abroad.

Lillian (Mrs. Jack) Pulaski (the late Ibee) of VARIETY to Hollywood to vacation with the George Wellbaums; latter longtime press v.p. of A.T. in N.Y. until his retirement on the Coast.

London agent Harry Foster in New York and thence to Hollywood in a fortnight to scout talent for Val Parnell's Palladium vaude name policy next spring, plus other show biz potentials abroad.

Walter Slezak to the Coast to complete his co-starring role in Metro's "10,000 Bedrooms." He returned from Rome recently where he appeared in location sequences for the film.

RCA prexy Frank M. Folsom may cut his Coast trip short and return this weekend, after inaugurating the new RCA Victor plant in Los Angeles which is having a two-day ceremonial tomorrow (Thurs.) and Friday.

Eva Anna Rubinstein, currently in "The Diary of Anne Frank" on Broadway, daughter of pianist Artur Rubinstein of New York and Paris, engaged to marry Rev. William Sloane Coffin Jr., acting chaplain of Phillips Andover Academy, on Dec. 12.

Edwin Knopf, Metro producer; ballerina Marjorie Tallchief, accompanied by dancer - husband George Skibine; Adrien Remy, head of Pathe Consortium Cinema, and actor Akim Tamiroff in from Europe yesterday (Tues.) on the S.S. Liberté.

George Jessel was among those in Walter Winchell's VIP "box" on the columnist's NBC-TV set Friday (19), a fact that would not be newsworthy except that the WW-Jessel feud has been longstanding and mutual friends are happy that this indicates it's now at an end.

Maria Gambarelli to Rome this (Wed.) aft via PanAm for three or four weeks of exploitation and personals attendant to two pix she made abroad last spring. Ballerina has been tutoring with Lee Strasberg with an eye to further straight film work, bilingually abroad.

Motion Picture Division of the Federation of Jewish Charities will hold a special dinner at the Plaza Nov. 15. Charles B. Moss is division chairman. Also actively involved in the division's activities are Barney Balaban, Samuel Rosen, Leo Jaffe, Leon Goldberg and Harold Rinzler.

Ginger Joyce, of the dance team of Bobby Joyce & Givner who were involved in an automobile accident a year ago last October, is back in the Ottawa (Canada) General Hospital, and anxious to hear from American friends. Supposedly in for a one-week o.n., she's now in her 7th week and with nothing definite when she will be discharged.

## Paris

By Gene Moskowitz

(28 Rue Huchette Odeon 1944)

Robert Siodmak to make the pic. "Tentation A Paris," here next year.

New York City Ballet in for four performances at the Opera this week.

Paramount feting its 35th year as a French releasing organization here.

Lester Young in to play with the Gallic jazz band at the Club St-Germain-Des-Press.

Simone Signoret being pagged by Ray Milland to star opposite him in his next pic "Stockade."

Vivien Leigh in for opening of Gallic legit version of "Sleeping Prince," of Terence Rattigan, at Theatre Madeleine.

Carol Sands, U.S. actress who has been playing in French pix,

now writing an original scenario for a Gallic producer. It's in English.

Julien Duvivier's next pic will be a suspense tale based on James Hadley Chase's "Tiger by the Tail." It will star Fernandel and Bernard Blier.

Fernandel making a series of vixpix in Marseilles which will be done only in pantomime. First two are "Art of Being a Father" and "Art of Evil Eye."

Suzanne Flon still carrying on her hit stage appearance in "Le Mal Court," of Jacques Audoubert at the Theatre La Bruyere. It is now in its second year.

Allied Artists throwing a big party for the press on Ritz Hotel set of Billy Wilder's "Love in The Afternoon," with Audrey Hepburn, Gary Cooper and Maurice Chevalier as hosts.

## Rome

By Robert F. Hawkins

(Archimede 145; Tel. 800211)

Elsa Martinelli to London for tests on her upcoming "Manuela." Alfredo Alarria's Argentine Ballet in a successful run at the local Jicky Club, with support by Corrado Orchi.

United Artists rushing release of "Attack," to cash in on Venice Festival publicity. Pic won Italy scribes award there.

Zachary Scott off to London after brief local o.n.; joins Roman Faith Dornier in Amalgamated's "One Man's Secret."

"Oklahoma" (Magna) will be released in key Italo spots in the Todd-AO version, it's been announced here, following a recently signed deal with Italo exhibs.

"War and Peace" has its local preem at Rome Opera House, Oct. 26. Projection problem there appears to have been licked. Pic is first to play there since silent days.

Præsens Film of Zurich is shooting a color pic inside the Vatican walls with Franz Schneider directing Nelly Bourgeois and a large cast in a story by Richard Schweitzer entitled, "Flamme der Liebe."

## Cleveland

By Glenn C. Pullen

Gene Sheldon and Lydia Lynch trio into Statler Terrace Room for two-weekers.

George Shearing sextet, current at Cotton Club, battling "Wild" Bill Davis crew at rival Loop Jazz Club. Mario Braggiotti, concert pianist, broke in new niter at Alpine Village with Dick Jackson as his new agent.

Henry George, orch leader and Cabin Club co-owner, made veep of locally organized Reserve Records Inc. Outfit does its etchings in Mercury's Chicago studio.

Cinerama brass donating proceeds of opening performance of "This Is Cinerama" at the Palace Nov. 14 to Cleveland Zoo, celebrating latter's 75th anni. Banquets for state and city officials will precede the benefit preem.

## Pittsburgh

By Hal V. Cohen

Press music critic Ralph Lewando now teaching voice two days week in N. Y.

Former exhibitor Dave Barnholtz joined sales staff of Forbes Travel Service.

Carmen MacRae plays her first nightclub date here next week at the Copa.

Ballet Russe de Monte Carlo booked for one-nighter at Syria Mosque Dec. 5.

Ben Lessy and Patti Moore come to the Ankara with Allan Jones Nov. 2 & 3 two weeks.

Bill Brant, radio and tv personality, worked stage personals with Richard Egan at Stanley.

Sam Lane going to Chicago to do midwestern sales and promotion for Mercury Records.

Tech Drama School opens season with "Month in Country" under Mary Morris' direction.

## Memphis

By Matty Brescia

Dean Hudson orch at Peabody Skyway for two weeks.

Elvis Presley checked into his Memphis home for a visit with the local folks.

Victor Borge and Constance Bennett in town for one nighters at City Auditorium.

Ted Weems and Buddy Morena doing two stints a day spinning platatters for WHHM, Memphis indie.

Ray Edmonds, w.k. Denver and Chicago sportsman, now heading swank Southwest Greyhound race track at West Memphis, Ark., and drawing big crowds.

Ed White exited his post as WMOT news spieler to take over stint with National Cotton Council here. Steve Warren now running Memphis NBC affiliate news department.

## London

(Temple Bar 5041/9952)

Pat Duggan in from Hollywood on vacation trip.

Jerry Colonna and Billy Daniels guested on separate commercial telecasts last week.

Paul Talbot, Freemantle Television prez, here to ink Olympic Games film contract.

Jeannie Gilbert, Savoy Hotel press officer, to New York on a three-week biz-pleasure trip.

George Voskovec here to take up his role in upcoming production of "The Diary of Anne Frank."

Mrs. Edna Rigg-Milner resigned from Mills Music, where she was in charge of education department.

Robin Howard took over femme lead in "The Rainmaker" from Geraldine Page, who has returned to New York.

Pinky Lee arrived from N. Y. to appear in a new Adelphi revue, "United Nations," with Patachou and Tommy Trinder.

Elsa Martinelli, who was guest of honor at a press reception last week, off to Spain for location on "Manuela," in which she stars with Trevor Howard and Pedro Armendariz.

Jerry Wayne played title role in "The American" on commercial tv last week. It's his first teleplay since he came to London for Coliseum, production of "Guys and Dolls."

Joe Glaser arrived over the weekend for negotiations in connection with Louis Armstrong's film, for Lionel Hampton concert tour and to prowl British vaude talent for "Ed Sullivan Show."

## Berlin

By Hans Hoehn

(760264)

"Folies Bergeres" in for month's run at Tivoli Palace.

To cash in on the Suez topic, 20th-Fox is releasing its oldie, "Suez," here.

Hilde Koerber, local actress and dramatic teacher, given Federal Cross of Merit.

"Bad Seed" (WB) declared particularly valuable by West German film classification board.

Marian Anderson appearing here with lieder and arias at High-school of Music Oct. 23.

The film committee of the German Bundestag will hold a meeting each year from now on.

Meteor-Prisma's "Stresemann," biopic of the late German politician, moved to Switzerland for exteriors.

Three years after inauguration of CinemaScope in the U.S., there are now 2,521 C-Scope theatres in West Germany.

Victor de Kowa will divide time as director and actor at Viennese Burgtheater and the remaining six months in Berlin.

Elisabeth Bergner, who left Germany in 1933, will have female lead in O'Neill's "Long Journey Into Night" in Duesseldorf.

Lilli Palmer and Ivan Desny, who were teamed in "Anastasia," will also have the leading parts in CCC's forthcoming "Like A Storm."

"Space Unlimited," U.S. contribution to the 1956 German Industrial Fair which closed in Berlin recently, will be reopened Oct. 30 at local Marshall House at Funkturn.

## India

By N. V. Eswar

(Madras, 1, India)

Film Fans Assn. in Madras named "Sabrina" (Par) as the best picture in the foreign film field.

National Film Board soon to be set up by Central Government through legislation so all films could be censored in the script stage.

Cine Technicians Assn. of South India has appealed to the Central Government to exempt all State Award films from paying the Entertainment Tax.

Number of pictures produced in Gevacolor on the increase. So far, 13 such tinters have been turned out or are being made at Bombay's Film Centre.

Rajagopal Chetty, who toured England and the U. S. recently, has finalized arrangements with Italian and British interests for setting up a plant in Bangalore or Madras for the manufacture of projectors and carbons.

## Mexico City

By Pete Mayer

(Tel. 08; Tlalpan 264)

Pedro Armendariz about to take the leap and produce his own films.

Pic star and singer Pedro Infante off for tele in Venezuela.

"Dragnet" finally being shown on local video screens this week.

Locally-made "Torero" to get a Madrid preem before opening here.

U.S. scripter Casey Robinson in

to write "Heart of Jade" for Jose Kohn.

Jose Ferrer due in shortly to start work on "Fall of the Aztec Empire."

Producer Gregorio Wallerstein planning a combined biz trip-vacation in Israel.

Stage star Rita Macedo off to London to join her diplomat husband, David Grey.

Local League of Decency's prize-winning script, "Isabel and Fernando," to be filmed in Spain.

Joan Crawford and Rossano Brazzi to shoot scenes for "History of Esther Costello" in Acapulco.

New Actors Guild-owned Jorge Negrete Memorial Theatre opening on third anniversary of star's death.

Left wing politico Vincente Toledano arranging for special showings of Red Chinese films to local unions.

Rodolfo Landá, secretary-general of the Actors Guild, asking release from his job because of many pic and theatre offers.

Churubuse Studios picking up tab for material ruined in their lab on "Body Snatchers" and "School for Mothers-in-Law."

Ballerina Tamara Toumanova, touring the provinces, scored a huge success in her first performance in Monterrey.

Government secretariats of Communications and Public Education setting up classes for training future tv and radio announcers.

## Minneapolis

By Les Rees

Sophisticats with Ginny Kay at St. Paul Lambs club.

Western singer Mimi Roman playing Flame Niterly return date.

Nino Nanni playing second Hotel Radisson Flame Room engagement.

Brooks has exotic dancers Barbara Lee and Toni with Armand Deutsch Duo.

Four Aces and Wayne King at Kato Ballroom, Mankato, Minn., for one-nighters.

Helen Hayes to be here Oct. 29 to speak at "Citizens for Eisenhower" luncheon.

Edyth Bush Little Theatre, continuing with "Barretts of Wimpole Street," has "Peter Pan" underlined.

Bennie Berger back from N. Y. where he went in quest of more attractions for his legit Lyceum theatre.

Bill Slater, longtime film and theatre publicist, here beating drums for "Bonds for Israel" meetings.

Stockholm (Sweden) Gosskor Boys Choir concert drew near capacity at 5,500-seat Northrop Auditorium.

Legit season at Lyceum teeing off this week with Julie Harris in "The Lark," first of five Theatre Guild subscription attractions.

Walter Raschik, one-time VARIETY St. Paul correspondent and now Northwest Variety club promotional secretary, subject of Minneapolis Star's "Town Toppers" series of brief profiles of leading citizens.

## Washington

By Florence S. Lowe

Washington native Evelyn Knight current at Hotel Statler's Embassy Room for three weeks.

Rosalind Russell feted by American Newspaper Women's Club on eve of preem for "Auntie Mame."

Cecil B. DeMille meeting with clergy, editors and other groups to beat drums for "Ten Commandments."

Royal Danish Ballet here Tues. (23) and Wednesday (24) for three performances as part of National Symphony Orch series.

Lillian and Dorothy Gish here to boost the Ike campaign at meeting of Senior Citizens for Eisenhower, age group which remembers the sisters of the silent screen from way back when.

## Philadelphia

By Jerry Gaghan

Freddy Bell and Bellboys back from Las Vegas.

Nancy Lynn, formerly of the Lynn Sisters, pacted for two years by MGM.

Don Shirley Duo making local debut Oct. 26 in "Variations in Jazz" bash at Academy of Music.

Maria de Swoboda and Leon Danielian, of the Ballet Russe faculty, to conduct classes at YWCA.

Leonard Feather now a permanent panelist on Harvey Sheldon's Sunday jazz sessions at Town Hall.

Three Philadelphia Orch first desk men and wives to give concert at the Barclay Ballroom Oct. 30.

Boris Koutzen, composer-violinist, leads off 80th season of Philadelphia Conservatory with first faculty concert Oct. 31, accompanied by wife Inez Koutzen.

## Hollywood

Ethel Waters planed in from N. Y.

C. V. Whitney in from Paris for week of production huddles.

Roy Sackheim and Herb Gold formed the Sackheim-Gold Agency.

Y. Frank Freeman named board chairman of Motion Picture Research Council.

William Wyler will be presented with a special award for his contributions to pictures by a committee headed by Samuel Goldwyn.

Masses Club tossed testimonial dinner for Antonio Moreno, one of its founders.

Kip Hamilton and Frank D'Amore to appear on program at annual dinner of Los Angeles Motion Picture Salesmen's Assn.

John Spires in from Europe for confabs on future product at Universal.

Adolph Zukor arrived from month's stay.

Milt Watt resigned as Republic studio publicity chief.

Spyros Skouras in town.

Marlene Dietrich aired in to rehearse new niterly act.

## Palm Springs

By Alice Scully

(Tel. 4077)

Joan Davis back at her place for season.

KCMJ now on 24-hour grind. KPAL too.

Ginny Simms played Koko Club in Phoenix.

Eddie Jackson, sans J. D., at Dave Manor.

Danny Thomas bought near Tamarisk golf course.

Russ Tamblin put up at Desert Inn before official opening.

Eddie Shmytryk took a breather between dooyies of latest pic.

Billy Dove's son, Bob Kenaston, in "Proud and Profane," his starter.

Warden Woolard, L. A. Examiner, ed. told Kiwanians something of his biz.

Charles Farrell and Andrea Leeds Howard directors of new savings and loan outfit.

Sally Eilers, Ginny Simms, Allen Jones and Irene Hervey at opening of Ranch Club. Joe Pine is new manager.

Bermuda shorts, introed by Bob Hope's bunch at "That Certain Feeling" preem, got 12 high school seniors ordered home to change to longies.

Harpo Marx sold his Bev. Hills place and is building \$88,000 place on fringe of Tamarisk golf course.

Three Marxes (Zep, Gummo and Harp) now living in desert homes.

## Boston

By Guy Livingston

Guy Mitchell current at Blin-stubs.

Boston Press Club opened new quarters.

Ed and Wilma Leary ice show current at Steuben's.

Rosemary Clooney in for press party at Sheraton Plaza Hotel.

Daisy Weichel handling publicity for "Ten Commandments" due at Astor Nov. 20.

Red King, press rep for Cine-rama's "Seven Wonders of World," hosted a fishing party cruise.

For first time in years, all legit houses going at same time, the Opera House, Plymouth, Colonial, Wilbur and Shubert.

## Chicago

Sam Levinson inked in for annual Boys Club show Nov. 19.

Cecil B. DeMille due in Friday (26) to address Executives Club.

Sherman - Ambassador Hotels prexy Pat Hoy chairman of Illinois fundraising drive of Arthritis & Rheumatism Foundation.

Celeste Holm made interview circuit last week beating the drums for NBC-TV's upcoming "Jack and the Beanstalk" spectacular.

Bill Horstman switched from his Chicago Stadium post to management of Bismarck Hotel. Both the Stadium and the hotelery are owned by Arthur M. Wirtz.

## Miami Beach

By Larry Solloway

William Morris' Sam Branson at the Eden Roc while setting acts here and in Havana.

Eddie Sax, son of owner George Sax, now in charge of entertainment for Saxony Hotel.

Felix Young to N. Y. on buying trip for his new plush supper club, opening in Bay Harbor Islands late November.

Perry Como planned in last week-end for looksee at Americana Hotel from which he will telecast his show Dec. 15.

Segment of "Wide Wide World" will feature the Fontainebleau on Nov. 11 as part of its all-Florida program; will encompass nightclub part of hotel.

## Elvis a Millionaire

Continued from page 1

sold. Figure represents a royalty return to him of about \$450,000. Add to that an estimated \$250,000 in picture deals, including the reported \$100,000 for "Love Me Tender" (20th-Fox) as well as advances on his deal with Hal Wallis, and probably another \$100,000 in television guest stints. Then, there are the personal appearances, about 40 in all by the end of the year, on which Presley's percentages vary but which are figured to total at least \$200,000. There's \$1,100,000 right there, plus returns from his music publishing firm.

Few of the actual Presley figures are available since his manager, Col. Tom Parker, is an astute and close-mouthed guide. Nor is there any concrete indication of the 1956 take on the merchandise tieups, which are figured to be considerable.

### \$40 Million Retail Volume

Merchandising setup is in the hands of H. G. Saperstein & Associates, which has handled some of the top show biz tieups. Thus far, Saperstein has set 51 different licenses for Presley and they're still rolling in. Tipoff on the far-reaching potential of the merchandising setup is the speed with which reorders on original items have started to come in to manufacturers. It's on the basis of these orders that Saperstein, who isn't given to wild estimates, foresees a \$40,000,000 retail volume in the next 15 months.

Royalty retails are not being divulged but it safely can be assumed that Presley has at least the normal deal on split tieups, which means a 50-50 split between Presley and Saperstein of a minimum. 5% royalty from manufacturers, based on the wholesale price. The \$40,000,000 retail volume means around \$18,000,000 wholesale—or \$900,000 to be split between the performer and the merchandising agent with the latter bearing all expenses out of his share.

Of the 51 items now bearing the Presley name, ranging from bookends and bracelets to wallets, 80% are aimed at the female market and 20% at the male market. Campaign is unprecedented in that it is the first all-out merchandising drive aimed at teen-agers, who have their own money to spend. Most such promotions are on the moppet level, for which mom 'n' dad must shell out the cash. The only previous pitch for adolescent financial adoration was the limited one made several years ago with Frank Sinatra merchandise when "The Voice" was a teen-age singing idol. "Davy Crockett," "Hopalong Cassidy," etc., are strictly for the children.

Under Saperstein's guidance, Presley merchandising is taking on at least one new tack; some items are being manufactured by the organization itself, rather than having it done by franchised or licensed manufacturers. The difference, Saperstein explains, is that certain items, particularly lipsticks and cologne, carry a high markup—and Presley will reap the benefit of the full profit rather than merely a percentage of the take.

### Presley's 'Hound Dogs'

Merchandising also will go new routes in the coming year. Deals now are being worked for Presley "Hound Dogs" (a large hotdog) and Presley "houndburgers" (a "hamburger with glamor"). Outfit also will seek to franchise the 18,000 icecream stores and 30,000 hamburger stands in the country, probably on a flat \$2 per week basis, which will serve as Presley headquarters in their respective communities. Organization will supply banners, cards and signs as a part of the franchise operation. A similar arrangement is being discussed with soft drink manufacturers in various parts of the country.

The \$40,000,000 retail estimate appears to be solely on a domestic level. There's no indication of the possible extent of his foreign indentation but, beginning in January, Presley merchandise will make its appearance in England (where his records are big) with other countries on the Continent to follow.

Estimate of Presley's earning capacity does not include the inevitable further mushrooming, which is impossible to determine. Logically, however, it's safe to assume that the merchandising angle will

help boost Presley higher as a name and make subsequent film appearances mean more at the box-office.

Any way it's figured, it's a safe bet that Presley's earnings for the 1956 and 1957 years will top \$2,500,000.

### 'God-Loving' Jelly-Kneed Kid: Parker on Presley

San Francisco, Oct. 23.

Col. Tom Parker, Elvis Presley's manager, wants "hustlers, not publicity" now that Presley is a big show biz name, according to a three-shot series current in the 20 Scripps-Howard dailies across the country.

Series called "What Makes Elvis Tick?" was written by William Steif, staffer from Scripps-Howard's San Francisco News. Steif went to Hollywood right after Presley finished "Love Me Tender" at 20th-Fox, talked to record and tv industry execs and then tailed Presley into Dallas and Waco, Tex., where Presley was playing one-nighters.

Explanation of Col. Parker's philosophy was that, with Presley on top of the heap, the main chance is for merchandisers to make a lot of money through Presley licenses. That's why hustlers are needed.

Presley, himself, comes out of series as "a God-loving, jelly-kneed kid" who's taken rock 'n' roll out of the category of race or rhythm-and-blues music, made it into pops. Writer says this has been Presley's main influence, points out that Hollywood, which had been reluctant about the 21-year-old singer, has finally accepted him and has invested a good chunk of money in him.

### Deutsche Pitch for Elvis

Berlin, Oct. 23.

"He walks like Marilyn Monroe but at home he's a model son!" That's the trailer which RCA Victor is giving Elvis Presley in the promotion pieces attendant to the diskery's expansion into the German record market and its pitch to sell r'n'r locally.

## Legit Tourists

Continued from page 1

ment stores, etc. That's based on a per-person average of \$39 for six theatre duets, \$30 for hotel rooms, \$50 for other tour expenses (exclusive of transportation) and \$175 over the cost of the package.

TT&P is now bringing in legit patrons from about 20 states, with the trips sponsored by 52 newspapers, plus tv and radio stations. Tickets are booked three to four months in advance by TT&P, which is now including an off-Broadway show as part of a "Night in Green-White Village." The outfit is a corporate setup comprised of show biz stockholders. Owen Chain is general manager of the operation, with Dean Smith functioning as public relations director.

### Other Legit Touring Setups

Besides TT&P, there are numerous other touring setups. They include four independently operated newspaper tours from Columbus, Cleveland, Louisville and Charleston, W. Va. As previously noted, the Columbus-N. Y. trek is handled by the Citizen, which this past summer also sponsored two European legit-going tours. The Citizen normally operates two trips annually, catering to about 200 patrons each time.

The Cleveland Press, Louisville Courier and Charleston Gazette handle the trips from their respective locales. In each case the jaunts are usually run on a twice-yearly basis, with a total of approximately 800 people coming in from Cleveland, 500 from Louisville and 300 from Charleston.

### Costs

They average about five shows each for a total of about \$30. Their individual hotel bills run between \$20-\$25, while other tour expenses (exclusive of transportation) run around \$20 per. Coin spent above the package cost is figured at \$125-\$135, with the total expenditures from the four sources topping the \$400,000 mark.

Also involved in the bringing tours into New York is Martin

Snyder, who concentrates on organizations, some papers and tv and radio stations. He caters to about 2,000 people a year now, business having about doubled every year since he started in 1953. It's figured his crowd drops about \$460,000 in town.

They take in four shows at an average overall cost of \$23. Their hotel expense is figured at \$20 per, while other touring costs probably run about \$35. They also spend an additional \$150 or so on item: not included in the package.

A near-\$1,000,000 is expected to be left in town by legit-goers making the trek via the following five routes. The Seaboard Airline Railroad and the Blue & Gray Clipper, both from the south; the Chesapeake & Ohio Railroad, out of Cincinnati; Capitol Airlines and the United Airlines Mainliner Theatre Planes, currently being promoted in 82 cities.

The Seaboard brings in about 550 people on its twice-yearly hike, while the Blue & Gray carries approximately 2,000 passengers on an average of five trips per annum. The C&O makes about seven trips yearly, bringing in approximately 1,000 out-of-towners, while Capitol usually runs a trip-a-month, carting a yearly total of around 2,000 hinterlanders. United expects to bring in about 1,000 customers in the next six months.

Also involved in theatre tours are the Baltimore & Ohio and the New Haven railroads. The Baltimore Hotel, N. Y., has recently inaugurated a theatre package, while Alexander H. Cohen is promoting individual legit tieups for various airline passengers.

Canadians are also being brought in town via Canadian Theatre Tours. Incidentally, the N. Y. Convention & Visitors Bureau assists in helping to promote the theatre trips.

## 20th Diversification

Continued from page 1

should it secure the top 20th backlog, its chances would be virtually assured. Plans have been announced to expand the operation by next fall to include brand-new half-hour film series as well as features, and it's assumed that 20th is as much interested in turning out new product for the web as it is in the immediate cash returns for the backlog.

Moreover, the 20th negotiations, as set against the Metro pattern of distribution of its backlog on its own and diversification into station ownership, involve another fundamental difference in approach. Should 20th make its NTA deal, it would get substantially greater picture yields than Metro, simply because NTA Film Network involves one-run showings on a 110-station lineup and national sponsorship of the pix, as compared with the high-volume, multi-run, low per-unit return on Metro's backlog, while production participation in the web at the same time would channel much of 20th's new product into television at a time when the theatrical market continues to shrink.

## Screen Vs. TV

Continued from page 3

they are weighted down by severe credit demands whereas tv is not. It's the billing in press ads that bothers distributor execs and the ad-pub fraternity. Employment contracts always stipulate how much billing the picture people are to be given in the paid-for insertions. The companies feel they're spending millions of dollars annually just to accommodate the performers and others who insist that their names are prominent in the ads. With three or more such persons in one picture, extra space must be bought so that the title of the picture itself is not nearly obscured. Reflecting the importance of the matter, Paramount president Barney Balaban, representing the Motion Picture Assn. of America, will head for the Coast shortly for a round of meetings with studio bosses, the various guilds and individuals. He'll be accompanied by Gil Golden, Warner ad chief, who's been crusading for relief from the heavy billing demands and urged the MPAA board to do something about it.

While west, Balaban and Golden will underline the economic burdens entailed in the billings problem.

## TV Cuts Moscow Theatres

Continued from page 2

stages of foreign companies draws full houses.

### Speed Western Culture

The program of the men who succeeded Stalin to open Russia's doors at least a bit to outside, non-Communist culture has picked up momentum this season.

Already there have been concerts by the Boston Symphony and the London Philharmonic. The response of the Russian audiences, long deprived of any but Soviet music, has been overwhelming.

The Boston Symphony, which rarely consents to any encore, was compelled by the sustained, rhythmic applause of the Russian audience to offer two encores at each of its three concerts. Included in the audience were such Soviet music greats as Aram Khatchaturian, Dmitri Shostakovich and David Oistrakh.

The French "Theatre National Populaire" played to full house recently at Moscow's Maly Theatre. Moliere's "Don Juan" won the most lavish praise from Russian critics. Even members of the foreign diplomatic corps, who usually have no trouble obtaining tickets through a Soviet organization for the "care and feeding" of diplomats, had difficulty getting seats in this case.

A Yugoslav national theatre group also was enthusiastically received by the Russians.

Often the unrestrained cheers and applause of Soviet audiences seems more a reflection of gratitude at the opportunity to see something from the outside world than of actual understanding of the performance.

### Burmese Anecdote

Recently, a troupe of Burmese musicians, singers and dancers played at the Bolshoi. A number of members of the Gremelin Praesidium were present on opening night including Lazar Kaganovich and Mikhail Pervukhin. After an address by the Soviet Minister of Culture, the visiting Minister of Education and Culture of Burma, U Tun Tin, delivered himself of lengthy remarks.

No provision had been made for a translation as U Tun Tin went along.

The Russian audience sat quietly and attentively and when the Burmese gentleman finished they burst into thunderous applause.

I asked the Russian lady sitting next to me whether she understood Burmese.

"Of course, not," she responded. "Why are you clapping then?" I asked.

She shot me a look of reproach. It was as if to say that it was enough that the speaker was from a foreign land without waiting for a translation to see if one agreed with what he had to say.

Performances by Soviet companies are subjected to somewhat sterner evaluation by Russian audiences.

### Moscow's 89 Plays

This season Moscow dramatic theatres plan to stage 89 plays. Of these 35 will be new productions by Soviet playwrights, 10 will be old Soviet plays, 12 will be by modern foreign authors and 32 will be classics of Russian or foreign origin.

The new plays to be produced at the Maly Theatre include "The Man Who Retired" by A. Sofronov, "Thou Shalt Not Make Unto Thee Any Graven Image" by A. Faiko, and "His Younger Brother's Summer" by G. Priedes.

It seems somewhat less than heartening that these were recently lumped into a single description by a Soviet newspaper which declared:

"These plays . . . describe contemporary life, the difficulties people meet and how they overcome them; they describe the struggle of Soviet people against the survivals of capitalism, and the formation of the character of modern Soviet youth."

One is reminded of a play last season which dealt with Soviet youth. It was called "We Three Went to the Virgin Lands," and told of the motivations of three young people who responded to the government's campaign to recruit youth to work on new farms in Siberia.

The playwright's characters went for these reasons: one volunteered in order to escape punishment by a court for hooliganism; another

went because she had no friends and was an orphan; the third decided to go to the "virgin lands" in a fit of pique when his girl friend stood him up on a date.

These characterizations did not precisely conform with the government's idealized picture of why youngsters should volunteer.

The playwright was taken to task by a Congress of Writers. He apologized and rewrote his play.

It remains to be seen whether this year playwrights will enjoy greater license.

The foreign plays to be presented this season include works by French, British, Finnish, Spanish, German, and, yes, American writers.

"George Washington and the Water Witch," by Howard Fast, long a favorite of Russian readers, will be staged.

Arthur Miller's "Death of a Salesman" is planned, and is translated into the Russian approximately as "A Commercial Traveler's Death."

Another play whose title has borne some revision in the Soviet Union is Jean Paul Sartre's "A Respectful Prostitute." This title would have shocked prudish Soviet morals. The marquee, consequently, will read "Lizzy MacKay."

## Home-Toll

Continued from page 3

already. Involved is a main coaxial cable to which homes would connect via matched telephone wires. Technique is further refined to result in even lower cost. Idea is to primarily cover towns that have no tv service now. Main coax could originate in the booth of the local theatre.

If it becomes a reality, Fox would tie it up with the Skiatron decoding apparatus which he controls via his longterm contract with Skiatron Electronics. Fox's Skiatron TV is the operating company for Subscriber-Vision, the Skiatron fee-tv process.

One of the obstacles to the release of post-1948 pix on tv is the question of the unions. Fox has opened negotiations with them and is reported confident that that hurdle can be overcome.

A company exec with whom Fox has discussed his plan said Monday (22) that his outfit was "interested."

He is also negotiating for the application of Subscriber-Vision in foreign countries, notably Cuba, where a contract has been pending for some months.

With the exception of Paramount, which owns the Telemeter system of subscription video, the film companies have shown great reluctance to voice their views re toll-tv. Skouras, however, has been a vocal opponent to any livingroom b.o. It now appears that he, along with Loew's and Warner Bros., are definitely interested in the potential of the idea.

It's expected that the FCC will come up with some ruling in connection with pay-tv following the elections. There have been strong indications that a faction among the Commissioners favors at least experimental runs for the toll systems. Exhibitors have fought the idea tooth-and-nail and are expected to continue to do so. The tv webs, too, have voiced their opposition.

## 'Smellies' Loom

Continued from page 1

—market place, exotic interiors, street scenes, etc.—is projected to the audience. Utilizing the theatres' ventilation system has been the obvious base for such experiments in the past, but the newer advance is the usage of the aerosol gun principle which now obtains in everyday industry—hair shampoo, bathroom nostrums, and the like, projected via the self-contained airpressure cans or containers. Similarly, larger tanks to emit the specific scents and odors—all to be pleasant, nothing as realistic as an ill-smelling dockside, for example—would be linked to the audience "smellies" with their film entertainment. Understood Dragoco, which has been very hush-hush about it, has been working on this principle for many months.

## OBITUARIES

### EMILE GAUVREAU

Emile Gauvreau, 65, editor and author whose newspaper career reached its peak during the "gangster era" of the 1920's and early '30s, died Oct. 15 in Suffolk, Va. A pioneer in tabloid journalism, he is credited with aiding in development of the "composograph" during his tenure as editor of the old N. Y. Evening Graphic.

Founded in 1924 by Bernard Macfadden, the Graphic is said to have built a sizable circulation through use of the "composograph" which altered photographs in a sensational manner. An example of its effectiveness in stimulating reader interest, Gauvreau recalled in his memoirs, was a doctored still depicting Rudolph Valentino's ascent into the "spirit world."

Gauvreau, who was managing editor of the Hartford Courant before he was 30; remained with the Graphic until 1929 when he left to join the N.Y. Mirror as m.e. His association with the Mirror ended some six years later when William Randolph Hearst fired him for writing a pro-Russian book. Curiously, most of the tome was based on Gauvreau pieces which had originally run in the Mirror.

A prolific author, Gauvreau had also turned out such books as "What So Proudly We Hailed" and "Hot News" as well as "Billy Mitchell, Founder of Our Air Force and 'Prophet Without Honor.'" Some

### LEONARD T. CHICK JR.

Leonard T. Chick Jr., 75, a vaudeville entertainer in the early years of this century, and also a songwriter, died Oct. 20 in Washington. A native Washingtonian, he began as a church soloist and then sang at benefits and receptions.

He became a professional singer and entertainer in 1900. As soloist and member of the quartet called the "Big City Four," he sang in theatres and nightspots all over the country. He played Keith time for about 15 years.

Chick, who won the New York Clipper Songwriters Championship Trophy in 1914, wrote "My Dream of the U.S.A.," "My Bonnie Is Going Home" and others. He retired from the stage about 1920, to become a salesman for Washington firms.

### LEE CURRAN

Lee Curran, 52, died of lung cancer Oct. 20 in Houston, where he was director of sales and promotion for KTRK-TV. A longtime Pittsburgh newspaperman, he had been head of publicity there for KDKA radio nine years before going to Houston in March, 1955. Until he left Pitt, he had also served on the Allegheny County Fair executive committee and had been the fair's first director.

Curran got his newspaper start in Pittsburgh with the United Press in 1921 and had worked for several

phono-film, died Oct. 4 in Berlin. Starting his career in 1909, he launched Eiko-Film Gesellschaft three years later. In 1913 he built the then biggest German film studio at Berlin-Mariefelde.

Vogel distributed Germany's first regular newsreel, known as Eiko-Woche, in 1914. After becoming director and production chief of National-Film in 1925, he set up his Euphonia-Film in the 1930's. It produced such films as "The Yellow Flag" and "Madame Bovary."

### MRS. MABELLE W. SHANK

Mrs. Mabelle Wagner Shank, 84, singer for more than 50 years, died Oct. 15 in Des Moines. She trained for musicology under Florenz Ziegfeld and appeared on Broadway in the lead role of "The Merry Widow" and "Bohemian Girl." She also sang with the Chicago Grand Opera Co. and was on the Orpheum and Keith vaudeville circuits.

She recorded for Edison and toured many parts of the U.S. demonstrating the fidelity of its phonograph system.

### HAMILTON CONRAD

Hamilton Conrad (Harold Bemand), 63, operator of a pigeon act in vaude, died Oct. 13 in Worcester, Eng. He started in show biz with his brother Bob Bemand, and also joined with another brother, Oswald Bemand, who had an illusion act.

After war service, Conrad went solo as a pigeon act in 1919. He played in vaudeville all over the world, including the EKO circuit in U.S. from 1926 to 1927. His act was included in the Royal Variety Performance at the London Palladium May 22, 1933.

### DR. WILLI BECKER

Dr. Willi Becker, 76, one of West Germany's best known stage managers, died Oct. 3 in Augsburg. Starting as a director in Berlin's Schillertheatre, he came to Essen in 1918 as stage manager for the city and founded the Schauspielhaus there.

Becker later worked in Bremen, Duisburg and Düsseldorf as director and stage manager. He also served in the same capacities for the City Theatre in Augsburg from 1937 until 1945 and again during the 1949-'53 period.

### AUSTIN INTERRANTE

Austin Interrante, 65, longtime 20th-Fox salesman in Pittsburgh and for the last decade owner and operator of the Rowland Theatre in Philadelphia, Pa., died there of cancer on Oct. 11 after a lingering illness.

His wife had assisted him in running the film business and will continue directing its policies. Son also survives. A brother, Giuseppe Interrante, former opera star, died 15 years ago.

### ARTHUR H. MAYBERRY

Arthur H. Mayberry, 56, actor-stage manager, died Oct. 19 in New York.

Mayberry was Broadway stage manager for "A Lady Says Yes," "Lady in the Dark" and "Rhapsody," among others. He appeared in the 1944 production "Pick Up Girl." He was also stage manager for a number of pageants, including one at the New York World's Fair in 1939-40.

### JOHN BASSETT

John Bassett, 70, for several years a senior editor at Simon & Schuster, book publishers, died Oct. 18 in New York. At one time he authored scripts for the "Kitty Foyle" radio serial. He was also a songwriter and wrote nightclub material for many performers, including Beatrice Lillie, Frances Langford and the Four Jesters. Wife survives.

### EUGENE LA BARRE

Eugene LaBarre, 68, orchestra leader, died Oct. 19 following a heart attack in Long Beach, Cal., where he had been director of the Municipal Band for six years.

As a young man he was a cornetist in the John Phillip Sousa band. Later he was director of music at the 1939-40 N.Y. World's Fair and led the N.Y. City Police band before moving to Long Beach in 1950. His wife survives.

### JACK MARVIN

Jack Marvin, 73, vet stage actor, died Oct. 17 in Hollywood. On the Broadway stage he appeared in such productions as "High Hat," with William Collier, and "Lightnin'" with Frank Bacon. He also toured with May Robson in "Mother's Millions," and played in stock both in Minneapolis and Hollywood. His wife survives.

### BEN NEWSOME

Ben Newsome, member of the vaude team known as the Four Famous Newsomes, died Oct. 6 in

Ogdensburg, N.Y. He had also appeared with the Ringling-Barnum circus.

Wife, daughter, two sisters and brother survive.

### HENRI W. WEHRMAN

Henri W. Wehrman, 85, composer and former first violinist and organist with the old French opera house in New Orleans, died Oct. 21 in that city, after a long illness. Son and daughter survive.

Alice Crowhurst, 79, a governor of the Shakespeare Memorial Theatre, Eng., died recently in Stratford-on-Avon, Eng. She was associated with the management for 55 years.

Lawson Mann, 42, crane operator at Columbia Studios, died Oct. 9 in Hollywood following a cerebral hemorrhage. His wife and two sons survive.

Rudolf Koch-Riel, 56, former stage manager of two Berlin theatres, the Lessing and the Theatre on Schiffbauerdamm, died Oct. 1 in Berlin.

Alejandro Corral Escalante, 65, v.p. of the film interests of Gen. Abelardo L. Rodriguez, ex-president of Mexico, died Oct. 16 in Mexico City.

Milton McKinley, 83, owner of the Lyceum and Royal Theatres in Findlay, O., died there Oct. 19. Surviving are three daughters, two sons and a sister.

Mother of Chuck Boyle, news cameraman at KDKA-TV in Pittsburgh, died in Sewickley, Pa., Oct. 15 of injuries received in a fall two days before.

Mother of Louis B. Polacek, singer in "Most Happy Fella," Broadway musical, died Oct. 18 in New York.

Wife of Joseph Maharam, president of Maharam Theatrical Fabric Supply Corp., died Oct. 20 in New York.

Marie Velasco Quiros, 53, veteran Mexican radio announcer, died of a throat ailment Oct. 15 in Mexico City.

Isidro Garcia Paredes, 66, Spanish stage and radio actor, died of a heart attack Oct. 15 in Mexico City.

Wife of John Reed Kilpatrick, board chairman of N.Y.'s Madison Square Garden, died Oct. 22 in that city of a heart attack.

## Lively Bidding

Continued from page 3

go through with original plans and make the film himself. Legit was written by Frances Goodrich and Albert Hackett from the Anne Frank diary.

Film companies' eagerness for the Anne Frank story has surprised some who wonder how much popular appeal there is in the story of the little girl who, with her family, hid out for two years from the Nazis in Amsterdam. Anne eventually was caught and died in a concentration camp. Of the family, only the father survived.

Play has opened all over the world to excellent response among the legit audiences.

When the "Anne Frank" film deal is made, it's expected to be among the highest on record. Miss Salisbury said some of the offers for it are "fabulous." Should Sperling emerge with the property, it'd most likely end up as a Warner Bros. release.

## Havana's 3 R's

Continued from page 1

tel, and Jack Lieberbaum, owner of that city's Aztec and Dunes motels.

The Hilton and Shepard hotels will be within a few blocks of the Nacional and the Vedado Hotel, and thus Havana will have its first real hotel section.

Interest in Cuban hotels has zoomed ever since the government last year enacted a law erasing all hotels worth over \$1,000,000 to install casinos. The Nacional immediately installed one. In addition, there are three nightclubs with full gaming facilities. The addition of the three hotels will almost double the number of casinos in Havana.

Tourism is second only to sugar as an important industry. Last year 285,000 people visited Cuba and spent about \$60,000,000 on rum, rumba and roulette.

## MARRIAGES

Norma Nertz to Melvin A. Goldberg, New York, Oct. 19. He's director of research for Westinghouse Broadcasting Co.

Mitzi Mee to Louis Christopher, Beverly Hills, Cal., Oct. 10. Bride is a treasurer at KLAB.

Alma Cookson to Tony Scott, Dundee, Scotland, Oct. 15. Bride's an ice skater in "Holiday on Ice."

Marilyn Hoffman to Larry Orenstein, Beverly Hills, Calif., Oct. 21. Bride's a publicist; he's a tv writer.

Mrs. Elizabeth Groves to R. C. Ward, Houston, Texas. Bride is the widow of J. S. Groves, pioneer Texas film man.

Jane Chandler to Martin Wieand, Washington, Oct. 6. Bride is promotion writer at WRC-NBC, Washington.

Evelyn Patrick to Phil Silvers, Woodbridge, Conn., Oct. 21. She's a commercial announcer on the "64,000 Question" tv show; he's tv comedian.

## BIRTHS

Mr. and Mrs. Hal Davis, son, New York, Oct. 9. Mother was formerly radio-tv copywriter at L. H. Hartman agency; father's an ABC-TV director.

Mr. and Mrs. William R. Vallee, daughter, Syosset, N. Y., Oct. 2. Father is director of tv operations at Benton & Bowles Inc.

Mr. and Mrs. Art Sterman, daughter, Pittsburgh, Oct. 12. Father's studio supervising engineer at KQV.

Mr. and Mrs. David Weir, son, Pittsburgh, Oct. 5. Father's a WB salesman.

Mr. and Mrs. Phil Rock, son, Hollywood, Oct. 9. Father is in the music department at NBC. Child is the grandson of songwriter Harry Tobias.

Mr. and Mrs. Bill Roddy, son, San Francisco, Oct. 15. Mother is daughter of Carlos Rivas, MGM sound engineer; father is a KPFX newscaster.

Mr. and Mrs. Bernard Briskin, son, Hollywood, Oct. 16. Child is grandson of producer Samuel J. Briskin.

Mr. and Mrs. Ed. Cooperstein, son, New York, Oct. 21. Father is WATV, Newark, video director.

Mr. and Mrs. Richard Joffe, daughter, Norwich, Conn., Oct. 11. Father is CBS Radio administrative manager of sales service.

Mr. and Mrs. Richard Krolik, son, New York, Oct. 17. Mother is actress Mary Stuart; father is an NBC-TV producer.

Mr. and Mrs. Alan Gleitsman, son, New York, Oct. 6. Father's on sales staff of Sterling Television.

Mr. and Mrs. Eddie Fisher, daughter, Burbank, Oct. 21. Mother is film actress Debbie Reynolds; father is the singer.

Mr. and Mrs. Ray Danton, son, Burbank, Oct. 16. Mother is film actress, Julie Adams; father is a film actor.

Mr. and Mrs. Tom Reddy, son, Deal, N.J., Oct. 16. Father is a radio-tv announcer and emcee.

## '80 Days'

Continued from page 3

the public that tickets are "hard to get," it'd be wiser to allow for a greater turnover via at least a two-day stand.

In the light of the rush for tickets, however, which has reached "My Fair Lady" proportions, many also argue it's be foolish to "quarrel with success."

Many of those who've seen "80 Days" say its appeal in part lies in a return to old-fashioned screen showmanship. "Todd captured the excitement we used to feel about movies in the early 1930s. Call it corny, or what you will, but it's still the stuff that makes a film a universal success," observed a trade vet.

Todd "this week is going to the Coast" to do some fixing" on the picture. He explained that additional editing plus some sound level adjustments were needed. "When you spend so much money on a picture, you might as well present it perfectly," he explained.

Many of those who've seen "80 Days" comment on its unusual credits, which run at the end. Audiences so far have remained in their seats to enjoy the cartoon credits, designed by Saul Bass. However, some feel the unique drawings bear a rather striking resemblance to the work being done with United Productions of America ("Gerald McBoing Boing," etc.).

Rivoli is now filling ticket orders through Feb. 1957. Two b.o. treasurers and four mail order clerks have been added to the theatre's staff.

### IN LOVING MEMORY

## Sam Liebert

Author of "SHYLOCK VERSUS SHAKESPEARE"

Oct. 24, 1945

ANNA LIEBERT and FAMILY

of his works were adapted into films.

Surviving are his wife, two sons, a sister and a brother.

### ISHAM JONES

Isham Jones, 63, veteran composer-orchestra leader, died of cancer Oct. 19 in Hollywood, Fla. He had been ill for about nine months.

A top bandleader in the 1920s and '30s, Jones turned in his baton about 18 years ago but continued writing songs. He has about 200 tunes to his credit. Among them are "I'll See You In My Dreams," his first hit written in 1923; "The One I Love," "Swinging Down the Lane," "My Best to You," "Wooden Soldier and China Doll," "No Greater Love," "Indiana Moon," "On The Alamo," "Thanks For Everything" and "I Can't Believe It's True."

Jones, who first formed a band for a local church in Arkansas, played piano, violin and sax. He launched his first professional orchestra when he was 20. During the early '20s, he played at the College Inn, Chicago, and headlined at the Lincoln, McAlpin and Commodore hotels in New York. He also toured the U.S. and Europe as a vaude headliner and wrote an early radio and recording star. Surviving are his wife, a son and two brothers.

### LUCIE HOEFELICH

Lucie Hoeflich, 73, veteran German stage and screen actress, died of a heart attack Oct. 9 in Berlin.

## I B Wilson

October 28th, 1954

One of West Germany's greatest tragedians, she had been active up until her death. Her last role was in Strindberg's "To Damascus," which premiered at the Schlosspark Theatre at the recent Berlin Cultural Festival.

Daughter of an actor, Miss Hoeflich made her bow on the German stage at the turn of the century and was later hired by the Raimund Theatre in Vienna. During the 1920's she became one of Berlin's top stage personalities under Max Reinhardt. She particularly clicked in Gerhard Hauptmann plays, notably in the title role of "Rose Bernd," among others. She also was seen in numerous German films.

When the Nazis rose to power in 1933, Miss Hoeflich withdrew from the theatre in silent protest against the new regime. For a time she operated a dramatic school. Since 1950, she had been a member of the Schlosspark Theatre ensemble in addition to her duties as dramatic coach at Berlin's Max Reinhardt School.

with Marilyn Miller and "High Buttons Shoes" with Phil Silvers. He made a number of tv appearances. Clement was a founding member of the Screen Actors Guild.

Son survives.

### HARRY PARRY

Owen H. Parry, bandleader known professionally as Harry Parry, died of a heart attack Oct. 11 in London. A native of Bangor, North Wales, he achieved fame during World War II as clarinet leader of the Radio Rhythm Club Sextet. George Shearing was his pianist for some time.

Parry fronted his orch at several West End restaurants including the Regis, Coconut Grove and Paradiso, as well as frequently appearing in vaude. After a tour of India two years ago, he led his outfit at Butline Holiday Camp for the past two summer seasons.

### FRANZ VOGEL

Franz Vogel, German film pioneer and founder-owner of Eu-





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❖ DESERT INN, Las Vegas  
❖ TOWN CASINO, Buffalo  
❖ BLINSTRUB'S, Boston  
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❖ FROLICS, Salisbury Beach  
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# VARIETY

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Vol. 204 No. 9

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PRICE 25 CENTS

## BLACKBALL ON BLUE COMICS

### Up to Its Clavicle in Ermine, Met's Premiere Modified Rapture for Callas

By ROBERT J. LANDRY

Already warmed by ermine, the ladies in the audience at the Metropolitan Opera opening night (29) were further comforted by the sure knowledge that they held tickets of admission in greater demand than "My Fair Lady." Priced at \$35 and scalped at upwards of \$200 the implication was clear: grand opera was topping George Bernard Shaw set to polka music.

The Met's opening, ahead of and free from subscription, grossed \$75,510 compared with \$62,438 for the 1955 premiere and \$69,576 the season before. This upsurge was undoubtedly due to the advance word talk anent the Greek-American soprano, Maria Callas, in the titular role of Bellini's sturdy composition of 1830, "Norma."

And thereby hangs the drama of the opening. Although "Norma" is a soprano-crusher and the newcomer is in rare company, if not always in rare form, in singing the role, the mood of the opening night crowd was, almost perversely, to hand the palms to tenor Mario Del Monaco as the Roman governor and to Fedora Barbieri as Norma's fellow nun (if that's the word) in the Druid religious order. Indeed at the conclusion of Act III Mme. Callas, for all her reputation as a firebrand egotist, was openly deferring at the bows to her colleague, an Italian singer returning to the Met after some years. Very definitely Barbieri was stealing, or coming close to it, the show. Callas, the debuting star, must be given high marks for displaying every

(Continued on page 63)

### Bingo! Havana Casino's Own Headliner (Games) Bigger Draw Than Names

Havana, Oct. 30. Sans Souci niter has long tried to overcome the fact that it is located well outside Havana. Name stars and production shows have been used in attempts to attract customers, but nothing has been too successful.

Then, a few months, a novelty for nightclubs was thought up and instituted. Bingo games were held early in the evenings two nights a week, with cash prizes ranging up to \$1,500.

Bingo caught on fast, and soon hundreds of people were pouring out to the nightclub. Couples, women alone and even women and children came out to try their luck—and of course some stayed on afterwards to drink, see the show and try the gambling room.

Manager Raul Gutierrez put in an extra night of bingo, and more nights, and today there are games every night but Saturday.

Then, this month, big Tropicana niter also installed bingo—every night of the week.

### PRESLEY'S 1G WKLY. FOR 20 YEARS IN RCA DEAL

Hollywood, Oct. 30.

RCA Victor tore up Elvis Presley's contract and gave him a new, unprecedented 20-year deal, it was reported here. The old deal gave him 5% royalties, but the new pact is understood to give the singer a flat \$1,000 a week for 52 weeks yearly for 20 years.

He would continue to receive the coin even if he goes into service. The \$1,040,000 deal also benefits him tax-wise by spreading out his income over two decades.

### Swift's Spec On George M. Cohan

Jose Ferrer and Rosemary Clooney, originally set for the NBC-TV spec based on the fabulous Broadway career of George M. Cohan and featuring some still-unpublished Cohan music, have bowed out of the presentation. Ferrer has an independent film venture coming up which will keep him in Spain next May, projected date for the 40-minute tint spec. Instead, Hal March has been signed by Showcase Productions, which will produce the show. Swift will sponsor the spec.

Ferrer, however, will have his tv innings in January, when he will star in a new version of "Pal Joey," to be done on "Producers' Showcase," with likelihood that Tallulah Bankhead will play opposite him. Role requires Ferrer to dance and he's now taking lessons. Ferrer will also direct the presentation.

### Stanley Warner Near Deal For Cinerama Inc. Buyout

Stanley Warner is close to concluding a deal for the complete buyout of Cinerama Inc., the equipment manufacturing and installation company headed by Hazard E. Reeves. At present, the theatre chain, which controls the production and exhibition rights to the medium, owns some 800,000 shares, or one-third interest, in Cinerama Inc. Reeves and his associates also control one-third, with the remaining shares in the hands of the public.

The price for the takeover of Reeves' interest is approximately \$2,000,000. Cinerama Inc., in addition to being the manufacturing arm of the process, also controls the patent rights via its absorption of Vitarama, the company formerly headed by the late Fred Waller, inventor of Cinerama.

### AGENTS FIND 'EM DIRTY IN BUSHES

By JOE COHEN

Many nitery comics working towns outside the major metropolitan centres are found to be too dirty to be brought into the big-time, according to managers and agents who have been touring the sticks in search of men and material suitable for buildup.

Some funnymen, say the per-centers, can be made into important performers within a year, if given the proper material. But many of them at some point in their development are virtually driven to the indigo route by managerial and frequently audience demands. As result, they cannot be shown to teevee producers, nor can they be asked to come into New York where they can be auditioned in a nitery or on a club date.

Many of the comics who have come up via the smaller niteries have relied on blue stuff until discovering some material that takes them out of that category and with which they try a "big city" attack. Bulk of the younger comics play towns in which they cannot keep in contact with writers who will work with them until a proper act is formulated, and thus have to rely on either homegrown material or stay with the blue. They start going places when their bankrolls reach a point where they can in-

(Continued on page 60)

### See 5,000,000-Disk Global Pop Sale

Simultaneous International release of a pop single is on the early agenda for RCA Victor, according to W. W. Bullock, manager of the company's single record division, who leaves for Europe Friday (2) with Joe Carlton, pop artists & repertoire manager. "One of the main reasons for this trip," Bullock said, "is to see that our distribution is getting geared for such an operation."

Carlton said another phase of the tour will be to explore further exploitation by Victor artists as well as promoting personal appearances for such performers as Elvis Presley, Jaye P. Morgan, and the Ames Bros.

Bullock said that worldwide distribution will become a reality early next year, between January and April. "When that day comes," he said, "a global record will mean sales of 5,000,000 or more." Bullock and Carlton will also be the lookout for new talent and will also study foreign recording techniques.

Bullock and Carlton are flying to London and will cover 12 key cities in 34 days. On the itinerary (Continued on page 71)

### Prosecution by N.Y. License Dept. Threatens End of Theatre Tours

### TECH'S QUARTERBACK CONDUCTS SYMPHONY

Pittsburgh, Oct. 30.

Jacques Brouman, who starred at quarterback for Carnegie Tech's football team here five years ago, has been named assistant conductor of the New Orleans Symphony Orchestra under Alexander Hilsberg. The 24-year-old Brouman, while a music student at Tech, was apprentice conductor of the Wheeling Symphony under Henry Mazer.

He's been playing in the Houston Symphony and in summers conducting at the Aspen, Colo., Music Festival.

### \$1,000,000 Quiz Entry TV's Latest

A \$1,000,000 quiz show will be pitched at sponsors within a couple of weeks. General Artists Corp. and Sumner B. Rosenthal, who has been doing merchandising for 20th-Fox among others, have completed details on a quizzer in which a top winner can hit \$1,000,000 on a one-night stand. "A contestant will have three chances to make the jackpot, and if it doesn't happen by then, he's declared out of the game. Name of the program is "Hit a Million."

One of the gimmicks on this show will be the use of two Remington-Rand electronic calculators. First will be the Univac, and the other is a new device still unnamed. The new electronic Einstein will select the question, and the Univac will determine its value to the contestant.

A contestant will have the choice of taking the lump sum, in which case, he'd be hit with the highest tax rate in the book, or he'd have the choice of accepting \$1,000 (Continued on page 71)

### Marlene Gambles 25G Wardrobe on Vegas Spot

Marlene Dietrich invested \$25,000 in new costumes in anticipation for her three-weeker at the Tropicana, Las Vegas, but there's one slight hitch: the new casino-hotel has yet to get its license.

Booking is for three weeks at \$25,000 per, with firm date to open on Dec. 21. Now it's all up to the Nevada solons on the license.

It's recalled that Judy Garland was originally booked for the Tropicana preem, which had been set for last August. She subsequently moved over to the New Frontier.

The flourishing hinterland-Broadway theatre tour business is threatened with extinction. Two cases, testing the legality of such operations, are scheduled for Special Sessions Court in November.

They involve criminal charges brought against Theatre-Trains & Planes and Paul Tausig & Son by Bernard J. O'Connell, N. Y. City Commissioner of Licenses. The official's stand is that the legit tour operations are functioning without broker's licenses.

O'Connell does not license theatre tour agencies, however, on the theory that a ticket broker cannot participate in any other business, since that makes an actual breakdown of the markup virtually impossible.

On the other hand, a TT&P legalite contends that the law applies only to anybody who "resells" tickets. He claims TT&P and other such outfits function merely as agents in ordering tickets for the various tours booked, obtaining them in the name of the visiting contingent. The Tausig outfit, meanwhile, appealed to the Dept. of Commerce and a meeting was held at the department's offices last week.

The League of N. Y. Theatres, hotels, restaurants, airlines, railroads and other businesses were (Continued on page 71)

### 'My Fair Lady' Authors' Blast Unfair to the 'Art' Of Radio Jingles: Stone

Joseph Stone, veep at the J. Walter Thompson advertising agency, angrily levelled a strongly-worded blast against "pedestrian thinking and archaic hypocrisy" of the statements allegedly made by Alan Jay Lerner and Frederick Loewe, authors of the "My Fair Lady" score, against singing Ford commercials based on the musical's tunes. Stone was a speaker at the National Radio Advertising Clinic yesterday (Tues.) at the Waldorf-Astoria, N.Y.

"There are a few songwriters who think their material is kin to holy art," Stone told the 600 executives at the meeting sponsored by the Radio Advertising Bureau, a radio promotion organization. He called a "typical example" the item "which 'My Fair Lady' publicity peddlers slipped over to Dorothy Kilgallen" (in a recent Journal-American column).

Miss Kilgallen wrote last week that Lerner and Loewe, "the geniuses who wrote the score for 'My Fair Lady' are suitably horrified to find their ballad 'On the Street Where You Live' being used as an automobile commercial on the radio. Their publisher sold the motor company permission to use the tune—for a mere \$3,000. Groaned (Continued on page 20)

## RCA Prez Folsom Sees Electronics As \$18,000,000,000 Biz in 10 Years

Los Angeles, Oct. 30.

Speaking at the opening of the new \$1,400,000 center of the RCA Victor Distributing Corp. here last Thursday (25), RCA prexy Frank M. Folsom predicted that the electronics business would have a total volume of \$18,000,000,000 by 1966, a 60% rise over its present level. He said such an increase would put electronics well up among the five top manufacturing industries in this country.

Greatest of the new developments spurring the electronics industry, Folsom said, is color television. "RCA and NBC," he said, "have spent more than \$70,000,000 pioneering this great new advance in television. That, of course, is in addition to the more than \$50,000,000 we spent in getting black-and-white television into American homes."

The new Victor distribution center is a one-story building situated on a seven-and-a-half acre landscaped lot in the Telegraph Road-Washington Blvd. district. The building accommodates offices, three large display rooms and a warehouse with enough capacity to store 50,000 tv sets. It's the 14th major RCA facility in the L.A. area and the largest facility of its kind in California.

Folsom stated that electronics had become one of California's fastest growing industries and RCA has tripled the size of its facilities in the L.A. area in the last 10 years. During the same period, he disclosed, RCA has increased its investment by more than 300%, its employees by 300% and its payroll by 500%. In 1946, there were 195 electronic manufacturing firms in the L.A. metropolitan area. Today, there are 460 companies.

An RCA experimental solar battery was used to break a ribbon stretched across the entrance of the new building. Host for the opening ceremonies was Hadley Chapman, v.p. in charge of the L.A. branch of the Victor Distributing Corp.

Over 2,500 Victor and RCA Whirlpool dealers in the area attended an open house at the new center Friday (26). A reception in honor of Folsom ended the event.

### TV Bid for Soph Loren

Hollywood, Oct. 30.

A five-picture \$1,000,000 deal has been offered Sophia Loren by Ray Stark as one of the first bids made by the new film-TV production branch of PRM Inc to launch its planned program. Stark heads the new section.

PRM wants a five-year deal with Miss Loren, beginning with "Jezebel," which will be filmed in Italy. Carlo Ponti, formerly of the production team of Ponti-DeLaurentis, may produce.

"Jezebel" was originally made by Warners in 1938 as a Bette Davis starer. PRM owns the rights to it through acquisition of the Warner backlog.

### Real Hot Cole

Nat King Cole has spread out all over the show biz map. Singer, who opens at New York's Copacabana tomorrow (Thurs.) and starts his own tv series over NBC next Monday (5), is also repped in pix and legit as well as records.

His pic exposure is in "Autumn Leaves," for which he soundtracked the title song. In legit, he's heard on wax in "Middle of the Night" doing a Rheingold commercial (an adaptation of "Nature Boy") and Sammy Davis Jr. includes a Cole carbon in his "Mr. Wonderful" routine.

### Bernie Kreisler Got Out of Budapest Okay Via 14-Autocade Convoy

A Reuters news dispatch from Nickelsdorf, Austria, dated Oct. 27, reported, "An American business man who witnessed the uprising in Budapest described here today how he organized an automobile convoy to drive to the Austrian border."

"Bernard B. Kreisler, a film executive said that he and his wife organized a 14-vehicle convoy Wednesday (24) when the firing in the city became general. 'We followed Soviet tanks which had just shot up three cars,' he said. 'The cars were burning.'"

"At one point, he said, other tanks opened fire from a side street and the vehicles were temporarily abandoned."

Kreisler is president of the International Film Associates Corp. of New York, distributors of foreign films.

#### Kreisler's Pix Deals

In recent weeks, and until now, Kreisler has been bombarding VARIETY with lengthy—and costly—cables and letters under official imprint from several Iron Curtain countries, detailing Yank pix deals for Russia, Rumania, Poland and Hungary. Last letter came from Bucharest and bubbled with official enthusiasm for "cultural friendship."

List of titles peddled by Kreisler has now become available. The majority of the films are controlled by Moulin Productions. Kreisler talked to Moulin execs some considerable time ago and inquired whether the films would be available. (Continued on page 17)

### Stolz's Daughter's Bow

Vienna, Oct. 30.

Clarissa Stolz, only daughter of the composer Robert, was inked by Tennent Productions, London, for "Diary of Anne Frank."

Show opens in November in the provinces and then moves to West End.



SAMMY LEWIS

Astute entertainment director of the Magnificent NEW FRONTIER HOTEL, LAS VEGAS, who, out of 12,428 available acts, naturally selected THE GOOFERS as his current feature attraction starting on Oct. 29.

This marks the first plateau of an extended contract whereby THE GOOFERS will return to THE NEW FRONTIER HOTEL, again and again within the next twelve months.

## German Lingo Ban Irks Negro Singer On Israeli Tour

By P. VERNON

Tel Aviv, Oct. 21.

William Warfield, American Negro baritone, was annoyed by unwritten Israeli regulations barring popular performance of songs in German. He had included in his Jerusalem, Tel-Aviv and Haifa programs, sponsored by ANTA and under the patronage of the American Ambassador in Israel, a number of "lieder" by Schumann and Schubert as well as ballads by Karl Loewe. Upon arrival, however, he was requested to change the program, eliminating the German-language songs. A cycle of Kodaly songs, presented in Hungarian, was substituted.

German-language ban is not desired. (Continued on page 71)

## Philly Radio-TV Shaken As Fave Personalities Figure in Vice Scandal

Philadelphia, Oct. 30.

Two radio commentators, a former tv personality, a vocalist and a theatrical press agent have been named in warrants issued in connection with an investigation of a vice ring involving teenage girls.

The entertainment figures were among the 16 men and a woman identified by representatives of the District Attorney's office in connection with the ring.

Steve Allison, 41, disk jockey and interviewer for WPEN for the last six years, was held for court after waiving a magistrate's hearing.

Bob Horn, 40, who conducted the "Bandstand" program on WFIL-TV for four years until his arrest last June on drunken driving charges, was held for Court on statutory charges involving a 14-year-old girl.

Also picked up in the investigation, which threatens to extend to (Continued on page 60)

### Stix Culture Boom

Ft. Wayne, Oct. 30.

Never underestimate culture in the sticks. In evidence of this fact the Ft. Wayne Philharmonic Orchestra has a complete sellout of the 2,132 seeable seats in the Scottish Rite Auditorium—and note this—is selling 50 seats behind posts to blind patrons.

Conductor Igor Buketoff this season is scheduling contemporary works as final selection so that those allergic to such music can "duck." At the recent premiere concert only a handful embraced (or braved) the chance to slide out before Alan Hovhanes' "Prelude and Quadruple Fugue."

## No Sexy Dames in Hollywood!

Hollywood, Oct. 30.

Hollywood is so lacking in sexy young actresses that it must go to N. Y. to find players to interpret "cheap sex" on the screen, according to Metro producer Charles Schnee.

Decrying studios' shortsightedness in not developing more young thespians who can take over sexy roles, Schnee, who himself is searching for several such femmes for his upcoming production, "Until They Sail," asks the question: "What's happened to sex in Hollywood?"

## Handouts Vs. Reporting

A trade paper like VARIETY is constantly made aware that it has some less-than-pleased readers. They customarily open their beefing remarks by asking, with a why-don't-you-be-nice tone of injury, "Now just what purpose was served by publishing this particular story? It is surprising (or is it?) that quite intelligent people will argue that the only news fit to print is outright praise, preferably their own handout. "Where did you get that? I never authorized it," often seems to the disturbed guy a complete summing up of the entire question of a free press and of comprehensive reporting.

Yet the basic difference is seldom subtle between the story which is news but not pleasing and the handout which is pleasing but not news. In a busy world, people just aren't much interested in reading trade papers that do not go after the facts; at least, that's the theory on which VARIETY has functioned for five decades and three generations of Silvermans.

With the approach of its 51st Anniversary, which inevitably and automatically follows next after the happy Golden Anniversary, VARIETY is again indulging in a bit of organizational autobiography, taking account of itself and its place in the sun of show business. Anybody bored with our remarks about ourselves is, of course, fully warned and can skip it.

Meanwhile a house ad published last year in anticipation of the 50th Anniversary celebration rates a partial reprise as a pretty good statement on the question—which never abates—"Where do you get all your news?" We're quoting ourselves now:

#### Re News Sources

There is no pat answer and if there were it would not be given. We get our news everywhere and anywhere we can. Perhaps a little divination figures. And tips from friendly readers. And just having an open transom and alert reporters. One thing is certain: the protection of confidential news sources is absolute.

VARIETY reporters themselves frown on "exchanging" leads with reporters for other trade papers. No doubt it may have been done on occasion but the philosophy of VARIETY and the competitive zest of the individual VARIETY reporters usually prevents swapping, a dubious method, in our opinion, for the development of

worthwhile trade information. We think that important news and valuable business insights can be gotten only by the hard course of knowledgeable reporters personally digging. To say the least of it, shared news among chummy rivals is apt not to be very newsy.

Journalistic independence is always under some attack. Since VARIETY is partial to interpretation and significance—the news behind the news—it is forever ignoring or exceeding official handouts and there have usually been a few bully-boys with a will to punish a too-free spirit in trade journalism. Others are honestly confused. Or feel justified in asserting a proprietary monopoly in information which they wish to dole out when, in what amounts, and to whom they alone decide. People who think that way consider it clever in themselves to successfully suppress information but impudent in reporters to successfully get the news anyhow. Cleverness in business is, of course, often a matter of who's being clever. Suffice that VARIETY never has, and never will, regard news as synonymous with a mimeographed "release" delivered by messenger in a large envelope. That's only the routine part of what's going on any week.

#### Mostest News Fact

The general purpose of VARIETY newsgathering during a long, long time has been to serve our readers with the greatest amount of useful business information at the earliest time. This requires organization, staff, experience, judgment—and some luck. No AP or UP or INS exists to feed us. In fact, we often feed them, sans fee.)

Through five decades now, hundreds have told us that the exclusive, laboriously obtained information and insights in VARIETY week after week have been of enormous practical value, often crucial, in the wise exercise of trade judgment. Men with objectivity and perspective have seen clearly the healthiness of having such an independent journal as VARIETY around. In proof of this kind of approval, earlier efforts to put us out of business drew us powerful supporters to offset powerful enemies—and for this generosity we should be, and are, appropriately grateful.

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ABEL GREEN, Editor

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# VIEW FROM VOGEL'S BRIDGE

## \$250 Manager's Fine Cut To \$1

**Jury Agreed With Cops on Film But Not With Punishment of Employee**

Kansas City, Oct. 30.

Charges of operating an obscene show were made against James Strode in a case over the film, "Lucrezia Borgia," in circuit court last Tuesday (23), but the fine was assessed at only \$1 against the former manager of the Glen Theatre. Strode has since resigned from the post at the theatre.

The ruling came after a jury had adjourned to the Kimo Theatre and viewed the film in a version which was shown at the Glen last January, and also saw a 90-foot strip which police had scissored out after the opening day of the show. The strip in question is of a scene of revelry at a banquet.

The case was heard in the court of Judge Ben Terte on appeal from a ruling in municipal court last winter when Strode was fined \$250. The circuit court jury considered the film "immoral," but believed Strode should not be made to take the blame since he was merely an employee at the theatre, a circuit house of the Dickinson Operating Co.

The case was instigated by the city on urgings from the police (Continued on page 20)

## Bob Taplinger: Costly to Sluff Title Research

At a time when the job of selling pictures to the public appears more difficult than ever, Hollywood must pay greater attention to titles, says Robert Taplinger, the Warner Bros. ad-pub topper.

"Title research, which is being resumed, is important, but it can also be misleading," he observed. "The most important thing is for the studios—and that's something which we will follow at Warners—not to undertake the making of a subject unless it can be properly and honestly exploited at the point-of-sale," he said.

"It's not enough to have title research establish that a title is appealing to a certain number of people. What is important is to find out what we can do with the title and to what extent it accurately conveys to the public what's in the picture."

Taplinger opined that, too often, (Continued on page 20)

## 'Reasonable Quantities' Cohn's TV Policy

Columbia will refrain from leasing old pictures to television in "unreasonable quantities," president Harry Cohn told stockholders this week. It's a matter of policy that no picture will go to tv if it has a potential in the theatrical market, he added.

Over the past year Cohn unloaded 104 vintage features to tv and all of these obtained maximum reissue value in theatres, according to Cohn. And in all cases the company has retained title and residual rights to the product. The oldies were leased to tv outlets in 88 cities via Screen Gems, Col's tv subsidiary.

## Javits: Not My Client

New York.

Editor, VARIETY: Respecting your story, "Proxy Fight Faces Loew's," I did not represent Charles Green. On the contrary, I represented 20th Century-Fox's Board of Directors against Green in 1953.

Benjamin A. Javits, JAVITS & JAVITS.

## On-Duty Usher

Ottawa, Oct. 30.

Current discussion of house ushers' working conditions recalls, on the lighter side, a story of Archie Laurie when he managed the Montreal Seville.

A young usher had been warned not to hang around the theatre on his day off. A few days later he was found in the balcony with his arm around a girl.

"I thought I told you to keep away from here on your day off!"

But the kid was in the clear. "This isn't my day off," he explained.

## Loss: \$861,000 On Never-Made 'Joe & Brethren'

It cost Columbia \$1,720,000 not to produce "Joseph and His Brethren." The property, scripted by John Lee Mahin, had been owned by Louis Mayer, was sold to Col several years ago and the company has now abandoned it.

"Brethren" was on and off the production schedule numerous times but casting difficulties always presented a roadblock. For one, Col wanted Rita Hayworth for the female lead but the actress balked at this.

The net loss to Col was \$861,000, after the tax deduction.

## Rues 'Distress' Ways Of Managing German Films for Foreign Lands

Unless the German industry re-evaluates both its manner of selling foreign rights to pictures and U.S. acceptance of themes, the establishment of a promotional office in New York is going to be largely a waste of time, says Sidney Kaufman whose Grand Prize Films imports German piz.

Kaufman, who was recently in Germany, criticized what he called "fundamental defects" in the policies followed by the German export companies. "The German producers pledge the foreign rights in advance of production to raise the necessary financing," he said. "The result is that pictures are sold abroad like a distress sale at liquidation prices."

Kaufman also found that the German industry had a tendency to judge potential foreign reception via the performance of these films in the home market. "They have yet to establish that what may be a big hit in Germany, very likely is questionable abroad. The Germans apparently cannot understand that one of their slick musicals conceivably can stand up against a Hollywood import in Germany, but doesn't have a chance in the American market."

While in favor of a German film week in New York, which is in the planning stages, Kaufman felt that some quarters held "an exaggerated notion" on what such an event might accomplish. "Even after it's all over and done with, the basic faults and problems are still there," he maintained.

Kaufman said a promotional effort without the right kind of pictures would have "no effect" and added that German execs generally failed to recognize the requirements of the U.S. market. "I have yet to meet up with a German film company that will tolerate proper expenditures for promotional advertising," he said. "The German-language houses flourish without any effort. The Germans have absolutely no concept of the situation here."

## NEW DAYS, WAYS LOOM AT LOEW

By ABEL GREEN

Joseph R. Vogel, new president of Loew's Inc., has expressed himself within and without the company that there are no strings attached, past, present or future intra-company affiliations, hence he would not have taken the job. The dedication to "seeing that our shareholders make a profit, as they have in the past" is his expressed credo.

Vogel may further dramatize that by inviting dissident groups and having them air their views; in turn, he will give his findings, and his own plans for future.

But, reportedly, all this is in abeyance until he makes his initial, first-hand survey in Hollywood where he plans to headquarter for the next three or four weeks. He will not do even this initial survey in cursory manner, wanting to get as good an insight as possible on the Culver City operation before returning to New York, when he may have some definitive ideas.

It is no secret that the production plant—which is the "crux of most of our trouble"—will get the dominant inspection and rehabilitation. It naturally focuses around Dore Schary, production veepee, and the product flow.

The quality of Metro product is still not the basis because some of the Loew insiders concede that it (Continued on page 20)

## Gael Sullivan Dies at 51; Democrat, Ex-TOA Exec Esteemed in Film Biz

Gael Sullivan, who died of a heart attack in New York Saturday (27) at the age of 51, brought to the picture business a reservoir of knowledge about politico matters, and the ways of men in government and those seeking to be. He knew first hand the problems of organizing and unifying divergent groups and this held him in good stead as executive director of Theatre Owners of America.

This was the first of two posts he held in the industry, having joined TOA in 1948 and staying with it four years. A persuasive and articulate executive, he resolved numerous of the issues that invariably develop within trade associations. (Continued on page 20)

## National Boxoffice Survey Biz Still Uneven; 'Peace' Champ for 4th Week in Row, 'Gold Cad' 2d, 'Wonders' 3d, 'Tea,' 'Hell' Next

Film biz in bigger key cities covered by VARIETY shapes uneven this session. Presidential election campaign, now in its final phase, unseasonably warm weather and only a few new piz are all contributing to spotty over-all picture. Absence of many new, big films undoubtedly stems from an exhib desire to hold back until Election Day or later before launching bigger screen fare.

Again in first place is "War and Peace" (Par), for fourth round in succession. "Solid Gold Cadillac" (Col) is taking second position for third time in a row. "Seven Wonders of World" (Cinerama) again is third, same as last stanza.

"Tea and Sympathy" (M-G) is landing fourth spot while "Between Heaven and Hell" (20th), in 12th place last round, is finishing fifth. "Oklahoma" (Magna) is sixth, with "Toward Unknown" (WB) in seventh slot.

"Cinerama Holiday" (Cinerama) is landing eighth money. "Attack" (M-G) is taking ninth position while "Back From Eternity" (RKO) is 10th. "UnGuarded Moment" (U), fairly new, and "Lust for Life" (M-G) round out the Top 12. "La Strada" (T-L), "Mountain" (Par) and "Power and Prize" (M-G) are the runner-up piz in that order.

"Friendly Persuasion" (AA),

## Finding Stars Agonizing Task, Sez Cohn in Columbia Report

### Cincy Gets Tax Relief

Cincinnati, Oct. 30.

Cincy councilmen have followed Uncle Sam's example by exempting tax on admissions up to 90c. The 3% tax cut was an increase of one previously granted by city council on admissions up to 50c. With the Federal slicing it adds up to 13% for Cincy amusement operators.

Change becomes effective Nov. 1. Leading in the plea for it before council were Joe Alexander, of RKO Theatres; Carl Ferazzo, in behalf of Keith's Theatre and other Rube Shor operations, and Morris Zaidins, official of the Treasurers & Ticket Sellers union.

## 'Leaks' From U.S. Smarten Rome Vs. MPEA Rep

Rome, Oct. 30.

Motion Picture Export Assn. here is being embarrassed by "news leaks" to the Italian Government and industry whose officials are remarkably well informed re policy discussions and decisions undertaken by the companies in New York.

These "leaks," emanating presumably from the headquarters of individual companies here, make it difficult for the MPEA's Charles F. Baldwin to "play the game" properly, since there are times when he may be called upon to take a certain position with instructions to modify it under a given set of circumstances.

Since the Italians know in advance just how far Baldwin is authorized to go by the board in New York, his effectiveness is necessarily reduced.

It is usual practice for the foreign managers in New York to inform their local offices of decisions taken in respect to their territories. It's always been difficult to keep these communications—or at least the gist of them—from falling into willing Italian hands.

Columbia president Harry Cohn expresses optimism in a report to stockholders but makes it clear that the industry has its problems. "My enthusiasm . . . is tempered by the realistic view of the complexities, the new daily and yearly problems that we face in our forward march," he noted.

For one, Col has its scouts out constantly for screen material but the "exceptional" story today has a price tag that's unprecedented. After nabbing the story comes the casting of stars, writers, producers and directors from "limited group of outstanding creative talents," stated Cohn.

Further, the talents want capital gains, thus Col finds itself dealing with corporations rather than individuals and paying out percentages of the profits instead of salaries as in past. This obtains with the top stars particularly, said the chief exec.

Casting of players is causing Col "great difficulty" in planning an even flow of production and, of course, a release schedule. Because of delays only a part of the "Picnic" earnings is included in Col's 1956 income and all of the "Eddy Duchin Story" revenue will go on the books for 1957.

Col's earnings were off sharply in 1956, falling to \$2,669,712 from 1955's \$4,948,690. It's obvious that the 1956 showing would have been considerably brighter had both "Duchin" and "Picnic" been included.

Col's gross for 1956 climbed to a record \$91,145,571, this including income from its Screen Gems television subsidiary. But expenses climbed, too. Amortization of film costs including telepix and the percentages to outsider producers went up to \$54,385,918 from 1955's \$51,316,916. General and selling expenses jumped from \$28,107,622 in 1955 to \$31,805,367 in 1956.

## Fabian Reminder: Exhibs Rode Out Depression, Too

Jacksonville, Oct. 30.

S. H. (Si) Fabian urged exhibitors to return to the thinking of the depression years of the 1930's in order to meet the economic conditions confronting the nation's theatres today.

The Stanley Warner prexy, noting that the theatres had "survived the worst economic disaster in our history," maintained that similar techniques must be employed to meet the challenge of current market conditions.

Speaking before the Motion Picture Exhibitors of Florida at its annual convention here yesterday (Mon.), Fabian pointed out that during the depression period exhibitors learned to live together "by a policy of accommodation—by live and let live—by ingenuity and compromise." The SW chieftain told the Theatre Owners of America unit that, as in the '30s, exhibs must join together to solve their problems and only by mutual cooperation can the industry survive. Exhibition problems, he stressed, must be worked out on a local level.

## Liberace Wins Writ In London Libel Suit

London, Oct. 30.

A writ has been issued on behalf of Liberace claiming damages for alleged libel, and an injunction against the Daily Mirror Newspaper Ltd. and its columnist, William Connor, who writes under the "Cassandra" byline.

During Liberace's appearances in this country, Connor wrote several stories on Liberace which were published in the Daily Mirror.

(Complete boxoffice reports on pages 8-9.)

## Danes Forced Yanks' Withdrawal

MPAA's Taylor Mills Hopes U.S. Features Can Obtain Attractive Terms

New York.

Editor, VARIETY:

The letter from Danish exhibitor John Ahl-Nielsen which appeared in last week's VARIETY concerning the position of the American film distributors vis-a-vis Denmark, is so inaccurate that a response appears to be in order.

The facts are these. For a number of years the American distributors in Denmark suffered under a flat 30% film rental rate, lower than the rental in any other Scandinavian or European country, imposed upon them by joint action of the Danish exhibitors.

For several years the American distributors endeavored to negotiate an amicable and equitable adjustment of this unfair situation, but the Danish exhibitors refused to make any reasonable concessions leaving no alternative but to continue in the market at the unfair terms imposed by Danish exhibitors or to withdraw from selling in Denmark. In the face of constantly increasing operating costs, complaints from other countries about the low Danish rentals, and the unwillingness of the Danish exhibitors to negotiate any real improvement in the terms, the American distributors finally were forced to withhold their pictures from the Danish market.

Since their withdrawal from the Danish market the American distributors have made it unmistakably clear that they were willing to negotiate a reasonable adjustment in rental terms with the exhibitors. On the few occasions that the exhibitors have evidenced any willingness to discuss the matter, they have continued to insist on terms substantially below those paid elsewhere in the Scandinavian and European market.

At one time it seemed that an agreement might be reached. In April of this year representatives of the Board of the Danish Exhibitors Association proposed to the MPAA that all film rentals be made freely negotiable. This offer was promptly accepted in good faith by the MPAA representative and by the member companies, whereupon the exhibitors repudiated their negotiations and we were back where we started.

The latest suggestion of the exhibitors, early in October, called for a division of theatres into three categories (with most theatres in the second and third categories) with rentals negotiable up to a ceiling of 40% for first category theatres, 35% for the second category, and 30% for the third category. This could have resulted in average rentals even below that of past years. Consequently the MPAA proposed a reasonable compromise whereby a number of theatres would be transferred to the first category from the overcrowded second category and the rentals would be fixed at 40% for the first category, 35% for the second category and 30% for the third category with certain very special pictures freely negotiable.

This Association and its member companies are not happy that American pictures are not showing in Denmark, a country for which we have the highest regard and the most friendly sentiments. It is regrettable that the Danish exhibitors last April were unwilling to accept the proposal of their own negotiating committee. We accepted this proposal in good faith. It would have established normal free market conditions in Denmark such as exist in most film markets throughout the world.

It is sincerely hoped that a way may soon be found to end the present impasse.

Taylor M. Mills,  
Director of Public Relations,  
Motion Picture Assn.

## DUDLEY PICTURES NET, 8 MONTHS, \$129,737

Hollywood, Oct. 30.

Net earnings of \$129,737.90 for the first eight months of 1956 was reported by Dudley Pictures Corp. and its subsidiary companies. Figure, prexy Carl Dudley declared, is equivalent to \$2.25 per share.

Firm specializes in theatrical features filmed abroad and in travel and industrial pictures.

## Back to Selig, 1906

Studio and homeoffice reps have reached tentative agreement on a new proposal for stimulating the public's interest in pictures. This calls for production of a near-feature length cavalcade of the industry, from the first William Selig cinematic endeavors in Hollywood in 1906.

The 50 years of films, if the production comes off, would play theatres and each presentation would tie in with national, state and local groups for institutional promotion effect.

## Studios Freeze Press Junket; East Piqued

Gap between east and west in the film industry has been widened as a result of the Motion Picture Assn. of America effort to work out a business-building program entailing a 300-man press junket to Hollywood, a public contest tied in with the Academy Awards and a marketing analysis.

Although the full MPAA board approved the week-long newspapermen's tour of Hollywood, adverse studio sentiment as expressed so far has had the effect of killing the plan.

Coast mee'ing on the MPAA campaigns took place last week in informal fashion with Spyros P. Skouras heading the Gotham delegation. Purpose simply was to acquaint studio heads and promotion execs, among others, with the action that had been taken previously by the MPAA board.

Line of questioning at the conclave was unfriendly particularly toward the press junket. Some of the Coast people wanted to know just what it would accomplish, why the 400 correspondents currently based west couldn't provide the same kind of coverage, and how come the MPAA would work such a plan before consulting exhibitors, who would be called upon to participate financially.

All of this has set off a long (Continued on page 20)

## 'Buccaneer' Next Under DeMille-Wilcoxon With Non-Bald Yul Brynner

Toronto, Oct. 30.

Working in a pitch for his "Ten Commandments," which has its New York opening at the Criterion on Nov. 9, Cecil B. DeMille revealed here that the picture will have its Canadian premiere at the University Theatre, Toronto, when the 1,556-seater (Famous Players Canadian) will be scaled at \$2.50 for a reserved two-a-day. At a small luncheon in the King Edward Hotel here, DeMille was presented with a set of gold cuff links bearing the coat-of-arms of Toronto by Mayor Nathan Phillips. Producer planned from here to Chicago and then Detroit, following a sneak preview of "Ten Commandments" at the Seneca Theatre, Niagara Falls, Ontario, for some 50 executives and managers of FP (Can).

DeMille revealed that his next immediate production will be a revival of "The Buccaneer," this "only to keep the staff active" while he continues to work on his next film—theme undisclosed. Henry Wilcoxon will produce "Buccaneer," with Yul Brynner to direct and star (with hair) and DeMille admitting that he would be allowed to "sit in, perhaps, in an advisory capacity."

## Exhibs Scare Easy As Producers, Says Lightman

By HY HOLLINGER

M. A. Lightman, Sr., head of the 50-theatre Malco chain, is enthusiastic about exhibitors entering production in order to relieve the product shortage but he feels there are not enough theatremen around with "the intestinal fortitude to invest." He said, therefore, that it appears likely that the industry will have to depend on the formerly-affiliated chains.

In New York last week, Lightman noted that there is ample financial strength among theatremen unencumbered by the antitrust restrictions, but that proper leadership is lacking to get up the enthusiasm. The organization of an exhibitors' production group, he said, would take "a hell of a selling job and a lot of leg work." However, he maintained that "the money is available" and there "are enough exhibitors with the wealth and means" to support such a project. He stressed that under the right (Continued on page 20)

## Royal Command Film Gala's 84G

Yank and British Stars Presented to Elizabeth II—  
Even Critics Admitted to Royal Enclosure

London, Oct. 30.

Last night's (Mon.) Royal Command film gala at the Empire, Leicester Square, added around \$84,000 to the \$700,000 which has been netted since the first Royal gala in 1946. The proceeds go to the Cinematograph Trade Benevolent Fund, the motion picture industry's principal charity.

The selected film, "The Battle of the River Plate," gave Michael Powell and Emeric Pressburger the distinction of being the first producers to score a double. Their production of "A Matter of Life and Death" was the Royal selection for the initial gala in 1946. Their film stars John Gregson, Anthony Quayle and Peter Finch and has been leased in Technicolor and VistaVision. It's being distributed through the J. Arthur Rank Organization. The program also included a 10-minute Halas & Batchelor cartoon, "The History of the Cinema."

For the second year running the Command Show planners dropped the stage presentation and, instead, a selected number of artists took a bow on stage. The stars were also presented to the Queen, Princess Margaret and other members of the Royal party prior to

the performance. Among them were Dana Andrews, Joan Crawford, Anita Ekberg, Arlene Dahl, Lamas, Victor Mature, Marilyn Monroe and Vera Ellen representing Hollywood. In the British contingent were Ian Carmichael, Peter Finch, John Gregson, Belinda Lee, Bernard Lee, A. E. Matthews, Anthony Quayle, Sylvia Syms, Maureen Swanson, Mary Ure, Laurence Harvey and Norman Wisdom. Brigitte Bardot was the sole star from the Continent.

Following the regular pattern, a strong contingent of industry leaders were also presented to the Queen. They included J. Arthur Rank, Charles Goldsmith, Frank Hill, Cecil G. Bernstein, Sol Shekman, Frank A. Hoare, John H. Davis, B. T. Davis, Sir David E. Griffiths, Mike Frankovich, Sir Tom O'Brien, M.P., Bill Batchelor, Michael Powell and Emeric Pressburger. Two members of the Critics' Circle who served on the selection committee were also presented. They were Paul Dein, the Circle prez, who is the News Chronicle's film critic, and Reg Whitley of the Daily Mirror.

The presentations were telecast to the audience on a closed circuit bigscreen system, specially installed for the occasion.

## New York Sound Track

Bob Edwards, Titanus p.r. topper, in Gotham with Goffredo Lombardo, Titanus prexy . . . Technicolor's Herbert T. Kalmus back from Europe.

Although Metro has never announced it officially, Arthur Freed appears to have his own production unit at the Culver City studio. The design of a letterhead—Arthur Freed Productions Inc., Culver City, Calif.—has been cited as a "winner" by a paper company.

In its current bulletin, North Central Allied predicts that the forthcoming Elvis Presley picture, "Love Me Tender," will be a "stinker" but says it "sincerely hopes" it will be proved wrong in the pessimistic prophecy.

Screenwriter F. Hugh Herbert and director Jean Negulesco plan to form an indie production company to film the English novel "Midwife of Pontclerry." Project will be launched after Herbert completes his final commitment to 20th-Fox. Herbert disclosed that he'll probably write and direct the film version of his own play, "Girl Can Tell," for 20th . . . Metro homeoffice publicist Frances Lane is a legit actress during the evening and weekends. She's appearing in the off-Broadway production of "Johnny Johnson" at the Carnegie Recital Hall . . . "Pacific Courier," external house organ of Japan Air Lines, devoted its entire four-page October issue to "Teahouse of the August Moon." The Japanese airline transferred the Metro production unit to Japan for the location filming.

Leonard H. Goldenson is still pressing for a film industry-television cooperative effort. He relates he told the Motion Picture Industry Council on the Coast that ABC would cooperate in the development of any program that would mutually benefit the two mediums. As a result Hollywood execs are trying to work out the format for a tv show along the new faces idea—auctions in theatres and then the tv appearances of promising talent . . . Helen Ainsworth intends to show her film productions around at the various women's clubs because she feels the gals of the house decided on the family's entertainment choice . . . Hecht-Lancaster still working on the "Sweet Smell of Success" although Gotham shooting is only a few days off. David Golding, H-L v.p., meanwhile is due in from the Coast today (Wed.) for promotion talks.

Proppman on the "Garment Center" location sported a big "I Like Ike" button at the party thrown by producer-director Robert Aldrich, but it was all a gag. Aldrich is a fervent Stevenson, man . . . Maggi McNellis a steady at the artie preems.

Thomas Robinson, publisher of the Charlotte News and long ago employee of the 20th-Fox publicity staff, in N. Y. for medical check on spine injury from auto mishap . . . Off the lot Marilyn Monroe addresses Laurence Olivier as "Mister Sir" . . . Film theatre men (who mostly don't have the problem) will be mildly interested in the fact that the Old Vic premiere of "Richard II" was marred on a warm October night last Tuesday (23) by the always economy-minded Shubert management skimping on the airconditioning at the Winter Garden . . . was stifling.

Warren A. Slee, formerly with Metro in Chicago, is the publicity and advertising manager for Cinerama in Seattle . . . Allied unit of Western Pa. has expressed its gratitude, via a resolution, to the Hearst organization for the special film edition of Cosmopolitan mag . . . First week of Universal's overseas sales drive honoring foreign chief Americo Aboaf is running 25% ahead of the same period a year ago . . . Universal garnering hefty pre-production publicity on "Battle Hymn" by Col. Dean E. Hess. McGraw-Hill, publishers of the book, launched large-scale ad campaign last week and Col. Hess, the clergyman turned fighter pilot, was seen on NBC-TV's "This Is Your Life" . . . Cinerama's "Seven Wonders of the World," set for a special 10:30 a.m. showing on Veteran's Day (Nov. 12) at Warner Theatre, N. Y. . .

Joe Pasternak and partner Sam Katz are set to work as an indie unit at Columbia, according to the film company. Producer Pasternak said some time ago he was heading toward Col but subsequently the word was out that he was remaining at Metro.

Ferry Court wanted \$50,000 to record the "Friendly Persuasion" song behind the film's titles, so Allied Artists hired Pat Boone who did the job for \$3,000. This led to a recording for the Dot label and a big selling platter for Boone . . . J. Miller Walker, RKO v.p., is pitching for funds for the Travelers Aid Society . . . And Allied Artists' Ed Morey is hustling for the Community Service Society . . . Cinema 16 will present the last showing of Marcel Carne's "Daybreak" today (Wed.). Print of the French film is being withdrawn because of an upcoming European remake . . . Occupational Health Institute cited United Artists for its employee medical program . . .

N. Y. Sunday (28) Times ran a review of "Naked Warriors" co-authored by RKO eastern story editor Don Moore and Comm. Francis D. Fane, N. Y. Herald Tribune on the same day appraised "Chocolates for Breakfast" by Pamela Moore, who's the film man's daughter.

"Something of Value" Metro film which winds this week, will be the last loanout deal for Rook Hudson, who has emerged as a top boxoffice name as a result of "Giant" Hudson is under exclusive contract to Universal . . . Spencer Tracy and Katharine Hepburn team again in "Desk Set" at 20th-Fox . . . Henry Fonda's next under his own production banner will be "The Clown," based on the career of Emmet Kelly . . . Ronald Colman, Hedy Lamarr, Charles Coburn, Yvonne de Carlo and Marie Wilson cast by Irwin Allen in "The Story of Mankind."

## ON TO DALLAS' CRY

Allied Touts Convention—Going as Tax Deductibility

Minneapolis, Oct. 30.

Current North Central Allied bulletin, urging as many of the territory's exhibitors as possible to attend the National Allied convention at Dallas, Nov. 27-29, points out that all of the exhibitor's convention expenses are income tax deductible.

If his wife performs a material service in his business, the same applies to her expenses, the bulletin informs theatreowners.

## N.Y. to Europe

Barbara Barrie  
George Caputo  
George Cukor  
Jeanne Grant  
Sam Lake  
Ron Randall

## Europe to N.Y.

Brenda de Banzie  
Howard S. Cullman  
Clifford Curzon  
Maurice Eisenberg  
Herbert T. Kalmus  
Goffredo Lombardo  
William Miesegies  
Joe Ruttenberg  
Leonard Sillman

## L.A. to N.Y.

Edward Andrews  
Pat Brand  
Frederick Brisson  
Hal Conrad  
Merian C. Cooper  
Vernon Duke  
Frank M. Folsom  
L. Wolfe Gilbert  
David Golding  
Mark Goodson  
Marica Henderson  
Katharine Hepburn  
Wendy Hiller  
Nunnally Johnson  
Roger H. Lewis  
Paul Nathan  
Irving Rapper  
Barbara Rush  
Sol C. Siegel  
Milton Sperling  
Marshall Thompson  
C. V. Whitney  
Robert Wise

## N.Y. to L.A.

Martin Broones  
Ruth Chatterton  
Herman Cohen  
Charlotte Greenwood  
F. Hugh Herbert  
Walter Lantz  
Alexis Smith  
Paul Talbot  
Julie Wilson

## TV Slays 'Richard III' In Pittsburgh

Pittsburgh, Oct. 30.

Stanley Warner officials in Pittsburgh have expressed the opinion that national televising seven months ago of Sir Laurence Olivier's "Richard III" was chiefly responsible for the poor showing picture made in its two-week engagement at circuit's nabe art house, the Squirrel Hill. Film had a strong campaign, including screenings for school heads, which produced a number of endorsements from educators. Thousands of cut-rate student tickets were distributed and release got a set of rave notices.

Yet "Richard" barely avoided being yanked after just one week and in the fortnight stand drew under \$4,500, pretty dismal in view of what Squirrel Hill has been doing lately.

In view of terrific showings both of Olivier's previous Shakespearean films, "Hamlet" and "Henry V," made in Pittsburgh, Stanley people feel tv and that alone is the culprit.

## Europeans, Nationality Apart, Share Same Picture Preferences; Rule Collapses in North America

Although imports in recent years have enjoyed a wider acceptance in the U. S., American audiences' failure to see eye-to-eye with their European counterparts respecting entertainment is still a prime headache for the indies.

In Europe, to a reasonable extent, a b.o. smash in one country can also be tagged as a potential hit in most other countries.

In the U. S., that formula not only doesn't work, but frequently the reverse seems to hold true. There is absolutely no guarantee that a film that is a success in Europe will even get first base in the American market. This uncertainty imposes a considerable hardship on the importers who are being asked by European producers to lay out large sums in guarantees. As an example, the asking price for the French, "Gervaise" is \$250,000.

Trying to figure out why a highly successful European hit falls flat in the U. S. can become a fulltime occupation. There seems to be no steady pattern to go by. For instance, "The Grand Manoeuvre," a huge success in France, is a big disappointment in its N. Y. run. The Spanish "Marcelino Pan Y Vino," which cleaned up on the Continent, is a slow starter at the Fine Arts.

On the other hand, "The Silent World," big in Europe, also is big at the Paris Theatre. And the British "Private's Progress," which few would have given a chance in the U. S., is in its 14th week at the Guild. By comparison, "The Dambusters," a grand earner in (Continued on page 20)

## Drive-In Near Sydney, Third Foreign Theatre Recently Added by Loew

Continuing the expansion of its overseas theatre holdings, Loew's opened the Metro Twin Drive-In Theatre in Chullora, a suburb of Sydney, Australia. This is third new theatre placed in operation abroad during the past month, the other launchings being the Metro Theatre in Buenos Aires and the Metro Waterloo Theatre in Hamburg, Germany.

Three new additions to Loew's International's overseas hardtop and drive-in situations gives the company a total of 54 theatres in its world-wide chain.

The Chullora Twin Drive-In has a capacity of 1,400 cars. It is the company's first Australian ozoner and the first twin drive-in to be constructed in the country.

## SIOBHAN McKENNA UP FOR 'TURN OF SCREW'

Hollywood, Oct. 30. Deal for Siobhan McKenna to star in "The Turn of the Screw" is being dickered by Jerry Wald for his initial production under his 20th-Fox contract. Henry James' old horror novel is being screen-played by Simon Wincerberg and Wald is shooting for a start before the end of the year.

Other properties on Wald's slate include William Faulkner's "Sign of the Cross," being screen-played by Irving Ravetch and Harry Frank; Romain Rolland's "Jean Christophe"; "Down Payment," "Kiss Them for Me," "Peyton Place," "The Hard Hats" and "Holiday in Monaco."

## Disney, No. 5 Milestoner

Hollywood, Oct. 30.

Walt Disney will get the fifth Screen Producers Guild Milestone Award at a banquet Feb. 3 at the Beverly Hilton Hotel. Award is for "historical contributions" to the American motion picture.

Previous Milestone Award winners, since the inception of the award in 1951, were Jesse L. Lasky, Louis B. Mayer, Darryl F. Zanuck and Cecil B. DeMille.

## Europe Still Rich As Personality Fountain, Declares Paul Kohner

Europe continues to loom as a most promising reservoir of new talent for Hollywood, agent Paul Kohner said in Gotham last week following his return from a lengthy trip to the Continent.

Kohner added that the U. S. companies were sharply aware of the new to intro new faces, and that he was expanding his organization. He plans to open a Madrid office next year "so we can give the best international service." Kohner already has offices in London, Paris, Rome, Berlin and Munich.

On his latest trip, he signed up Italy's Alida Valli, and several Germans, including Horst Buchholz (a James Dean type), Ivan Desny and Hildegard Neff, who is the first star to be put under contract by Germany's revived UFA concern for a number of pix.

Kohner sells goth American scripts to European producers and European stories to Hollywood. He brought back with him a print of the CCC-Brauner production, "Anastasia," with Lili Palmer and said he intended to bring over more European, and particularly German films, to seek distribution for them or to negotiate remake rights.

Kohner said he had started talks with both the UFA and the Bavaria Filmkunst outfit in Munich with a view to representing them in the U. S. Both companies, he noted, have ambitious production plans.

In line with his efforts to intro new faces in Hollywood, Kohner is bringing over in mid-November Annemarie Dueringer, a young actress currently active at the Burgtheatre in Vienna and star of the film "Vor Sonnenuntergang" (Before Sundown), which is a blockbuster in Germany. Kohner has been screening the pic in the U. S. There is said to be considerable interest in Miss Dueringer among the studios. Also due for a Coast visit is Liselotte Pulver, a big star in Germany. Other German players repped by Kohner Marianne Cook, a Universal pactee, and Metro's Elizabeth Mueller. Kohner Coasted over the past weekend.

## Ballyhoo to Management

Buffalo, Oct. 30.

Edward F. Meade, publicity director for Shea's Buffalo (Loew) for past 10 years, has been named supervising manager of the theatre. Carl J. Rindcen, former manager, has been assigned to the Kensington and North Park theatres.

Charles A. McLeary, former manager of the Kensington and North Park, becomes resident manager of the Buffalo.

# YANK FILM MEN HAIL RANK 'PITCH'; BOUND TO HELP BRITISH PROBLEM

## Cinerama Productions Free of Debt Next May; Hold 'Shangri-La' Release

Cinerama Productions Corp., the company which turned over the production and exhibition rights of Cinerama to Stanley Warner in return for a percentage, expects to clear up its final outstanding debt of \$200,000 by May, 1957.

Since August, 1953, the company has liquidated \$1,940,000 in debts and, in effect, paid out of theatre net income its share of exhibition and production costs in the amount of \$3,578,000, prexy Milo J. Sutliff reported to stockholders this week.

Outside of, weekly office expenses, Sutliff noted, all additional income from the company's current percentage will be applied to the repayment of loans. Remainder of the company's share, he stated, will continue to be applied by SW for the reduction of costs, fees, and interest. When these are completed, Cinerama Productions will receive 50% of the net income from Cinerama theatre operations.

Company's new advantageous position, Sutliff noted, is due to the new agreement negotiated with SW in June, 1956. New deal calls for a 25% increase in the share of the current net profits of the first four theatres and immediate distribution of 10% of the net profits in 11 additional theatres opened in the U. S. and Canada, effective with the exhibition of "Seven Wonders of the World."

Sutliff reported that by the end of the fiscal year, Oct. 31, the company hopes to have settled advantageously all outstanding claims with Cinerama Inc., the manufacturing and installation firm, and the Lansing Foundation, non-profit outfit which receives a share of the theatre take. Lansing is headed by Wall Streeter David Baird and former financial advisor to SW.

Sutliff stated that the new Cinerama picture, the fourth, "Search for Shangri-La," has been nearly completed by Lowell Thomas, but that the film will probably not be released until after the summer of 1957.

## Yanks Making 'Em in Europe Wise To Set Up Native Corporation

By HY HOLLINGER

American indie producers, planning to make films abroad, have found it advantageous to organize foreign corporations for their projects. For example, F. Hugh Herbert and Mark Robson, who teamed to make "The Little Hut" for Metro, formed Herbson S. A. in Switzerland. According to Herbert, in N. Y. last week, the Swiss company was formed on the advice of attorneys in order to gain a tax-saving benefit.

"Hut," scripted by Herbert and directed by Robson, was filmed in Jamaica, B.W.I., London, and Rome. The original intention, according to Herbert, was to film the picture entirely in London (except for the Jamaica exteriors), but difficulties with the British film unions caused the company to move to Rome.

The disagreement with the British unions, Herbert said, forced the company to abandon two sets which had to be reconstructed in Rome. The controversy, he noted, served to increase the picture's budget by about \$150,000. The British unions, according to the producer-writer, wanted to designate the picture as a British film which would have required a full staff of local film employees. The indie unit, however, insisted that it was a Swiss company merely doing location work in London. In addition, the British unions, Her-

## Peronista Violence?

Threats by Peronistas are holding up Metro's plans to trek to Argentina for on-the-scene filming of "Moment of Truth," the story of the regime of Juan Peron. Argentine government hasn't officially promised i's cooperation but it's expected to do so.

However, producer Charles Schnee reported that the studio is concerned about the possible safety of cast and crew in the light of threats made by followers of the deposed dictator who have indicated that they will launch an attack on filmites who come to Buenos Aires for the production.

## Cramer's 'Call of Duty,' Off-Broadway Play, Filming in Gotham

"The Call of Duty," a play by Douglas S. Cramer which had an off-Broadway production, will be filmed in New York by the newly-formed indie firm of (Holly Lee) Parker- (Howard) Dekan.

Bob Murphy, of TSR Theatre Co., producer of the play, will direct and Dekan will serve as cinematographer. C. W. Thornton wrote the screenplay. Martin Kosleck, Bill Whiting and John Main will recreate 'heir original stage roles for the film. Newly cast are Andrew Anthony, Peter Falk, Stephen Hart, and Robert Mrea.

No distribution deal has been set as yet.

## U SPEEDS ITS 'ROCKER'

Re-Titled 'Living End' to Stress Roll Music Flavor

Attempting to cash in on the current rock 'n' roll craze, Universal is speeding up the release of "Rock, Pretty Baby." The title of the picture, formerly known as "The Living End," was changed to stress the rock 'n' roll flavor.

Film, described as a teenage romantic story with music, will be released in January. The company's pub-ad forces have been alerted to start the drum-beating.

Sal Mineo, John Saxon and Lana Paten are starred in the picture produced by Edmund Chevie and directed by Richard Bartlett.

A sense almost of relief last week characterized American industry execs' reaction to the disclosure that the J. Arthur Rank Org plans to establish its own distribution setup in this country.

Sentiment ran along two lines: (1.) Rank is bound to spend money on exploiting his films and that's going to benefit all imports via increased public awareness of the product. (2.) John Davis, the Rank outfit's general manager, now is going to discover firsthand what it takes to successfully sell foreign features in the U. S. market. Davis has long been sharply critical of the manner in which his British attractions have been handled here and he has concentrated his fire primarily on American exhibitors.

The indies in N. Y., who have had the most experience in the handling of the British producer, say the establishment of a Rank release channel in the U. S. will, of course, put a lot of steam behind any effort to sell the British film. It's felt that Rank will be in a position to concentrate on selling his product, to hypo it via a promotional campaign and—as appears planned—to showcase it properly via his own houses.

**Question of Price**  
The Rank Org has already stopped making its pictures available to any outsider in the U. S. in anticipation of its own activities. A considerable number of the Rank films produced during the past year have not been taken on for distribution as yet by the U. S. companies. Explanation on the American side is that the quality of the pic isn't worth the price being asked for them.

This has led some of the indies to wonder how far Rank himself will get in trying to sell these same films to the exhibitors whose resistance—such as it is—undoubtedly won't be any less vs. a Rank sales- (Continued on page 17)

## Disney's 'Tremain' Made For TV But Will Debut As Theatre Attraction

Hollywood, Oct. 30.

Originally lensed as a two-part, two-hour vidfilm for showing on the "Disneyland" air show, Walt Disney's "Johnny Tremain" will be sent into release as a theatrical feature first. Technicolor Revolutionary War yarn will be distributed by Buena Vista around July 4, 1957.

Decision to seek theatrical release first is based on the film's \$1,000,000 budget, Disney feeling that it could show a quick profit in theatres while the tv showing would bring in any net returns.

## 20TH'S LOLLOBRIGIDA TO HAVE U.S. PREEM

Hollywood, Oct. 30.

20th Century-Fox has acquired distrib rights to Gina Lollobrigida starrer, "Most Beautiful Girl in the World," for States and Canada, plus United Kingdom, Philippines, Mexico and Latin America. Plans N.Y. world preem with star present.

## Billy Bryant Into Pix From TV Via Showboats

Hollywood, Oct. 30.

Things moved fast for vet river showboat man Capt. Billy Bryant since coming here, climaxing in Henry Greenberg, of the Hal Roach studios, getting interested in his autobiography, "Children of Ol' Man River." This deals with the showboats which used to ply the Missouri and Mississippi, as did Capt. Bryant's Cotton Blossom when it wasn't tied up at Hannibal, Mo.

Fritz Blocki, who did an interview on the Bryants in the Hollywood Citizen-News, will adapt the screenplay from the book. After a local tv appearance, the Groucho Marx office spotted Capt. Bryant on a November taped teevee of his "You Bet Your Life." Patrick Eord, producer of "The Missouri Traveler" for C. V. Whitney, has also signed Bryant for a role in that picture.

bert maintained, insisted that British technicians be taken to Rome to work on the picture, a demand which he turned down because they were not required and the Italian government would not have granted them work permits anyway.

"Hut," wholly financed by Metro under its new policy of attracting indie producers, stars Ava Gardner, Stewart Granger, and David Niven. Miss Gardner and Granger, both M-G contractees, were loaned to the indie company by Metro and apparently served as part of the production cost.

Herbert, who had his hands full with censors when he and Otto Preminger decided to release "The Moon Is Blue" without a code seal, no longer has any intention to make a picture without code approval. "I don't want to get a reputation as man who makes pictures without a seal," he explained, indicating he had enough difficulties bucking local censor boards and pressure groups with "Moon."

Although the subject matter of "Hut"—dealing with a man, wife and wife's lover on a desert island—was considered highly censorable in its play form, Herbert said he was careful to work out a gimmick so that he would receive the greenlight of the Johnston Office.

Picture, running 99 minutes, will be released by Metro in April, 1957. It was filmed in ordinary widescreen (1.85 to 1) and in Eastman color.



## Death of a Scoundrel

From real-to-ridiculous tale of financial wizard and lover. Reminiscent of Serge Rubinstein killing; exploitation possibilities, but needs selling.

Hollywood, Oct. 30. RKO release of Charles Martin production, written and directed by Martin; associate producer, J. Herbert Klein. Stars George Sanders, Yvonne DeCarlo, Leonard Wilson, Victor Jory, Coleen Gray; features John Hoyt, Lisa Ferraday, Tom Conway, Celia Lovsky, Susan Cummings. Screenplay, David Stern; camera, Eastman Color; editor, Ronald Nevill; music, Max Steiner. Released Oct. 18, '56. Running time, 119 MINS.

Clement Sabourin..... George Sanders  
Brigitte Kelly..... Yvonne DeCarlo  
Mrs. Ryan..... Zsa Zsa Gabor  
Leonard Wilson..... Victor Jory  
Stephanie North..... Nancy Gates  
Mrs. Van Rensselaer..... Coleen Gray  
John Hoyt..... John Hoyt  
Zina Monte..... Lisa Ferraday  
Gerry Monte..... Tom Conway  
Mrs. Sabourin (Mother)..... Celia Lovsky  
Herbert Sawyer..... Werner Klemperer  
Butler..... Justice Watson  
The Actor..... Curtis Cooksey  
Oswald Van Rensselaer..... Curtis Cooksey  
Max Freudlich..... Gabriel Curtis  
Captain Lafarge..... Morris Ankrum

Despite the usual disclaimers, many will find "Death of a Scoundrel" echoing the career and violent end of Russian-born Serge Rubinstein, financial manipulator and Manhattan playboy. Without being a case history, there's still enough similarity to recall headlines. The melodrama has a certain appeal, albeit overlength at 119 minutes, and flamboyant exploitation may give it the selling push it needs. (Although exhibits better, the career of Rubinstein came of a reputable Russian-actor family, members of which are around.)

Charles Martin produced, directed and scripted, with the handling sometimes varying from the real to the ridiculous but still maintaining a pull for the viewer. The expedient of the flashback is used to skip through the career of opportunists Clement Sabourin, well-played by George Sanders. With Zsa Zsa Gabor as one of the costars, and very good, Martin's dialog between the actress and Sanders has an "inside-tip" quality for those hep to their own headline-making ability.

Story starts with Sanders discredited dead in his Park Avenue mansion. How he came to this conclusive state is unfolded to Yvonne DeCarlo, exceptionally fine as the personal business associate of the scoundrel who has risen to wealth with him from a petty thief beginning.

Femmes play a large part in Sanders' life and money-making schemes. To get a start in America, a land to which he has come with the blood of his dead brother on his hands (he informed on Tom Conway to get passage to the States). Sanders first flitches the wallet Miss DeCarlo has lifted from Victor Jory, Canadian financier, uses the coin to make a killing in a new penicillin stock. Miss Gabor, a wealthy widow, figures in this and later schemes, and the young cy Gages, excellent as the young actress, he promotes into a career but isn't able to romance; Coleen Gray, good as the impressionable wife of a mail order tycoon the scoundrel is plotting to ruin, and Lisa Ferraday, splendid as his widowed sister-in-law who comes from Czechoslovakia to kill him, but kills herself.

Jory handles his financier part capably, as do John Hoyt, the partner in crime, who fires the fatal shots that end the scoundrel's career; Werner Klemperer, the crooked attorney; Justice Watson, the butler; John Sutton, an actor in a play-within-a-play sequence; Curtis Cooksey, the mail order king, Gabriel Curtis and Morris Ankrum. An extremely valid performance is furnished by Celia Lovsky as the mother who disowns her scoundrel son.

The film's mood benefits from the topgrade black-and-white photography by James Wong Howe and Max Steiner's robust score. Editing, the costumes, gowns by Waldo and other technical assists are worthy. Brog.

## Swamp Women (COLOR)

Weak filler fare with exploitable title.

Hollywood, Oct. 30. Favorite Films release of Bernard Woolner production. Stars Marie Windsor, John H. Wood, Beverly Hills. Features Jill Jarmyn, Tom Connors, Susan Cummings. Directed by Roger Sherman. Screenplay, David Stern; camera, Eastman Color; editor, Ronald Nevill; music, Willie Williams. Released Oct. 24, '56. Running time, 70 MINS.

Only meager entertainment is dished out via "Swamp Women." Woolner Bros. production lensed entirely in Louisiana some months ago. Pic's chief asset is its exploitable tag; otherwise, it's just filler material.

Story and screenplay by David

Stern has policeman Carol Mathews getting herself jailed so as to get "in" with three femme inmates who know where a fortune in stolen diamonds is hidden. Gals escape and head for the bayou country of Louisiana where the gems are buried. After routine hardships—alligators, rattlers, friction and fights between the femmes, etc.—the party reaches its destination, the loot is uncovered and shortly thereafter the police, who've been trailing group, close in for the arrests.

Miss Mathews makes the best acting impression, with Marie Windsor, Beverly Garland and Jill Jarmyn all okay in respective roles. Touch Connors, boatman taken by the gals, is good in only male role of any importance.

Roger Corman's direction, somewhat over-melodramatic, fully utilizes the bayou area to pictorial advantage, with Fred West's Eastman Color camera work also aiding here. Technical contributions to pic, produced by Bernard Woolner, are mostly sub-standard. Neal.

## House of Secrets (BRITISH-VISION-COLOR)

Lively gangster yarn set in Paris with gold and counterfeit smugglers in international police chase.

London, Oct. 23. Rank release of a Julian Wintle (Vivian A. Cox) production. Stars Michael Craig, Julia Arnall, Brenda De Banzie, Barbara Batees, David Kosoff, Guy Geoffrey Keen. Directed by Guy Green. Screenplay, Robert Buckner and Brenda De Banzie; camera, Harry Waxman; editor, Sidney Hayers; music, Herbert Clifford. A Gaumont Theatre London, Oct. 23, '56. Running time, 97 MINS.

Larry..... Michael Craig  
Diana..... Julia Arnall  
Madame Ballu..... Brenda De Banzie  
Judy..... Barbara Batees  
Van de Heide..... David Kosoff  
Burlingh..... Guy Geoffrey Keen  
Lauterbach..... Anton Duffing  
Gretz..... Eric Fohmann  
Ludlow..... Eugene Deckers  
Lessaure..... Jacques Brunius  
Brendell..... Alan Silver  
Dorffman..... Carl Jaffe  
Curric..... Gordon Tanner  
Marselles Detective..... David Lander

There are plenty of thrills and mounting tension in this workmanlike adaptation from a novel. Like most stories taken from books, the plot tends to become over-involved. It concerns two rival gangs of crooks, being hunted down by the police, and an innocent bystander who gets caught up through mistaken identity and gets battered and half killed in sorting out the mystery. It provides exciting entertainment that nears, but never bridges the borderline of credulity. It should prove a boxoffice winner here. Lack of marquee names may dim its chances elsewhere.

Locale is France, with most of the scenes shot in Paris. This makes excellent color framing for some realistic background atmosphere, and gives it an authentic ring. A young British ship's officer gets entangled with a gang of gold smugglers in Marseilles through his resemblance to its contact man who, unknown to them, has been killed in an auto crash.

Hauled before the police, he convinces the quartet of international interrogators of his innocence and is persuaded by them to link up with smugglers to uncover their head man. The police are more interested in a gigantic counterfeit organization. The gangs overlap, and each think the new recruit is doublecrossing the other. Result is that he lives on a razor's edge, holding the secret of his identity, getting beaten up and knifed in the process.

The race to get the phony notes off a plane results in a mid-air explosion, with the police finally solving the case.

Honors are evenly divided between the four leading male characters, Michael Craig as the adventurous young sailor, Geoffrey Keen as the British end of the international criminal investigators, David Kosoff as the traitor and Gerard Ury as one of the gang leaders.

Femme contingent plays a small part in the story, the best chance to shine being given to Brenda De Banzie as the autistic queen of the mob. Julie Arnall registers to a lesser degree as a nightclub singer who provides the romantic touch. Barbara Bates contributes a naturalistic performance as a police operator who gets killed. The supporting roles are all in competent hands and the director has spun the yarn evenly and convincingly. Clem.

Teenagers Helst Theatre Coin

Concord, N. H., Oct. 30. Two Boscawen youths 16 and 15, have admitted breaking into the Palace theatre and stealing \$160 from a cash box.

Police recovered \$98.80 from the juveniles, who promised to repay the balance.

## The Girl He Left Behind

Army trainee comedy-drama with names of Tab Hunter and Natalie Wood to draw; good indications for youth and family trade.

Hollywood, Oct. 30. Warner Bros. release of a Frank P. Rosenberg production. Stars Tab Hunter, Natalie Wood. Features Jessie Royce Landis, Jim Backus, Henry Jones, Murray Hamilton, Alan King. Directed by David Butler. Screenplay, Guy Trosper; adapted from novel by Marion Hargrove; camera, Ted McCord; editor, Irene Morris; music, Roy Webb. Previewed Oct. 24, '56. Running time, 101 MINS.

Tab Hunter..... Tab Hunter  
Natalie Wood..... Natalie Wood  
Jessie Royce Landis..... Jessie Royce Landis  
Jim Backus..... Jim Backus  
Henry Jones..... Henry Jones  
Murray Hamilton..... Murray Hamilton  
Alan King..... Alan King  
James Garner..... James Garner  
Capt. Genaro..... David Janssen  
Arthur Sheaffer..... Vincent Hayworth  
Gussman..... William Katt  
Lt. Taylor..... Les Johnson  
General..... Raymond Bailey  
Florent Ames..... Florent Ames  
Sgt. Sheridan..... Fred Wayne  
Lorna..... Ernestine Wade

Former Pic. Marion Hargrove's appreciation of the lighter side of Army trainee life gets humorous interpretation in this rambling transference to the screen of his latest novel. Film, with sometimes serious overtones, is mainly episodic and smacks of the service comedies turned out during World War II, but provides entertaining fare for the youthful and family trade, where co-star names of Tab Hunter and Natalie Wood should assure satisfactory reception.

Under David Butler's experienced comedy direction, the Frank P. Rosenberg production unfolds at Fort Ord, Cal. The slight plot centers around Hunter, an intelligent but spoiled college student, who arrives to take his training after being drafted in the peacetime Army, his only thought how to get out and return to the girl he left behind.

The daily routine, the fortunes and misfortunes of camp life known to millions of past and present G.I.'s are played up to good effect in the Guy Trosper screenplay. A serious note is inserted when the Army, unable to make a soldier out of the rebellious trainee, offers to release him via a dishonorable discharge, which he blithely accepts. Youth redeems himself, however, during a war games maneuver, when he saves the lives of four men, and stays on a changed and useful G.I.

Hunter is well cast in his role and turns in an acceptable performance which should add to his growing popularity. As the girl who resents his immaturity and lack of responsibility, Miss Wood in a more serious role is excellent. Murray Hamilton, in part of Hunter's training sergeant continually, is outstanding in his characterization that blends both comedy and drama. Standout work also contributed by Jessie Royce Landis, the doting mother; David Janssen and Jim Backus, captain and sergeant in Hunter's regiment; and Henry Jones and Alan King, his two pals.

Camera man Ted McCord leads off well-executed technical departments, which include Irene Morris's editing and Roy Webb's music score.

## The Sharkfighters (C'SCOPE-COLOR)

Navy quest for a shark-repelling. Good climax but otherwise actionless. Victor Mature for marquee.

Hollywood, Oct. 30. United Artists release of a Samuel Goldwyn production. Stars Victor Mature; costars Karen Steele, James Olson, Philip Coolidge, Rafael Camo. Directed by Jerry Hopper. Screenplay, Lawrence Roman, John Robinson; original story, Joe R. Lansdale; camera, (Technicolor), Lee Garmes; editor, Daniel Mandell; music, Jerome Moross. Previewed Oct. 19, '56. Running time, 74 MINS.

Ben Staves..... Victor Mature  
Martha Staves..... Karen Steele  
Harold Dumont..... James Olson  
Leonard Evans..... Philip Coolidge  
"Gordy" Gordon..... Cade Akins  
George Zimmer..... Rafael Camo  
Captain Ruiz..... Nathan Yates  
Vincente..... Jesus Hernandez  
Loch..... Himself  
David Westlehn..... Himself  
Narration..... Charles Collingwood

The U.S. Navy's search for a repellent to save fliers forced down in shark-infested waters during World War II motivates this Samuel Goldwyn Jr. production, second on his program for United Artists. With the exception of a highly suspenseful climax running approximately five minutes and another moment of excitement at the halfway mark, film is mostly an actionless talking piece which becomes almost clinical at times. Name of Victor Mature has to carry it.

Picture was filmed entirely on

its Cuban location, both on the Isle of Pines, off the coast, and in Havana, where Lee Garmes' Technicolor photography is responsible for interesting background. Thanks to Jerry Hopper was able to get some stirring footage of sharks during the try to find a repellent, when Mature, as a commander in charge of project, uses himself as a human guinea pig in the water to test the potency against man-eaters swimming nearby. This sequence, and one where a native boy falls into water and is attacked, are exceptionally well-done and may be used to exploit film.

Mature arrives at Navy's scientific base on Isle of Pines to speed up the development of shark-repellent, and begins to chafe at what to him is the slow method of experimentation. Anxious to complete the task, he insists that the latest development, allowing large number of tests, is a sure one, and this proves useless when a young Cuban lad falls overboard and sharks come in for the kill. Working on another tack, the staff devises a solution based on a fluid secreted by octopods in protecting themselves from sharks, which proves successful, but not before Mature is almost killed.

The Lawrence Roman-John Robinson screenplay doesn't give Mature chance for much more than a walk-through performance. Karen Steele, in for distaff interest as his wife, shows a sparkling presence in her few scenes, and Philip Coolidge, in charge of project until Mature's arrival, and James Olson, young chemist attached to base, handle their roles very competently. Rafael Campos is good as the shark victim and balance of cast is okay.

Technical credits are of excellent quality, including Jerome Moross' music score, Russell Shearman's special effects and Daniel Mandell's editing. Whit.

## The Mole People

Science-fiction entry being packaged with a jungle-thriller as an exploitation combo for program dates.

Hollywood, Oct. 26. Universal release of William Alland production. Stars John Agar, Cynthia Patrick, Hugh Beaumont, features Alan Napier, Nestor Paiva, Phil Chambers, Rodd Redwing, Robin Hughes. Directed by Virgil Vogel. Written by Lester Gorn, camera, Ellis Carter; editor, Irving Birnbaum; music, Joseph Gershenson. Previewed Oct. 23, '56. Running time, 77 MINS.

Dr. Roger Bentley..... John Agar  
Dr. Jud Bellandian..... Hugh Beaumont  
Ellis..... Alan Napier  
Nestor Paiva..... Nestor Paiva  
Dr. Paul Stuart..... Phil Chambers  
Nazer..... Rodd Redwing  
First Officer..... Robin Hughes  
Shaw..... Arthur Gilmour

"The Mole People" is being distributed by Universal as one-half of a program exploitation package. As the science-fiction portion, the entry should show an okay return in relation to cost.

Entertainment-wise, this little thriller has some fanciful gimmicks, but unfolds them a bit too slowly under Virgil Vogel's direction for maximum effect. William Alland's production puts a scholastic stamp on man's search for life under the earth via a prolog using the television man-of-letters, Dr. Frank Baxter of USC. This serves as a good lead-in to Laszlo Gorgo's screen story, which settles down to the accepted pattern for budget pseudo-scientific films.

When a member of a scientific party falls into a deep cavern atop a mountain peak in Asia, a lost Sumerian city, vanished centuries previously, is discovered. Along with the city are found the descendants, now albinos because of living in semi-darkness, and their slaves, a race of mole men. The trapped party is able to control the inner-earth inhabitants as long as its flashlight holds out, but eventually is made captive. Escape comes when the mole slaves turn on the Sumerians and the scientists scamp up a shaft to the outside world.

John Agar, Hugh Beaumont, Nestor Paiva and Phil Chambers make up the entrapped scientific party, all doing what the roles demand acceptably. Cynthia Patrick is the femme interest as one of the Sumerians who looks more like an outside earth person. She almost makes it to freedom with survivors Agar and Beaumont, but dies in an earthquake that seals off the lost city's remains forever.

The technical lineup functions okay in backing the thriller aims of the future. Ellis Carter's photography, with special photography by Clifford Stine. The weird makeup of the mole men and Sumerians was contributed by Bud Westmore. Sound and background score strike the correct eerie notes to help the mood. Brog.

## Curucu, Beast of the Amazon

Fair jungle-thriller lensed in Brazil; one-half of exploitation package being sold for ballyhoo bookings.

Hollywood, Oct. 26. Universal release of Richard Kay, Harry Rybnick, Beverly Garland; features Larri Thomas, Tom Payne, Harvey Chalk, Doree, William Viana. Camera, Eastman Color; editor, Terry Morse; music, Raoul Kraushaar. Released Oct. 23, '56. Running time, 75 MINS.

John Bromfield..... John Bromfield  
Cecilia Roman..... Beverly Garland  
Tupacico..... Tom Payne  
Ferdinand Flaviano..... Harvey Chalk  
Captain Caceres..... Sergio De Oliveira  
Sophia..... William Viana  
Dancer..... Larri Thomas

Universal is packaging this jungle adventure feature with a science-fiction entry, "The Mole People" (reviewed this issue) and the results look like a profitable combo for program ballyhoo bookings.

"Curucu, Beast of the Amazon," independently produced in Brazil by Richard Kay and Harry Rybnick, shows off Rio de Janeiro and the jungle locations in Eastman Color most effectively, but Curt Siodmak's screenplay and direction make formula thriller use of the settings. Directorial pacing also is somewhat slow, with the exception of some thriller inserts that will raise the hackles. Femme star Beverly Garland attacked by a large boa constrictor, a water buffalo stampede, sights of a giant snake and the carnivorous piranha fish are some scenes that will mean more on the scare side than the pic's title monster.

John Bromfield, playing Rock Dean, an intrepid adventurer, takes off for Amazon headwaters to find out why the natives are deserting his plantations and returning to the jungles. Miss Garland is a femme doctor heading the same way to research a basic cure for cancer in the formula used by the natives to shrink heads. They join forces, undergo perilous adventures before it turns out that their native, Tupacico, is denouncing the bird-headed monster suit to frighten the Indians back to the jungle so he can be their chief.

Bromfield and Miss Garland are up to all demands of the script and direction. They come out of the jungle alive and in love. What happens to the cancer research is not specified.

Larri Thomas, a dancer in a Rio cafe, Harvey Chalk, Sergio De Oliveira and William Viana are the other players recruited in Brazil for the adventuring. Rudolf Issey's music is satisfactory, as are the other technical credits and Raoul Kraushaar's editing. Brog.

## En Effeuillant La Marguerite (While Plucking The Daisies) (FRENCH)

Paris, Oct. 16. Corona release of Eclair film production. Stars Brigitte Bardot, Daniel Gelin. Directed by Marc Allégret. Screenplay, Jacques Duménil. Idea by William Benjamin; camera, Louis Page; editor, Marguerite De Troey; music, Fats Domino; Marignan, Paris. Running time, 115 MINS.

Brigitte Bardot..... Brigitte Bardot  
Daniel Gelin..... Daniel Gelin  
Hubert..... Darryl Cow  
General..... Jacques Duménil  
Fats Domino..... Fats Domino  
Magali..... Nadine Tallier

With the striptease a nitery staple here it was only a matter of time before it showed up in a pic plot point as here. Surrounding the unveiled pukechute is a situation comedy involving a runaway young authoress, who gets mixed up with a reporter. All anybody thinks about or does in this film is mixed up with sex, and this relegates it to strictly exploitation chances in the U. S. if the nude bits can get by.

Without them, however, this telegraphed tale lacks the heavy-weight acting or direction to give it a good comedy status for special spotting in the U. S. As is, it is primarily an exploitation pic.

Daughter of stuffy general, ships her off to school but she jumps train in Paris to stay with her brother, a caretaker of a Balzac Museum. She barges in to mess things up. Then comes romance with a skitcheasing newshawk and her entering in peeler contest, masked, to win enough money to cover the damages done to the museum.

Brigitte Bardot is the junior miss. Although of sound chassis and sensual mien, she still lacks glib comedy assurance. Daniel Gelin walks through this as the reporter, and wonders why all the chicks love him so. Neat comic bits are turned in by Darryl Cowl and Robert Hirsch. Production dress is good and undress is also good except that Miss Bardot, as the star, never has to show herself in the altogether since her undraping is accompanied by cutting away to get audience reactions. Mosk.

## Novels for Theatre Screens

### METRO

Raintree County, Ross Lockridge Jr.  
The Big Dream, Leon Uris  
Something of Value, Robert Ruark  
Don't Go Near that Water, William Brinkley  
The Pastel Penitentiary, Jack Finney (To be filmed as "House of Nankes")  
Raquel, Leon Feuchtwanger  
The Year of Love, Margaret Lee Renbeck  
The Power and the Prize, Howard Swiggert  
The Wreck of the Mary Deare, Hammond Innes  
Lust for Life, Irving Stone

### 20TH-FOX

Stopover Japan, John P. Marquand  
Harry Black, David Walker  
Fraulein, James McGovern  
Ten North Frederick, John O'Hara  
Getaway, John Harris  
A Certain Smile, Francoise Sagan  
The Bravados, Frank O'Rourke  
Bellevue Is My Home, Dr. Salvatore R. Cutolo  
The Enemy Below, R. A. Rayner  
The Sound and the Fury, William Faulkner  
The Hardhat, H. M. Newell  
Peyton Place, Grace Metalious  
The Hunters, James Salter  
Boy On a Dolphin, David Divine  
Island In the Sun, Alec Waugh  
The Sun Also Rises, Ernest Hemingway  
The Wayward Bus, John Steinbeck  
Lord Vanity, Samuel Shellabarger  
The Wandering Jew, Eugene Sue  
The Greatest Story Ever Told, Fulton Ousler  
Heaven Knows, Mr. Allison, Charles Shaw

### COLUMBIA

Andersonville, MacKinley Kantor  
The Last Hurrah, Edwin O'Connor  
The Last Angry Man, Gerald Green  
The Good Shepherd, C. S. Forester  
The Brothers Rico, Georges Simenon  
Guard of Honor, James Gould Cozzens  
The Last Chance, David Mark  
End As a Man, Calder Willingham  
Bonjour Tristesse, Francoise Sagan  
The Cunning and the Haunted, Richard Jessup

### WARNER BROS.

Giant, Edna Ferber  
Melville Goodwin, USA, John P. Marquand  
The Spirit of St. Louis, Charles A. Lindbergh  
Girl He Left Behind, Marion Hargrove  
The Old Man and the Sea, Ernest Hemingway  
Sayonara, James Michener  
Marjorie Morningstar, Herman Wouk  
The Story of Mankind, Hendrick Wilhelm Van Loon

### UNITED ARTISTS

Little Men, Big World, W. R. Burnett  
Lincoln McKee, Eleanor Lipsky  
Elephant Bill, Lt. Col. J. H. Williams (To be filmed as "Bandoola")  
The Big Cap, Lionel White  
The Gun, C. S. Forester (Being filmed as "The Pride and the Passion")  
The Quiet American, Graham Greene  
The Man With the Golden Arm, Nelson Algren  
A Kiss Before Dying, Ira Levin  
The Peacemaker, Richard Poole  
Studs Lonigan, James T. Farrell  
Storm Fear, Clinton Steele  
What Makes Sammy Run, Budd Schulberg  
The Viking, Edison Marshall  
The Wild Party, John McPartand

### PARAMOUNT

Search for Bridey Murphy, Morey Bernstein  
Beau James, Gene Fowler  
The Joker Is Wild, Joe E. Lewis and Art Cohn  
The Mountain, Henri Troyat

### UNIVERSAL

Written on the Wind, Robert Wilder  
The Great Man, Al Morgan  
Battle Hymn, Col. Dean E. Hess  
Night Passage, Norman Fox

### RKO

Cash McCall, Cameron Hawley  
The Naked and the Dead, Norman Mailer  
Rachel Cade, Charles Frazier  
Ten Days in August, Bernard Frazier

### ALLIED ARTISTS

The Friendly Persuasion, Jessamyn West  
The Cruel Tower, William Brown Hartley  
Yield to the Night, Joan Henry  
The Intruder, Helen Fowler (To be filmed as "Strange Intruder")  
Hold Back the Night, Pat Frank  
Three for Jaimie Dawn, John Kempner

## ED HYMAN SWING TO JOG LOCAL SHOWMEN

In an effort to stimulate grass roots showmanship, Edward L. Hyman, v.p. of American Broadcasting-Paramount Theatres, is making a nation-wide swing of the company's affiliated theatre circuits. Hyman, who with AB-PT prexy Leonard Goldenson has been preaching a return to "basic merchandising of pictures" as part of a program to revitalize the b.o., is holding meetings with managers of theatres operated by AB-PT chain. His tour has already taken him to Detroit, Rochester, and Buffalo. On Friday (2) he meets with managers and execs of the Minnesota Amusement Co. in Minneapolis.

## Novels Into Films

Year	Number	%
1935	142	27.4
1936	92	16.8
1937	102	16.8
1938	140	25.7
1939	127	21.8
1940	189	20.8
1941	58	10.2

(Note: the above figures and % must be related to the much larger number of feature films then produced in Hollywood each year, upwards of 600. Nowadays with widescreen and blockbuster economics prevailing the total output is 250 features or fewer.

As literary source material, novels have lately been running 20 to 24 % of the total production.—Ed.)

# AUTHORS GUILD'S CONCERN FOR NOVELS, NOW 'BOOMING' AS HOLLYWOOD SOURCE

## ANCHINCLOSS NOVEL SET WITH GURNEY

Robert J. Gurney Jr., head of Gurney Productions, has acquired the screen rights to "Law for the Lion," a novel by Louis Anchincloss. This is the second property acquired by Gurney within the past two weeks.

"Lion" is scheduled to be filmed in 1957 in New York, following Gurney's production of "Thin Edge of Violence" which is set to start Jan. 15. It will be directed by Gurney from his own screenplay. His initial production, "Edge of Fury," will be released shortly by United Artists.

## 5 Metro Oldies Into Houses On Eve of Video

A group of Metro's pre-1948 film "classics" will get another whirl in theatres before they are made available to television under the deals already set by the film company with tv stations.

Five pictures, already destined for television, will be reissued by M-G during the next three months. The films include "Mutiny on the Bounty," "A Tale of Two Cities," "Marie Antoinette," "Green Dolphin Street," and "Boys Town." Fact that Metro is making these pictures available for theatres again indicates that its contracts with the tv outlets allowed the film company to pull out certain films for theatre exhibition before they are made available for living room viewing.

In the past, exhibitors have beefed at the practice of selling tv-committed films to theatres shortly before their video exposure. However, Elliot Hyman who obtained the Warner Bros. pre-1948 library, had a degree of success with the theatrical release of some of the top films in the WB tv package. The pictures were released through Dominant Pictures, Hyman's theatrical distribution subsidiary. The films were made available to theatres during a period of shortage of new feature films and many theatres booked the entries to round out their weekly programs.

Exhibits, however, have indicated that they're reluctant to book pictures headed for video. They argue that film patrons feel cheated if they have to pay to see the films when the same pic will be on tv shortly thereafter. It's asserted that this practice can result in destroying the good will of the local theatre.

## \$450,000 Screen Deal For 'Diary'; Adaptors Get Additional 10% Dividends

Screen rights to the legit hit, "The Diary of Anne Frank," have been acquired by 20th-Fox for a reported \$450,000 plus an additional 10% for authors Albert Hackett and Frances Goodrich. Deal was agented by Leah Salisbury.

It's expected that the Hacketts (Mr. & Mrs.) will do the screenplay of their legit. They're currently on the 20th lot, writing the screen version of the Francoise Sagan novel, "A Certain Smile."

Bidding on the "Anne Frank" property was heavy. Pic version is considered to have a particularly huge potential for the foreign market where the play opened recently. It's understood that 20th was anxious to delay a final decision on purchase of the play in view of various legal actions still pending against the authors. However, the lively competition forced an earlier decision.

Milton Sperling had offered \$500,000 for the play. It's understood that 20th did not acquire remake or any other rights on "Diary" and further more agreed to a brace of conditions re production of the piece.

## More DeMilliana

Buffalo, Oct. 30.

Cecil B. DeMille, in town for a one day promotional stint for "The Ten Commandments," addressing a group of civic dignitaries at luncheon expressed the hope that no representatives of the local Health Department were present.

"Fifty years ago," said DeMille, "I was a member of a road company touring Canada when I was stricken with measles. My brother William was sent for and took my place. I came home across the border at Buffalo, muffled to the nines to conceal the telltale rashes of my active measles. I got in and no one has ever been the wiser."

DeMille concluded by hoping that the members of judiciary who were present would see to it that the statute of limitations had run and that he was safe in coming back to Buffalo.

## \$5,000,000-Plus Set For Titanus, Yank Co-Lensing in '56

Italy's Titanus Films outfit this year plans to allocate between \$5,000,000 and \$6,000,000 for co-production with American companies, Goffredo Lombardo, Titanus prexy, said in N. Y. yesterday (Tues.).

Stressing the international aspects of Titanus production, Lombardo reported it would be triple-pronged: Coproduction with the U. S., with European producers as well as the making of "pure" Italian films. Lombardo is here to huddle with American execs on six coproduction projects. Some of these might be made in the U. S., he said, since Titanus is looking for product also for its theatre and distribution outlets.

Noting that the pic biz was fighting "a difficult battle," Lombardo said he was confident that coproduction results with American interests would be beneficial all round. Titanus', latest is "The Monte Carlo Story," with Marlene Dietrich and Vittorio DeSica, which United Artists will release in the U. S. Titanus also has completed "Man and Wolf" for Columbia release outside Italy.

Discussing the Italo pic "crisis," Lombardo opined that it was largely "psychological" in character, resulting from producer hesitancy to make films in the absence of a film law. Titanus had continued to produce, however, he reported, and currently has money invested in 16 features. Now that the law has been passed, the problems besetting production earlier in the year are still in evidence, but no longer loom as big.

Attempt is being made within ANICA, the Italo industry org, to tighten the producer requirements. Result, it's hoped, will be a lower production volume, Lombardo said. He also repeated his Venice pitch for a European film union that would result in a widening of the market for Continental picx via the removal of quota barriers, e'c.

Lombardo, in Manhattan strictly in his capacity as Titanus topper (he's also head of the Italian producers union), said the average Italian production recouped 40% of its cost in Italy and had to get the remaining 60% from the overseas market. Cost of Italian production this year hasn't changed, Lombardo reported.

He said Unitalia, set up to promote Italo pic abroad, will open an office in New York, but added that it wouldn't supersede IFE. Renzo Ruffini, head of IFE, Rome, is currently in New York to study the IFE Releasing setup and to make recommendations as to its future.

## By ROBERT J. LANDRY

Fiction remains the great debate among writers. Although it has been conventional comment in recent years to declare fiction moribund save for the two handfuls of smashes every season, and with magazine editors tending to favor articles over fiction—while at the same time quibbling that "great" short stories were no longer being written—the fact remains that novels are the great trading properties of both the Broadway legitimate theatre and the Hollywood screen.

As regards activity within the film companies, see the adjoining list of features recently made, now going into release or purchased for future shooting. Excluded from the list are such public domain novels as "War and Peace," "Hunchback of Notre Dame," "The Brothers Karamazov," Lew Wallace's old 19th Century thriller "Ben Hur" which is on the Metro agenda for re-make. Romain Rolland's monumentally fat novel, "Jean Christophe," is also pending as a film (20th-Fox) while "forgotten" Herman Melville has provided John Huston with his current "Moby Dick" and his prospective "Typee." One of the sturdy best sellers of the past four generations, Jules Verne's "Around the World in 80 Days" has been reincarnated in Mike Todd's current smash hit. And so on.

There is, of course, nothing new about Hollywood adaptation of novels. This is standard. The number of current bestsellers plucked for screening is however distinctly large. So, too, are some of the fees paid. Coupled with an upsurge in legit adaptation of novels, this has excited the curiosity of the Authors Guild. A case like "Tea-house of the August Moon" is especially delicious since the novelist collected twice, and continuously, from legit and then from the screen.

### Agents' Role

The financial importance of such sales has prompted the Author's Guild council and office to give special attention to the role of the literary agents and/or the literary lawyers in speeding or impeding this lush side-money. That the lawyers are increasingly handling such sales is evident and more is heard along this reasoning, "Well, you have to employ a lawyer to draw the contract anyhow." The Guild is currently querying its membership to ascertain general practice respecting legal fees, the Guild believing the literary agent ought to pay the attorney out of his 10% commission, and not charge the author additionally.

In general the tendency of the past two decades has been to scrippulously separate "rights" and sell—or better "lease"—each right by itself. This is where the attorneys are credited with doing a better job of protecting the author for future re-sale. Nothing new here, either, of course, since Rex Beach showed the way 40 years ago and his novel "The Spoilers" has since paid Beach or his estate a fat fee for each of its five re-makes. The Zane Grey Estate is currently cashing in on the western library, thanks in part to the revitalization of these perennials by television.

Co-production between different nationalities does not generally involve rights to American novels and that question does not arise but very much related to the whole study of side-money by the Authors Guild are the literary agents who attempt to charge a second 10% commission on foreign rights. This is not a universal practice but more instances have been reported of U. S. literary agents asking either 15% or 20% on a deal with British or Continental buyers.

## 'WAR & PEACE' \$20,000 IN SO. CAROLINA DATE

Columbia, S.C., Oct. 30.

"War and Peace," booked into the 1,200-seat Carolina Theatre here for 10 days, did a healthy 14-day business, grossing \$20,000 for the house.

Policy was two shows daily, with the house scaled at 75c for matinees Monday through Friday, and 90c for all other performances. A reduced children's fare was in effect as well.

# H.O.s Help Mpls.; 'Rock' Soft \$7,000, 'Mountain' High 9G, 'Peace' 11G, 4th

Minneapolis, Oct. 30. — With the comparatively few newcomers piling into insignificance alongside such holdovers as "Seven Wonders of World," "War and Peace" and "Solid Gold Cadillac," these hangers-on are getting the bigger boxoffice play. "Tension at Table Rock" and "The Mountain" head the fresh entries but only the latter is nice, at the State. "Search for Brider Murphy," is mighty light. A weekend teachers' convention and school holiday especially benefit "Seven Wonders" and "War and Peace."

It's the 13th week for "Seven Wonders," fourth for "War and Peace," third for "Solid Gold Cadillac" and second for "Fantasia," all being sold to sock.

**Estimates for This Week**  
Century (S-W) (1,150; \$1.75-\$2.65)—"Seven Wonders of World" (Cinerama) (13th wk). Going great guns at \$19,000. Last week, \$20,200.

Gopher (Berger) (1,000; 85-90)—"Search for Brider Murphy" (Par). Sad \$1,000 in 4 days. Last week, "Beast of Hollow Mountain" (UA) and "Sabaka" (UA), \$1,800.

Lyric (Par) (1,000; 85-90)—"Between Heaven and Hell" (20th) (m.o.). Here for second loop stanza after good initial State week. Satisfactory \$6,500. Last week, "Hold Back Night" (AA) and "Navy Wife" (AA), \$3,500.

Radio City (Par) (4,100; 90c-\$1.50)—"War and Peace" (Par) (4th wk). Has proved itself a real box-office champ, sockeroo \$11,000. Last week, \$13,500.

RKO Orpheum (RKO) (2,800; 75-90)—"Tension at Table Rock" (RKO). Opinion varies on this Western's merits. Mild \$7,000. Last week, "Back From Eternity" (RKO), \$6,500.

RKO Pan (RKO) (1,650; 75-90)—"Solid Gold Cadillac" (Col) (3d wk). Has been showing considerable durability. Sock \$7,500. Last week, \$7,000.

State (Par) (2,300; 85-90)—"The Mountain" (Par). Solid \$9,000. Last week, "Between Heaven and Hell" (20th), \$9,000.

World (Mann) (400; 75-21)—"Fantasia" (BV) (reissue) (2d wk). Lots of boxoffice life left in this oldie. Nifty \$6,000. Last week, \$5,300.

## 'Sex' Stout at \$9,500, Balto; 'Eve'-No' Okay 9G, 'Peace' 8½G in 3d

Baltimore, Oct. 30. — Holdovers continue to predominate here this week with grosses tending to be fairish. Double bill of "She Shoulda Said No" and "Because of Eve" is luring curious seekers to the Century. "The Mountain" shapes good at the Playhouse. Third round of "War and Peace" is still potent at the Stanley. "Opposite Sex" looks lively at the Town.

**Estimates for This Week**  
Century (Fruchtman) (3,000; \$1.25)—"Because of Eve" (Indie) and "She Shoulda Said No" (Indie). One price at all times is boosting sex films to oke \$9,000. Last week, "Bandido" (UA), \$6,500.

Cinema (Schwaber) (460; 50-1.25)—"Fruits of Summer" (Indie) (3d wk). Modest \$1,500 after \$2,000 in second.

Film Centre (Rappaport) (890; \$1.50-\$2.50)—"Oklahoma" (Magna) (35th wk). Pleasing \$6,800 after \$7,000 last week.

Five West (Schwaber) (460; 50-1.25)—"Private's Progress" (DCA) (2d wk). Holding nicely at \$3,500 after \$4,000 in opener.

Hippodrome (Rappaport) (2,100; 50-1.25)—"Solid Gold Cadillac" (Col) (3d wk). Still potent at \$6,000 after \$8,000 in second.

Little (Rappaport) (310; 50-1.25)—"Lust For Life" (M-G) (4th wk). Okay \$3,000 following \$3,500 for third.

Mayfair (Hicks) (980; 30-90)—"Pillars of Sky" (U) (2d wk). Mild \$3,500 after \$5,000 opener.

New (Fruchtman) (1,800; 50-1.25)—"Rebecca" (SRO) (reissue). Brisk \$7,000. Last week, "Last Wagon" (20th), \$7,000.

Playhouse (Schwaber) (410; 50-1.25)—"The Mountain" (Par). Good \$5,000. Last week, "La Strada" (T-L) (5th wk), \$2,500.

Stanley (WB) (3,200; 50-1.50)—"War and Peace" (Par) (3d wk). Staunch \$8,500 following \$12,000 in second.

Town (Rappaport) (1,400; 50-1.25)—"Opposite Sex" (M-G). Lively \$9,500. Last week, "Tea and Sympathy" (M-G) (4th wk), \$5,000.

## Broadway Grosses

**Estimated Total Gross**  
**This Week** .....\$583,400  
(Based on 21 theatres)  
**Last Year** .....\$508,100  
(Based on 22 theatres)

## 'Gun' Okay \$12,000, St. Loo; 'Peace' 10G

St. Louis, Oct. 30. — Biz is only fair at mainstem houses this session with "Fastest Gun Alive" actually the standout newcomer. It is just okay at Loew's. "War and Peace" continues solid draw at midtown St. Louis. "Bandido" shapes neat on moveover to Orpheum. "Seven Wonders of World" looks fine in 27th round at the Ambassador. Swell autumn weather over week-end hurt wicket activity.

**Estimates for This Week**  
Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Seven Wonders of World" (Cinerama) (27th wk). Fine \$11,000. Last week, \$11,800.

Esquire (Indie) (1,400; 75-90)—"Catered Affair" (M-G) (2d wk). Mild \$5,000 after \$7,000 opening frame.

Fox (F&M) (5,000; 51-75)—"Un-guarded Moment" (U) and "Raw Edge" (U). Opened today (Tues.). Last week, "Toward Unknown" (WB) and "Three For Jamie Dawn" (AA), trim \$14,500.

Loew's (Loew) (3,221; 50-85)—"Fastest Gun Alive" (M-G) and "Cash on Delivery" (AA). Okay \$12,000 or near. Last week, "Bandido" (UA) and "Hot Cars" (UA), \$10,500.

Orpheum (Loew) (1,914; 50-85)—"Bandido" (UA) and "Hot Cars" (UA) (m.o.). Neat \$5,000. Last week, "Black Sheep" (UA) and "Creeping Unknown" (UA), \$6,500.

Pageant (St. L. Amus.) (1,000; 90)—"Night My Number Came Up" (Indie). Fair \$3,000. Last week, "Third Man" (UA) (reissue), same.

Richmond (St. L. Amus.) (400; \$1.10)—"Night Number Came Up" (Indie). Nice \$3,500. Last week, "Third Man" (UA) (reissue), \$2,500.

St. Louis (St. L. Amus.) (4,000; 75-1.25)—"War and Peace" (Par) (4th wk). Neat \$10,000 or near following \$14,000 in third week.

Shady Oak (St. L. Amus.) (800; wk). Fine \$3,000 after \$4,000 second stanza.

## 'HEAVEN' HIGH \$9,500, L'VILLE; 'PEACE' 8G, 2D

Louisville, Oct. 30. — New bills are shaping from modest to okay this week, while holdovers are making a better showing. "Oklahoma" in 10th week at the Brown shapes nice. Holdover of "War and Peace" at the Kentucky is smash. "Between Heaven and Hell" at Rialto is rated okay. "Opposite Sex" at the Loew's is mild.

**Estimates for This Week**  
Brown (Fourth Avenue-Loew's) (1,000; 90-92)—"Oklahoma" (Magna) (10th wk). Perking to nice \$10,000. Last week, \$9,500.

Kentucky (Switow) (1,000; 85-1.35)—"War and Peace" (Par) (2d wk). Socko \$8,000 after first week's \$12,000.

Loew's (United Artists) (3,000; (Continued on page 17)

## 'Sex' Torrid \$15,000 Tops New Cincy Pix; 'Cad' Bright 8G, 'Peace' 9G

Cincinnati, Oct. 30. — "Opposite Sex," hoty at the flagship Albee, is the bellows this frame, pushing the downtown total above par. "Search for Brider Murphy," only other new bill, appears fairish at the Grand. "War and Peace" and "Solid Gold Cadillac" carry on at fast pace in fourth and third weeks respectively. "Seven Wonders of World" shows no weakening signs in 26th week at the Capitol where it is still great.

**Estimates for This Week**  
Albee (RKO) (3,100; 75-1.25)—"Opposite Sex" (M-G). Hoty \$15,000. Last week, "Toward Unknown" (WB), \$10,000.

## 'HEAVEN' MILD \$8,000, INDPLS; 'OKLA.' 15G, 9TH

Indianapolis, Oct. 30. — Two advance-price films continue to dominate the first-run situation here this stanza. "Oklahoma," in its ninth week at Lyric, is top money picture for the ninth time. "War and Peace," now in second week at the Circle, still is big and likely goes a third. "Between Heaven and Hell" shapes mild at the Indiana. "Power and Prize" is doing poorly at Loew's. "Fantasia" is getting big returns at Keiths in second round.

**Estimates for This Week**  
Circle (Cockrill-Dolle) (2,800; 90-1.25)—"War and Peace" (Par) (2d wk). Nifty \$11,000 after \$15,000 opener.

Indiana (C-D) (3,200; 60-85)—"Between Heaven and Hell" (20th) and "Stagecoach to Fury" (20th). Mild \$8,000. Last week, "Back from Eternity" (RKO) and "Massacre" (20th), \$6,500.

Keith's (C-D) (1,300; 60-85)—"Fantasia" (BV) (reissue) (2d wk). Big \$6,000 after \$7,000 in first stanza.

Loew's (C-D) (2,427; 60-80)—"Power and Prize" (M-G) and "Gun Brothers" (UA). Thin \$4,000 in 6 days. Last week, "Bandido" (UA) and "Hot Cars" (UA), \$6,000.

Lyric (C-D) (850; \$1.25-\$2.20)—"Oklahoma" (Magna) (9th wk). Strong \$15,000. Last week, same.

## Hub Firm; 'Bandido' Fat \$25,000, 'Heaven' Robust 15G, 'Mountain' 20½G

Boston, Oct. 30. — First-run trade continues good here. Changes in opening days are being made, Paramount and Fenway going on a Monday opening sked. Some booking changes going on looking towards competit from such big films as "Ten Commandments," coming into the Metro-poly. Four new pix this frame, with "Bandido" nice at State and Orpheum; "Between Heaven and Hell" slick at Memorial; and "While City Sleeps" okay at Pilgrim. "The Mountain" shapes lofty in two houses.

Action is fast with the holdovers. "War and Peace" is still tall in fifth round at Met. "Seven Wonders of World" is smash in 10th frame at Cinerama. "Solid Gold Cadillac" is holding great in its fourth Astor round.

**Estimates for This Week**  
Astor (B&Q) (1,500; 75-1.25)—"Solid Gold Cadillac" (Col). (4th wk). Third week, ended today (Tues.), held at great \$13,000.

Beacon Hill (Beacon Hill) (878; 90-1.25)—"Fantasia" (BV) (reissue). (3d wk). Hoty \$12,000. Last week, \$15,000.

Cinerama (Cinerama Productions) (1,354; \$1.25-\$2.65)—"Seven Wonders of World" (Cinerama) (10th wk). Sockeroo \$33,000. Last week, \$29,000.

Exeter (Indie) (1,200; 60-1.25)—"Secrets of Reef" (Cont) (2d wk). Slick \$8,000. Last week, \$11,000.

Fenway (NET) (1,373; 60-90)—"Search For Brider Murphy" (Par) and "Murder Inc." (Indie). Opened Monday (29). Last week, "Mountain" (Par) and "Three Outlaws" (Indie), good \$5,500.

Kenmore (Indie) (700; 85-1.25)—"La Strada" (T-L) (4th wk). Great \$9,000. Last week, \$10,000.

Memorial (RKO) (3,000; 60-90)—"Between Heaven and Hell" (20th) and "Ali Baba" (Indie). Bright \$15,000. Last week, "Un-guarded Moment" (U) and "Showdown at Abeline" (U) \$13,000.

Metropolitan (NET) (4,357; 90-1.50)—"War and Peace" (Par) (5th wk). Lofty \$17,500. Last week, \$18,000.

Paramount (NET) (1,700; 60-90)—"Search For Brider Murphy" (Par) (Continued on page 17)

## Cleve. Uneven But 'Heaven' Hefty 16G; 'Cry' Fair 9G, 'Prize' Lean 8G

### Key City Grosses

**Estimated Total Gross**  
**This Week** .....\$2,523,900  
(Based on 22 cities and 236 theatres, chiefly first runs, including N. Y.)  
**Total Gross Same Week**  
**Last Year** .....\$2,415,800  
(Based on 24 cities and 234 theatres.)

## 'Heaven' Big 15G, Frisco; 'Man' 12G

San Francisco, Oct. 30. — "Between Heaven and Hell" is doing nicely at the Fox currently, and is being held over. However, "Search For Brider Murphy" looms very big at Golden Gate. A newie, "Man From Del Rio," looks fine on 9-day run at the United Artists. "War and Peace" still is fancy in fourth Paramount round while "Solid Gold Cadillac" continues smash in second Warfield session. "Lust For Life" holds lively in sixth Stagedoor stanza.

**Estimates for This Week**  
Golden Gate (RKO) (2,859; 80-1.10)—"Brider Murphy" (Par) and "Calling Homicide" (AA). Very dull \$6,000. Last week, "Back From Eternity" (RKO) and "Showdown at Abeline" (U), \$11,500.

Fox (F&M) (4,651; \$1.25-\$1.50)—"Between Heaven and Hell" (20th) and "Stagecoach to Fury" (Indie). Fairly good \$15,000. Last week, "Toward Unknown" (WB) and "Canyon River" (AA) (2d wk), \$9,700.

Warfield (Loew) (2,656; 65-90)—"Power and Prize" (M-G) (2d wk). Fair \$8,000. Last week, \$11,500.

Paramount (Par) (2,646; \$1.50-\$1.75)—"War and Peace" (Par) (4th wk). Fine at \$14,000. Last week, \$17,000.

St. Francis (Par) (1,400; \$1-1.25)—"Solid Gold Cadillac" (Col) (2d wk). Shapes dandy \$12,000. Last week, \$13,000.

Orpheum (Cinerama Theatre Calif.) (1,458; \$1.75-\$2.65)—"Cinarama Holiday" (Indie) (66th wk). Nearing end of run at okay \$14,000. Last week, \$15,000.

United Artists (No. Coast) (1,207; 70-91)—"Man From Del Rio" (UA) and "Flight to Hong Kong" (UA). Fine \$12,000 for 9 days. Last week, \$9,300.

Stagedoor (A-R) (440; \$1.25-\$1.50)—"Lust for Life" (M-G) (6th wk). Splendid \$4,600. Last week, \$5,500.

Larkin (Rosener) (400; \$1)—"Riff" (Indie) (2d wk). Good \$4,400. Last week, ditto.

Clay (Rosener) (400; \$1)—"Proud and Beautiful" (Indie) (3d wk). Going fine at \$4,500. Last week, \$3,800.

Vogue (S.F. Theatres) (377; \$1)—"La Strada" (T-L) (8th wk). Fancy \$2,000. Last week, \$2,300.

Bridge (Schwarz) (396; \$1-1.25)—"Ball of Romeo and Juliet" (Indie) (2d wk). Fine \$5,000. Last week, \$6,000.

Coronet (United California) (1,250; \$1.10-\$2.75)—"Oklahoma" (Magna) (36th wk). Pushing to dandy \$11,000. Last week, \$9,700.

## 'PEACE' WOW \$20,000, DENVER; 'HEAVEN' 12G

Denver, Oct. 30. — "War and Peace" is packing the Denham nearly to capacity, and, of course, is holding. "Oklahoma," big in second round at Tabor, stays over, too. "Un-guarded Moment" is rated fancy at Paramount. "Between Heaven and Hell" doing nicely at Center, will hold over. "Private's Progress" still is in the chips in second stanza at the Aladdin. "Back From Eternity" is rated mild at Orpheum.

**Estimates for This Week**  
Aladdin (Fox) (1,400; 70-90)—"Private's Progress" (DCA). Fair \$4,500. Last week, "Lust for Life" (M-G) (2d wk), \$5,000.

Centre (Fox) (1,247; 70-1.25)—"Between Heaven and Hell" (20th). Nice \$12,000. Holding. Last week, "Best Things in Life" (20th) (2d wk), \$8,000.

Denham (Cockrill) (1,750; 90-1.50)—"War and Peace" (Par). Wow \$20,000, and near capacity here. Holds, match! Last week, "Raw Edge" (U), \$5,000.

Denver (Fox) (2,525; 70-90)—"Solid Gold Cadillac" (Col) and (Continued on page 17)

Cleveland, Oct. 30. — "Between Heaven and Hell" looms as best bet here this session, with a good total at the Hipp. Elsewhere, biz is on light side except for a few spots. "Power and Prize" looms so-so at the State but "Attack" is big on moveover to Stillman. Palace darkened after Sunday night to prep for "This Is Cinerama." This is bow-out of RKO-regime at this deluxer, since it will become a Cinerama house.

**Estimates for This Week**  
Allen (Stanley) (3,000; 70-91)—"Cry in Night" (WB). Fair \$9,000 or over. Last week, "Un-guarded Moment" (U), \$11,500.

Hipp (Tele-T) (3,700; 75-91)—"Between Heaven and Hell" (20th). Good \$16,000. Last week, "War and Peace" (Par) (4th wk), \$14,000.

Ohio (Loew) (1,244; 70-90)—"Search for Brider Murphy" (Par). Mild \$5,000. Last week, "Huk" (UA) and "Rebel in Town" (UA), \$6,000.

Palace (RKO) (3,285; 70-90)—House dark while being remodeled as a new Cinerama operation, reopening Nov. 14 with "This Is Cinerama." Last week, "Solid Gold Cadillac" (Col) (3d wk), \$5,000 in 4 days. Closed last Sunday (28).

State (Loew) (3,500; 70-90)—"Power and Prize" (M-G). So-so \$8,000. Last week, "Attack" (UA), \$15,000.

Stillman (Loew) (2,700; 70-90)—"Attack" (UA) (m.o.). Big \$8,000. Last week, "Flight to Hong Kong" (Indie), \$4,000.

## 'Unknown' Fast \$10,000, K. C.; 'Moment' Fair 12G, 'Okla.' NSG 6G in 2d

Kansas City, Oct. 30. — Several fresh entries here currently, with the leader being "Toward the Unknown" at Paramount. "Un-guarded Moment" in four Fox Midwest theatres is fair. "Back From Eternity" at Roxy and "Attack" at Midland are disappointing for new pix. "Oklahoma" in second week at the Tower looms light. "Fruits of Summer" sees Glen Theatre back on first-run art-film policy with moderate play. "This is Cinerama" still is big in 20th week at the Missouri.

**Estimates for This Week**  
Brooksie (Fox Midwest) (1,081; 75-90)—"Fantasia" (BV) (3d wk). Sprightly \$5,000, may hold. Last week, \$4,000.

Glen (Dickinson) (700; 75-90)—"Fruits of Summer" (Indie). Oke \$1,400. Last week, "Devil Girl from Mars" (Indie) and "Desperate Women" (Indie) (2d wk), \$800.

Kimo (Dickinson) (504; 75-90)—"Private's Progress" (DCA) (4th wk). Satisfactory \$1,000; may hold over. Last week, \$1,400.

Midland (Loew) (3,500; 60-80)—"Attack" (UA) and "Star of India" (UA). Light \$7,000. Last week, "Autumn Leaves" (Col) and "Fury at Gunshot Pass" (Col), \$6,000.

Missouri (SW) (1,194; \$1.20-\$2)—"This is Cinerama" (Cinerama) (20th wk). Sturdy \$14,000 with some special shows and parties for special groups helping the take. Last week, same.

Paramount (United Par) (1,900; 75-90)—"Toward the Unknown" (WB). Fancy \$10,000; may stay on. Last week, "War and Peace" (Par) (3d wk), at \$125 top, \$6,000.

Roxy (Duirwood) (879; 75-90)—"Back from Eternity" (RKO). Medium \$4,500. Last week, "Seventh Cavalry" (Col) and "While the City Sleeps" (RKO), \$5,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Lust for Life" (M-G) (5th wk). Moderate \$900. Last week, \$1,000.

Tower (Fox Midwest) (1,400; \$1.50-\$2)—"Oklahoma" (Magna) (2d wk). Light \$6,000. Last week, \$8,500, opening of picture in re-decorated theatre was disappointing at this figure.

Uptown, Esquire, Fairway, Granada (Fox Midwest) (2,100; 820; 700; 1,217; 75-90)—"Un-guarded Moment" (U) and "Raw Edge" (U). Fair \$12,000. Last week, "I Conquered Wol" (Indie) and "She-Creature" (Indie), same.

Vogue (Golden) (550; 75-90)—"Dial M for Murder" (Par) and "Strange Train" (Par) (reissue). So-so \$1,000. Last week, "Kid for Two Farthings" (Indie), \$1,200.



# B.O. BOXCAR FIGURES IN CHI

**L.A. Spotty; 'Brave' Brisk \$12,000, 'Odongo' Mild 11G, 'Giant' Huge 42G, 'Things' Oke 21G, 'Killers' 41G in 13**

Los Angeles, Oct. 30. With the majority of newcomers failing to show much at the box-office, first-run wicket pace is spotty this stanza. Best showing still is coming from "Giant," where a smash \$42,000 is anticipated in second session at the Chinese. "Brave One" looks best of newcomers, with a fine \$12,000 likely in initial run at Four Star. "Best Things in Life Are Free" is expecting an okay \$21,000 in four situations. Reissue combo of "The Killers" and "Sleeping City" is not doing badly with \$14,500 in three first-run houses plus \$26,500 in 10 nabe houses.

Mild \$11,000 is forecast for "Odongo" ("Reprisal" combo in three locations. "War and Peace" still is banguap \$12,000 in 10th week at Hollywood Paramount. "Tea and Sympathy" is rated fair \$8,000 in fourth Pantages stanza.

**Estimates for This Week**  
Four Star (UATC) 888; 90-\$150— "Brave One" (RKO). Fine \$12,000. Last week, "Storm Center" (Col) (4th wk-9 days), \$2,000.

Warner Downtown, Vogue, El Rey (SW-FWC) (1,757; 885; 861; 80-\$125)—"Odongo" (Col) and "Reprisal" (Col). Mild \$11,000. Last week, D'Town with Iris, El Rey; "1984" (Col) and "Gamma People" (Col), \$15,500 plus \$30,200 in one nabe, six drive-ins.

Los Angeles, New Fox, Ritz, Loyola (FWC) (2,097; 965; 1,363; 1,248; 90-\$150)—"Best Things in Life" (20th) and "Magnificent Roughnecks" (AA) Okay \$21,000. Last week, "Between Heaven, Hell" (20th) and "Navy Wife" (AA) \$21,000.

Downtown Paramount (ABPT) (3,300; 85-\$125)—"Swamp Women" (Indie) and "Gunslinger" (Indie). Light \$8,500. Last week, with Vogue and Wilmet, "Toward Un-

(Continued on page 17)

**'Cad' Solid \$18,000, Ace Det. Newcomer; 'Rebel' NG 9G, 'Eternity' Fair 12G**

Detroit, Oct. 30. Pace slackens a bit this stanza as newcomers fail to match strides with steady to sock holdovers. "Solid Gold Cadillac" shapes good at the Michigan, but "Back from Eternity" is unexciting at the Palms. "Rebel in Town" is rated slow at the Broadway-Capitol. "Seven Wonders of World" continues socko in 12th week at the Music Hall. "Bad Seed" is big in fourth Madison session and "Tea and Sympathy" looks hot in third round at Adams.

**Estimates for This Week**  
Fox (Fox-Detroit) (5,000; \$1-\$125)—"Between Heaven and Hell" (20th) and "Stagecoach to Fury" (20th) (2d wk). Slow \$13,000 in 5 days. Last week, \$17,600.

Michigan (United Detroit) (4,000; \$1-\$125)—"Solid Gold Cadillac" (Col) and "Strange Intruder" (AA). Good \$18,000. Last week, "War and Peace" (Par) (4th wk), \$14,000.

Palms (UD) (2,961; \$1-\$125)—"Back from Eternity" (RKO) and "No Place to Hide" (RKO). NSH \$12,000. Last week, "Toward Eternity" (WB) and "Canyon River" (Rep), \$18,000 in 8 days.

Madison (UD) (1,900; \$1-\$125)—"Bad Seed" (WB) (4th wk). Big \$10,000. Last week, \$13,500.

Broadway-Capitol (UD) (3,500; \$1-\$125)—"Rebel in Town" and "Hot Cars" (UA). Slow \$9,000. Last week, "Beyond Reasonable Doubt" (RKO) and "First Traveling Saleslady" (RKO), \$8,000.

United Artists (UA) (1,667; \$1-\$125)—"Oklahoma" (Magna). Okay \$11,000 to wind 36-wk-run. Theater currently dark, re-opening Friday (2) with CinemaScope version of musical.

Adams (Balaban) (1,700; \$1-\$125)—"Tea and Sympathy" (M-G) (3d wk). Hot \$11,000. Last week, \$14,700.

Music Hall (Cinerama Productions) (1,205; \$1-\$265)—"Seven Wonders" (Cinerama) (02th wk). Socko \$33,000. Last week, \$32,000.

Krim (Krim) (1,000; \$1-\$125)—"Lust for Life" (M-G) (6th wk). Fair \$6,000. Last week, \$7,800.

**'Teenage' Boffo 13G, Seattle; 'Sex' \$9,000**

Seattle, Oct. 30. Big news here currently is the terrific biz being racked up by "Teenage Rebel" at the Coliseum where it looks to top the pace set by "Man in Gray Flannel Suit." "Opposite Sex" shapes fairly nice at Music Hall. "This Is Cinerama" continues fancy in 11th round at Paramount. "War and Peace" is great in second Fifth Avenue week.

**Estimates for This Week**  
Coliseum (Evergreen) (1,870; 90-\$125)—"Teenage Rebel" (20th). Great \$13,000 or over. Last week, "Port Afrique" (Col) and "Chow Chow Boom" (Col), \$5,500.

Fifth Avenue (Evergreen) (2,500; \$1-\$150)—"War and Peace" (Par) (2d wk). Great \$10,000. Last week, \$13,700.

Music Box (Hamrick) (850; 90-\$125)—"Lust for Life" (M-G) (3d wk). Good \$3,500. Last week, \$5,300.

Music Hall (Hamrick) (2,200; 90-\$125)—"Opposite Sex" (M-G) and "Wilder Years" (M-G). Nice \$9,000. Last week, "Bad Seed" (WB) (2d wk), \$6,800.

Orpheum (Hamrick) (2,700; 75-95)—"Uncharted Moment" (U) and "Raw Edge" (U). Mild \$5,000. Last week, "Toward Unknown" (WB) and "Amazon Trader" (WB) (2d wk-4 days), \$4,600.

Paramount (SW) (1,282; \$1-\$120-\$245)—"This Is Cinerama" (Cinerama) (11th week). Fine \$13,700. Last week, \$13,845.

**'Attack' Fast 13G, Pitt; 'Peace' 12G**

Pittsburgh, Oct. 30. Best thing in town this week looks like "Attack" at Stanley. It's the first winner this house has had in some time, and might have stayed except for fact that "Giant" has a locked booking to open tomorrow. "Private's Progress" shapes up as a booming entry at Squirrel Hill art naber. "Uncharted Moment," only other new one in town, is doing very nice at Fulton after being brought in at last minute. "Seven Wonders of World" still is smash in 28th Warner week.

**Estimates for This Week**  
Fulton (Shea) (1,700; 65-99)—"Uncharted Moment" (U). Esther Pulling up a bit with special promotions and approaching windup, run ending Nov. 24. Should edge over \$7,000. Last week, \$6,800.

Penn (UA) (3,300; 99-\$150)—"War and Peace" (Par) (3d wk). (Continued on page 17)

**'Eternity' Tall \$5,000, Omaha; 'Peace' 5 1/2G, 2d**

Omaha, Oct. 30. Thanks to State Teachers convention here over the weekend, biz is strong at the downtown first-run. With school out, kids boomed the matinees considerably. Both new entries, "Back from Eternity" at the Brandeis and "Toward Unknown" at the Orpheum, are rated okay, former being standout. This looks as the windup week for both holdovers, "Opposite Sex" at the State and "War and Peace" at the Omaha.

**Estimates for This Week**  
Brandeis (RKO) (1,000; 75-90)—"Back from Eternity" (RKO) and "Cha, Cha, Boom" (Col). Big \$5,000. Last week, "Miami Exposure" (Col) and "Storm Center" (Col), \$3,000.

Omaha (Tristates) (2,000; 90-\$125)—"War and Peace" (Par) (2d wk). Dropping to \$5,500. Last week, \$8,500.

Orpheum (Tristates) (2,800; 75-90)—"Toward Unknown" (WB). Okay \$9,000. Last week, "Attack" (UA) and "Hot Cars" (UA), \$10,000.

State (Goldberg) (880; 75-90)—"Opposite Sex" (M-G) (2d wk). Good \$4,000 after \$6,900 bow.

**'GIANT' TERRIF, 'FRIENDLY' BIG**

Chicago, Oct. 30. With new pix ranging from big to terrific, the Loop in current stanza is loaded by great figures. Some of longruns have begun to taper, though many are still socko. "Giant" shapes spectacular \$72,000 or near for first frame at the Chicago. The United Artists' "Friendly Persuasion" looks a great \$38,000 in opener while "Opposite Sex" looms stout \$26,000 in same week at the Woods.

"Between Heaven and Hell" is only rated mild at \$23,000 in first Oriental round. Combo of "Odongo" and "Gamma People" should be okay with \$17,000 in first Roosevelt round. "Power and Prize" looms sturdy \$11,000 in opener at the Esquire. "The Killers" and "Sleeping City" double bill of oldies should be good \$9,000 in first Grand week.

Twin bill of "Storm Center" and "Miami Exposure" is holding well in second Monroe session. The State-Lake's "War and Peace" is sturdy in fourth frame. "Lust for Life" continues healthy in same week at the Loop. "1984" is strong in fourth Surf stanza. "Proud and the Beautiful" stays dull in fourth at the World.

"Oklahoma" is still good in 44th round at McVickers. "Cinerama Holiday" shows a closing up and is plenty hefty in 71st week at the Palace.

**Estimates for This Week**  
Carnegie (Telem't) (480; 95)—"French Touch" (Indie) (3d wk). Hot \$3,800. Last week, \$4,000.

Chicago (B&K) (3,900; 98-\$180)—"Giant" (WB). Mighty \$72,000 or near. Last week, "Solid Gold Cadillac" (Col) (3d wk), \$26,000.

Esquire (H&E Balaban) (1,400; \$125)—"Power and Prize" (M-G). Strong \$11,000. Last week, "The Mountain" (Par) (3d wk), \$8,500.

Grand (Indie) (1,200; 98-\$125)—"The Killers" (U) and "Sleeping City" (U) (reissues). Okay \$9,000. Last week, "Congo Crossing" (U) and "Showdown at Abilene" (U), \$8,000.

Loop (Telem't) (608; 90-\$125)—"Lust for Life" (M-G) (4th wk). Nift \$9,500. Last week, \$13,500.

McVickers (JL&S) (1,580; \$125-\$35)—"Oklahoma" (Magna) (44th wk). Good \$17,500. Last week, \$18,000.

Monroe (Indie) (1,000; 67-87)—"Storm Center" (Col) and "Miami Exposure" (Col) (2d wk). Stout \$5,500. Last week, \$9,000.

Oriental (Indie) (3,400; 98-\$125)—"Between Heaven and Hell" (20th). Mild \$23,000. Last week, "Best Things in Life" (20th) (2d wk), \$23,000.

Palace (Indie) (1,484; \$125-\$340)—"Cinerama Holiday" (Cinerama) (71st wk). Socko \$23,500. Last week, \$24,000.

Roosevelt (B&K) (1,400; 65-90)—"Odongo" (Col) and "Gamma People" (Col). Good \$17,000. Last week, "It Conquered World" (Indie) and "She-Creature" (Indie), \$17,500.

State-Lake (B&K) (2,400; 98-\$125)—"War and Peace" (Par) (4th wk). Stout \$24,000. Last week, \$24,000.

United Artists (B&K) (1,700; 98-\$125)—"Friendly Persuasion" (AA). Smash \$38,000. Last week, "Tea and Sympathy" (M-G) (5th wk), \$16,000.

Woods (Essaness) (1,206; 98-\$150)—"Opposite Sex" (M-G). Big \$26,000. Last week, "High Society" (M-G) (8th wk), \$15,000.

World (Indie) (430; 98)—"Proud and Beautiful" (Indie) (4th wk). Dull \$2,800. Last week, \$3,000.

Ziegfeld (Davis) (430; 98)—"Wild Fruit" (UMPO) (2d wk). Light \$3,400. Last week, \$3,800.

**Estimates Are Net**  
Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

**B'way Off But 'Caddy' Gets to 37G, 'Girl' Good 32G, 'Giant' 110G, 2d, '80 Days' 35G, 2d, Judy \$56,700, 5th**

**'Gold Cad' Lively 12G, Buff; 'Prize' Light 7G**

Buffalo, Oct. 30. "Solid Gold Cadillac" looms as standout newcomer here this week. It is great at Lafayette. "The Mountain" is modest at Paramount while "Power and Prize" is light at the Buffalo. "Seven Wonders of World" continues socko in ninth session at the Teck. "Oklahoma" is credited with perking up a bit in 11th week at Century.

**Estimates for This Week**  
Buffalo (Loew) (3,000; 60-85)—"Power and Prize" (M-G) and "Dance, Little Lady" (Indie). Dull \$7,000 or near. Last week, "Attack" (UA) and "Stagecoach to Fury" (Indie), \$15,000.

Paramount (Par) (3,000; 50-80)—"The Mountain" (Par) and "Search for Bridey Murphy" (Par). Moderate \$10,000. Last week, "It Conquered World" (AI) and "She-Creature" (AI), \$12,000.

Center (Par) (2,000; 50-80)—"Johnny Belinda" (Par) and "Mildred Pierce" (Par) (reissues). Good \$10,000. Last week, "Back from Eternity" (RKO), \$12,000.

Lafayette (Basil) (3,000; 50-80)—"Solid Gold Cadillac" (Col) and "Cha, Cha, Cha, Boom" (Col). Bright \$12,000. Last week, "Pillars of Sky" (U) and "I've Lived Before" (U), \$7,500.

Century (Buhawk) (1,400; \$125-\$2)—"Oklahoma" (Magna) (11th wk). Picked up to solid \$13,000. Last week, \$11,000.

Teck (Cinema Products) (1,200; \$120-\$240)—"Seven Wonders of World" (Cinerama) (9th wk). Giant \$19,000. Last week, \$23,000.

**'Unknown' Hep 9G, Prov.; 'Attack' 11G**

Providence, Oct. 30. "Attack" at Loew's State is leading a fairly moderate session here currently. It's not big, however. Majestic's "Toward the Unknown" is actually a bit stronger. RKO Albee's "The Boss" and Strand's "Search for Bridey Murphy" are both rated slow.

**Estimates for This Week**  
Albee (RKO) (2,200; 60-85)—"The Boss" (UA) and "Strange Adventure" (Rep). Slow \$4,000. Last week, "Uncharted Moment" (U) and "Showdown at Abilene" (U), \$7,500.

Majestic (Fay) (2,200; 60-85)—"Toward the Unknown" (WB) and "Stagecoach to Fury" (20th). Healthy weekend helping to nice \$9,000. Last week, "Best Things in Life" (20th) and "Queen of Babylon" (20th), \$8,500.

State (Loew) (3,200; 60-80)—"Attack" (UA) and "Hot Cars" (UA). Snappy \$11,000. Last week, "Bandido" (UA) and "Three Bad Sisters" (UA), \$10,000.

Strand (Silverman) (2,200; 60-80)—"Search for Bridey Murphy" (Par) and "1984" (Col). Slow \$4,000. Last week, "War and Peace" (Par) (2d wk), \$9,000.

**'Rock' Rousing \$12,000, D.C.; 'Peace' 14G, 5th**

Washington, Oct. 30. Despite four new entries, mainstream biz this session is uneven. "The Boss" at Loew's Columbia is average. "Tension at Table Rock," however, is solid in two houses. "Back from Eternity" at RKO Keith's is only okay. End of runs for "War and Peace" at Capitol and "Tea and Sympathy" at Palace are naturally off.

**Estimates for This Week**  
Ambassador (SW) (1,490; 70-90)—"Tension at Table Rock" (RKO). Lively \$5,000. Last week, "Cry in Night" (WB), \$4,000.

Capitol (Loew) (3,434; 90-\$150)—"War and Peace" (Par) (5th-final wk). Solid \$14,000 after \$16,000 last week.

Columbia (Loew) (1,174; 70-90)—"The Boss" (UA). Average \$6,000. Last week, "Attack" (UA) (3d wk). (Continued on page 17)

With the Presidential Election campaign roaring down to the final lap, Broadway film business generally is taking it on the chin almost as badly as a defeated candidate. But there are exceptions, mainly among the new entries and recently launched pix. And, of course, almost as much to blame for the offish tone at many first-runs this stanza are the surplus of holdovers and adverse effect of summer-like weather.

"Solid Gold Cadillac" shapes standout, with a terrific \$37,000 in first session at the Victoria. "Girl He Left Behind" is giving the Paramount a nice lift, with a good \$32,000 likely opening round. Also new, "Marcelino" landed a big \$14,500 opening week at the arty Fine Arts.

Credit money showing is being made by "Giant" with starchow the Roxy. It is heading for a huge \$110,000 in the third stanza, with a nine-week run now being talked about for the pic. "Around the World in 80 Days" still is capacity with \$35,000 for second week at the Rivoli, for 10 shows.

"Seven Wonders of World" continues its amazing pace despite new two-day competition, winding the 29th session at the Warner with \$46,700. It is now in its 30th week. Judy Garland and allstar vaude bill finished fifth week at the Palace last night with a huge \$56,700, session having more standees than a week ago.

"Tea and Sympathy" with stage-show is winding its fifth (final) round today (Wed.) at the Music Hall with a fair \$100,000 or near. "Friendly Persuasion" and new stage-show opens tomorrow (Thurs.).

"War and Peace" completed its 10th week last night (Tues.) with an okay \$27,000 at the Capitol.

"Bad Seed" is nice \$15,000 in seventh round at the Astor, now being in eighth week. "Between Heaven and Hell" is down to a mild \$9,000 or near in current (3d) round at the State. "Death of Scoundrel" replaces next Monday.

"Attack" is off, with a mild \$10,500 probable in nine-day sixth week at the Mayfair. "Oklahoma" in C'Scope version preems at house Friday (2). "Lust for Life" still is great \$18,500 for sixth week at Palace. "La Strada" still great with \$9,600 in 14th week at the Trans-Lux 52d Street.

**Estimates for This Week**  
Astor (City Inv.) (1,300; 75-\$2)—"Bad Seed" (WB) (8th wk). Seventh round ended last night (Tues.) was good \$15,000 or near. Sixth was \$20,000.

Baronet (Reade) (430; \$125-\$180)—"Snow is Black" (Cont) (3d wk). Second week ended Sunday (28) was solid \$9,500. First was \$10,300.

Capitol (Loew) (4,820; \$1-\$250)—"War and Peace" (Par) (11th wk). The 10th round ended last night (Tues.) was okay \$27,000 or close. The ninth week was \$30,000.

Fine Arts (Davis) (468; 90-\$180)—"Marcelino" (UMPO) (2d wk). Initial round finished Sunday (28) was big \$14,500. In ahead, "Riff" (UMPO) (20th wk-6 days), \$5,500 but winding smash longrun.

Globe (Brandt) (1,500; 70-\$150)—"Pillars of Sky" (U) (3d-final wk). Looks to get oke \$7,500, including coin from preview tomorrow (Thurs.). Second was \$8,500.

Port Afrique (Col) opens Friday (2) after preview tomorrow (Thurs.).

Guild (Guild) (450; \$1-\$175)—"Private's Progress" (DCA) (15th wk). The 14th stanza completed Monday (29) was solid \$6,000 after \$7,000 in 13th week. "Magnificent Seven" (Col) comes in Nov. 18.

Mayfair (Brandt) (1,738; 79-\$180)—"Attack" (UA) (6th-final wk). Current week of 9 days, ending tomorrow (Thurs.), looks like fair \$10,500 for next week.

Fifth regular week of seven days was same, "Oklahoma" (20th), the C'Scope version, opens Friday (2). "Normandie" (Trans-Lux) (592; 95-\$180)—"Storm Center" (Col) (2d wk). This frame finished Friday (2) looks to hit mild \$3,500. First week was \$8,000. "Storm" holds over two extra days to bring in "The Rack" (M-G) on Monday (5).

Palace (RKO) (1,700; \$180-\$750)—Judy Garland and all-vaude bill (Continued on page 17)

WESTERN

..HAL WALLIS' "HOLLYWOOD OR BUST"

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# East German Film Topper Claims West German Tie for His Product

Paris, Oct. 23.

Although politics may keep East and West Germany apart for some time, the two segments have been joined via a mutual film setup. So says Herr Dr. Wilkening, head of the East German filmsetup, DEFA, which has a complete monopoly on production, distribution and exhibition. Bringing them together will be a co-production of a film version of Thomas Mann's "The Magic Mountain."

Wilkening is here to watch the windup of a Gallic-East German co-production, "Les Sorcieres De Salem" (The Witches of Salem), a filmization of Arthur Miller's "The Crucible." Yves Montand and Simone Signore are featured.

DEFA puts up production expenses only on coproductions, and in return gets Eastern rights to the pic. "Salem" is the second co-production, the Gerard Philippe-Joris Ivens opus, "Till" being first. DEFA puts exteriors and studios at the disposal of the film units and also takes care of any East German technicians used. Any proposed pic have to be sent in scenario form before the Ministry of Culture before they are allowed to be done.

Wilkening told the press here that East Germany needs 120 films per year and France heads the list with 25 pix. Russia is next with 20, with 15 from West Germany. He intimated DEFA would be ready to take American pix whenever exchange facilities were set up.

Coming production would be based more liberally on simple human problems of everyday life, and entertainment would be more stressed over propaganda. Wilkening admits that slanted films did not make for many outstanding ones.

DEFA reported that the usual take of a film varies from \$360,000 to \$540,000, and the average pic costs about \$50,000. Big export income from 40 countries also helps fill DEFA coffers.

## Union Seen Helping In Drive to Obtain Higher Admish at Mex Cinemas

Mexico City, Oct. 23.

The local film trade sees odds much better that cinema admission prices (set at 32c top in 1952) will be hiked now that the mighty National Cinemaographic Industry Workers Union (STIC) has decided to go to bat for higher scales at film theatres. Felipe Rayon, STIC secretary general, in declaring that a higher charge by cinemas is "urgent and inescapable," pointed out that today's ceiling is exactly the same as charged in 1946. In that year, the level of general prices here was 40% below what it is now.

STIC hasn't decided just how much the cinemas must charge, but trade opinion is that the boost will be at least to 40c.

Some exhibitors, who are throwing in with STIC in this move, suggest that an 8c price hike for swanky first-run houses for top pix would be a big break for the entire trade. They believe this would smash the feast or famine for exhibs here, some doing land office trade, but others just getting by. The 40c scale for a top pic in a deluxer would keep out some patrons, and, its felt, induce them to patronize the 32c houses.

## London Council Gives 'U' Ticket to 'Garden'

London, Oct. 30.

The British Film Censor's total ban on "Garden of Eden," the color film lensed in a Florida nudist camp, has been overruled by the London County Council which has granted the pic a "U" certificate. Under the label there's no restriction on admission. The LCC, however, have insisted that advertising matter should omit all reference to it having been made in a nudist park.

Distribution rights have been acquired by Nat Miller, head of Orb Film Distributors, who aims at a roadshow policy after an extended West End run. He's now negotiating for a suitable prelease situation.

## Star Names Still Big

Lure, 20th-Fox Learns

London, Oct. 23.

A poll devised to find out the comparative pulling power of various media used in advertising and publicizing a picture here indicated that the public remained faithful to the lure of star names. 20th-Fox, which carried out a survey at theatres in London, Glasgow, Manchester, Birmingham and other leading centres, says star pulling power was the main lure.

Its inquiry was pegged to "Man in the Gray Flannel Suit," which had major news and feature outlets in newspapers and magazines, and was serialized in a London paper and out-of-town dailies.

## 2 Berlin Fests Lack Atmosphere

By HANS HOEHN

Berlin, Oct. 23.

What may be called typical (by Berliners) or unique by foreigners, this divided city currently has two October festivals, one in West Berlin, the other in the East sector. Both have been fashioned after the 123-year-old famed Oktoberfest in Munich, with carnival rides, side-shows, games, dancing and beer galore. Entertainment-wise, there's hardly a difference between the two, except for menu prices which are still considerably higher in the East which has the inevitable political posters which would have its patrons unders and that "joy and cheerfulness are guarantors for peace."

One thing is certain. Both local October Fests fail to rate highly compared with Munich's famed junket of the same name. Latter's cheerful and unconstrained atmosphere is almost completely missing in Berlin. As one showman explained: "There's quite a difference between West Germany and Berlin. While at such a fair in West Germany, everybody seems in high spirits, here it's just the other way round. The Berlin people pass by with serious-looking faces, some even look gloomy."

Another show biz official complained that "Berliners are everything but generous when it comes to spending a coin on something. There are few exceptions. It takes me five weeks here to make the money I would take in during one week in West Germany." So many showmen have left the local fest prior to its closing date. Unquestionably, the notorious coin shortage among Berliners, which actually handicaps every local trade, will primarily be blamed for this situation.

West German fair-strollers are enjoying the little items such fests offer more. In Berlin, customers feel more attracted to the glittering big stands at which they can win food stuffs. A goose, for example, still means much for Berliners.

Weekdays' Draw Slow

The West Berlin October Fest, which is drawing large crowds on Saturdays and Sundays but on weekdays, is rather deserted, is running here for five weeks. It's generally felt here that this is too long for Berlin. Quite apart from the money angle, there is perhaps too much competition here. The Folies Bergere troupe is still here, the Six Days Race (certainly not only a sports event) must be taken into consideration, and there are numerous big-scale circus, variety and concert events.

East Berlin's October Fest organizers haven't got so much about attendance figures. The respective situation is a bit different in view of the fact that East Berliners haven't got the substantial entertainment possibilities such as their fellow-people in the other part of the town. And they still readily take advantage of any given opportunity to forget the blues of daily life. As to the musical accompaniment, both festivals have one thing also in common: rock 'n' roll music is heard in many places.

## Frederick Kohner Play On Germany Due in U. S.

Frankfurt, Oct. 23.

Frederick Kohner, Hollywood author who spent the past year with his family in Berlin, writing film scripts for CCC films in Germany, has a first in America. His play, "Stalin Allee," a satire about the situation between East and West Germany, is slated to open Nov. 5 for its first American showing in Dallas, Texas.

After its preem there, the play will tour the U. S. and may eventually show on Broadway.

## Songwritin' Prof Jangled By Jingles; Sez Boston's 'Worst in the Country'

Berlin, Oct. 30.

"Boston probably has the worst commercial jingles of any major city in the country," says Lee Morris, Hub's perennial clefter, history teacher, and prof of a songwriting class. Morris, who teaches songwriting at the YWCA, says anyone who can rhyme "nice" with "price" immediately is a jingle writer here.

He's going to open a school for such writing to improve the quality of Hub jingles. "It will, so far as I know," he said, "be the only school of its kind in the world."

Morris also looks to organize an association, "Jingle Writers of America." Qualifications would be rigid, he says. "For instance," he points out, "a real good eight-line jingle, music and words, nets \$1,000." He says every manufacturer is looking for a good jingle and there's gold in the field.

A good jingle, Morris contends, is harder to write than a song. "Actually a good jingle can be made into a pop tune. It can be as long as 16 bars."

Morris, a vet clefter who did the lyrics for "You Forget All the Words," just recorded by Frank Sinatra, turned jingle writer with a vengeance this year and has knocked off scores for Bay State politics and businesses. He's placed 16 songs this year plus around 200 jingles. Example of his s'uff: "I wear those wedgies everywhere, and feel as though I walk on air." "Let's Go With Furcolo" (Demo candidate for Mass. governor), "Let's Win With Whittier" (GOP candidate for Mass. governor).

Most important element in commercial jingles is economy, he states. Then comes the elements of character and color expressed by the product. "A distinct identification of the product expressed with the utmost simplicity. And a perfect balance between economy and simplicity."

## Preminger Buys New Remarque Play for Pix

Frankfurt, Oct. 23.

The new Erich Maria Remarque play, "Die letzte Station" (The Last Station), which was the outstanding theatre triumph of the recent Berlin Festival Week, has been bought by American director-producer Otto Preminger.

Preminger plans to use the drama both as a play and as a screen production.

## Mex Union's Prod. Sked

Mexico City, Oct. 23.

Alfonso Sanchez-Tello, recently elected chief of Alianza Cinematografica, technicians' union controlled production outfit, announced plans for the organization's schedule for the remainder of 1956. First two on the new sked will be the upcoming, "Life is Pure Theatre," starring Martha Mijares, Fernando and Andres Soler and Maria Elena Marques. At the same time, shooting starts on Luis Baronas' semi-documentary, "Lost Paradise."

This will be followed by "Music for Today and Always," which has been in the process of compilation for some time. This is made up of a series of top music and dance acts which have appeared locally during the past year. Scripting on "The Uprooted," taken from the locally successful stage vehicle is going ahead, Sanchez-Tello announced. Film will probably star Marta Patricia who has the lead in the stage version. The organization has also acquired an original, "I Give You a Wife," to be produced by David Silva under the Alianza banner.

# Fate of French CNC Still Moot After Stormy Session in Paris

Paris, Oct. 30.

## Milan Unexcited Oyer 'Rock Around Clock'

Milan, Oct. 23.

After a tremendous national publicity campaign, "Rock Around the Clock" (Col), presented here as "No Respite for the Rock and Roll," has opened at the Cinema Manzoni here without producing exciting reactions among local youngsters. The Manzoni is considered the most aristocratic house here. So when some youngsters started to clap and stamp the first night, the most sedate section of the audience, which wanted to see the pic in peace, silenced them.

At the end of the first showing, the youngsters, led by a nightclub dancer, started to dance in the street under the benevolent eye of the police called in force to prevent excesses. But it was midnight and rain began, the small crowd dispersed peacefully. Pic is having a normal run at the Manzoni.

## New Italian Legit Season Looks Big

Rome, Oct. 23.

A good indication that things are looking up in the Italian legit field is the fact that more new Italian plays are sked for preems this season than in many a previous year. About 18 authors are involved in this sudden renaissance of a theatre which was listed as dying on its feet only last year. It's felt that renewal of government aid to Italo legit, passed after a long wait, has much to do with the current optimistic outlook.

Of the Italian authors whose plays will get an initial airing this coming season almost all are critics or newspapermen. Only a few have written plays before.

The Compagnia dei Giovani opens here this month with Diego Fabbri's "La Bugiarda," followed by Testoni's "Il Successo"; Fusco and Biagi's "E Vissero Contenti e Feli . . .," and E. P. Griffi's "D'Amore si Muore." Company will take its repertoire of novelties to Milan next month.

Another new play, Guido Rocca's "I Coccodrilli," will be staged this fall by the Anna Proclemer-Giorgio Albertazzi Co. Renzo Ricci and Eva Magni are going ahead with plans for the Italo preem of O'Neill's "Long Days Journey Into Night." Two novelties for Italy will be produced by Lina Volonghi and Calindri. They do Peter Ustinov's "Romanoff and Juliet."

In addition to a new Italian play by Federico Zardi, Vittorio Gassman stages Jean Anouilh's "Ornifle" for the first time in this country. The Adani-Ninchi-Sassoli Troupe will open with a new comedy by vet writer Aldo DeBenedetti, with direction by Alessandro Brissoni. Other new items will be produced by the many Italo Little Theatre companies.

In Naples, Eduardo DeFilippo will bring his sister, actress Titina DeFilippo, back to the stage as director of at least one of this season's presentations in DeFilippo's Scarpettiana Theatre. French dancer Helene Remy, in a bit of offbeat casting, played a Neapolitan role in the season opened "Na Santarella," which Eduardo directed himself.

## 120-Yr.-Old Rep House Closing

London, Oct. 30.

Declining admissions, recently averaging \$280 below the weekly break-even level, have forced the Leicester Theatre Royal to close.

Built 120 years ago, the Theatre Royal was one of Britain's oldest repertory houses, and Leicester's last professional theatre. A three-month option to buy has been given to the operating company, R. S. Theatres.

The governmental Conseil Supérieur Du Cinema engaged in a stormy session on the long-standing question of doing away with the Centre National Du Cinema, the film body directly responsible to the Ministry of Industry and Commerce, CNC still holds the exec reins over most aspects of the film setup here. Headed by Guy Desson, the CSCD presented its plans for eventual dissolution of the CNC with its powers being given back to the Syndicate of French Film Producers as well as to a special cabinet office to handle those powers, such as censorship, film production licensing, foreign film accords, lading out of Film Aid Funds, etc.

Desson presented a report made by himself, Henri Frenay of SFFP and Adolphe Trichet head of Syndicate of Film Exhibitors. Rebuttal was presented by a National Assembly member, speaking in favor of the CNC, who felt the question should be looked into by a special parliamentary commission before any steps could be taken. Upshot were opposite opinions and resignation of Desson.

Actually, the industry is split on the question of the CNC. Many in it would like to see the CNC abolished since they are against this sort of government regulation. Others feel that it would be hazardous to wipe it out without a completely new setup to handle film problems.

Jacques Flaudo, present CNC prexy, recently told about the good health of the French film. On the other hand, the CSCD made up a list of industry weaknesses which, in many cases, contradicted Flaudo's declarations. Highlights were that the film crisis has grown in the last few years and film aid has not balanced it bizwise. Falling attendance has not been stopped and upped admission fees have not righted things.

Also that there is now a backlog of 65 films (made in '54 and '55) which have not found proper exhib as yet and the growth of video as possible competitor and the feeble foreign income have not been properly acted on yet.

CSCD also wanted a cut in taxes on admissions and distribution plus more aid for foreign distribution of films, control of receipts by a special office to give more attention to the proper producer's share, more film houses in the provinces and reciprocity in foreign film exchange to cut out the discrepancy via the heavy amount of foreign films taken in France (this could be aimed at the U.S. where it seems to concur with the CNC in stressing more and greater "depth" distrib there).

It also wants a hike in Film Aid Loans from \$3,300,000 to \$9,000,000, money to come from the national budget, placing film problems under the Beaux Arts cabinet to centralize all film problems on the quality side.

Flaud soon leaves on a tour of the Far East, and then hits the U.S. where he will present a new version of the proposed jointly-run, American-French, regional distribution outlet in the U.S.

## Despite Cry for More Import Restrictions In Italy, U.S. Uses None

Rome, Oct. 23.

While part of the Italo film industry keeps clamoring for a further restriction in imports, especially from the USA, the fact remains that America is one of the few countries not imposing an import restriction on Italian pictures. Even many of the European nations, with which Italy has its much-heralded co-production and exchange agreements, still maintain stiff barriers against the import of Italo product.

France, for example, holds down the total number of dubbed Italo pix allowed into the country to 15 per year. In West Germany and Austria 30 features are allowed in yearly. That same total holds for Argentina and Spain as well. Finland's quota is 20 per year, Hungary's is 10. The Russian figure varies between 5 and 15.

Other limitations are imposed by Greece, where the sales price cannot go above a certain figure, and in Belgium, where guaranteed minimums cannot top a certain figure. These barriers have turned attention of Italo exporters to the Middle and Far East, where such restrictions do not exist.

# Bedside Watchers Debate Cures As Arg. Pic Production Sickness

Buenos Aires, Oct. 23.

Argentina's once flourishing film industry appears to be languishing on its death bed. And while it languishes, all the relatives squabble, with the "dissension noisy and doing the industry no good."

Present crisis is as usual caused by lack of finance. Since the 60 centavo tax on all film-theatre admissions was suspended, producers have nowhere to turn for money, because few of them are disposed to risk their own coin. As a consequence only two studios are at all active, and even they are preparing to shutter as soon as present productions are completed.

Artistas Argentinos Asociados will close Nov. 30, unless there is some sudden changes, and is arranging to compensate the staff for dismissal. The same may happen in the case of Argentina Sono Film, whose Luis Cesar Amadori is to direct in Spain.

AAA is completing "A Difficult Widow," but will not make the scheduled "Gringuita." This studio's last film, "Después del Silencio" (After the Silence), which was the first post-revolution production released, played three weeks at the Gran Rex. But the producers had hoped for more. Their disappointment has taken the form of bitter dissension with Entertainment Board Chief Antonio Aita. In a dignified reply to the attacks against him, Aita has quoted eulogistic letters written by the producers of the film to the Dictator.

## "Silencio" Stirs Arguments

"Después del Silencio" aroused controversy enough, but even more surrounded another expose of the Peron terrorism, "The Tortured," which Aita had seized by the Federal Police because the producers refused to submit it to him for review. The film has since been returned to the producers. It is now classified by the Municipal Classification Board as "unsuitable for minors under 18." There are some demands for Aita's resignation as a result of this incident.

The Film Law is still only in the embryo stage. Faults were found in the draft which was sent for improvement by the Junta Consultiva (Board of Wise Politicians set up to advise the Provisional Government). Now a revised draft is going the rounds of various groups in the film industry to make suggestions or revisions. Exhibits point out that although many other industry groups are being consulted, their opinion has not been asked.

## Sandrini Turns Distrib

Comedian Luis Sandrini, who has lost heavily as a film producer, has now turned distributor and purchased Charles Chaplin's "Limelight" for distribution in Argentina. The picture will open at the Gran Rex when the run of Rank's "The Ladykillers" is completed.

Miguel Machinandiarena of San Miguel Studios, a founder of the Argentine Producers Association, has withdrawn his membership, charging that the association's conduct in film matters is so inept the present chaos has resulted.

A crew of Swedish film people has arrived here for co-production with Guaranteed Films on "Spring of Life." Included are author Arne Mappson and the production manager of Nordisk Ton Film of Stockholm, who were responsible for the hit, "Sommerlek."

## Metro's Irish Reorg Closes Belfast Office

London, Oct. 30.

Reorganization of Metro's operations in northern Ireland has led to the closing of its Belfast office. Transportation arrangements and salesmen will be retained, with some of Belfast staff being absorbed into Dublin branch.

## Ban Homo Play in London

London, Oct. 30.

A play by Robin Maughan and Philip King, "The Lonesome Road," has been banned by the Lord Chamberlain on the ground that it deals with homosexuality.

An earlier play by King, "Serious Charge," also with a homo theme, received the Lord Chamberlain's approval, and was staged at the Garrick Theatre here.

## Vera-Ellen Guest Star At Edinburgh Memorial

Edinburgh, Oct. 23.

Vera-Ellen will be star guest at the upcoming Roosevelt Memorial Polio Fund ball here in Assembly Rooms Oct. 31. A cabaret with the actress featured will be televised on BBC-TV network. She takes the place of Bob Hope, who is unable to make the trip because of prior commitments.

Petula Clark, Joe Henderson and David Nixon, English TV personalities, will join Vera-Ellen for the cabaret. Promoters of the ball offered to refund coin to any disappointed because Hope could not appear. According to organizers, Hope has promised to attend personally the 1958 Roosevelt Memorial ball.

## Britain Dropping Pix Import Duty

London, Oct. 30.

As a sequel to a recent Geneva conference, which agreed to amendments to the General Agreement on Tariffs and Trade, the British government is cancelling the import duty on foreign films, which runs at the rate of fivepence (6c) per foot. This will lead to an average saving for the producer of around \$450 on every feature.

The new concession will date from Nov. 12 and will also be extended to subsequent prints, which are now charged at the rate of 1c per foot. The Board of Trade reckons that it will drop about \$420,000 a year under the new arrangement.

Tariff headings to be free include those on (a) undeveloped film; (b) developed negatives; (c) developed film containing, only optically recorded sound track; and (d) developed film without sound track of any description in two or more lengths which represent the same objects, imported together and designed as a set, each complementary to the other in the production of color pictures.

All other film will be subject to duty of 1c per linear foot, and a third of a cent is it is unexposed.

## Exhib Anger Vs. Metro's Film Theatre Circuit In Germany Cools Off

Frankfurt, Oct. 23.

The strong antipathy against the Metro theatre chain which showed up in West Germany last year has nearly completely ended. Many German film exhibitors and some of the Teutonic pix trades once were irate in denouncing Metro for its plans to buy or build cinemas in Germany since the circuit would compete with the German exhibs. However, this week's stories about the opening of the first house of the chain, the Waterloo Theatre in Hamburg, met with no press outcry. And there were good reports in the industry mouthpieces here.

Late last year, when first word came out about the Metro plans to go into exhibition in Germany, the local trades boomed the proposals. And there were reports of boycott against Metro films in some houses.

At the same time, the German theatre owners apparently overlooked or ignored the fact that a prominent German distributor (Gloria Films) was quietly buying houses. Exhibs also played down comments regarding the tie-ins between the newly-purchased Berlin film production studios and Bavaria film production studios with some of the same banks which control the UFA theatre chain in West Germany.

No irate comment, however, follows the current reports that the Metro theatre circuit will eventually include 12 West German houses, the next to open being the MGM on Kuertuerstendamm in Berlin late in November. Others are to be located in Frankfurt, Cologne, Dortmund and Hannover.

## Claim Mexico Third In Cinema Immorality

Mexico City, Oct. 23.

Mexico holds third place in world cinematographic immorality, lamented Jorge Nunez, head of the Mexican Legion of Decency. He contended that for the good of all, "women without ethics, cabaret brawls, drunkenness and drunks" must be pruned from Mexican pix. Munez didn't name first and second-place holders in immorality on the screen.

## Sept. Hit Alltime High For British Pix Rentals In 7 Years—\$2,800,000

London, Oct. 30.

An all-time high for British film rentals since the inception of the Eady Fund seven years ago is reported for September, with a total of about \$2,800,000. This is an increase of around 50% on the gross for the same month in 1955. It indicates that the admissions trend is still on the upbeat following the steep rise reported for August.

General indication of the upward trend in admissions is the Eady Fund collection which showed an increase of \$29,470, at \$792,800, over the amount collected in the same period last year.

Total rentals for all British pictures in September, including shorts, amounted to \$2,880,225, as compared with \$1,868,636 for the four-week period of September in the previous year.

## WORLD'S LARGEST FAN LETTER—20 FEET LONG

Hawick, Scot., Oct. 23.

The world's largest fan letter, 20 feet long and carrying 900 signatures, went from knitwear workers here to Marilyn Monroe at Pinewood Studios, London. Signatures on the mammoth letter are of employees of Lyle & Scott, local cashmere firm, who sent a special champagne-colored sweater for the actress. Sweater was named "Marilyn."

This sweater was the second from the Lyle & Scott firm to go to the actress since her arrival. The first was a white cashmere, handed over as she stepped from the plane at London Airport.

## Most of Milan Crix Liked O'Neill's 'Night'

Milan, Oct. 23.

Eugene O'Neill's "Long Days Journey Into Night" received generally favorable notices in its debut here, almost concurrent with the U. S. opening of the legit. Play was staged by the Eva Magni-Renzo Ricci Co.

Almost all reviews favored the new play, with the critic for the Corriere della Sera terming it "one of the best, if not the best of O'Neill's (works)." The same reviewer, Eligio Possenti, also called the play "realistic and poetic... written with a compassionate and tragic feeling for life."

The Corriere D'Informazioni praised Renzo Ricci's masterful portrayal of James Tyrone, while entire cast and production received varied praise from Milan's ailesitters. Single discordant note was sounded by critic E. F. Palmieri, of La Noite, who felt the play's characters "minor" and the script "charged with European theatre."

## 1st New Theatre In 15 Yrs. Opens in Arg.

Buenos Aires, Oct. 23.

For the first time in 15 years, a new theatre has opened its doors here. This is the 2,500-seat Metro, built by Loew's on one of the world's widest avenues, the 9 de Julio.

This eight-floor building cost around \$1,500,000, and took six years to push through to completion. Loew's purchased the lot eight years ago, started excavation in 1950, but it took three years to get plans approved by various local government departments. The final delay held things up six months recently.

# Most French Film Prods. Swinging To More Comedy, Costume, Sleuth Pix

Paris, Oct. 23.

## Brit. Exhibs Rap Press For Rock 'n' Roll Riots

London, Oct. 30.

Picture theatre managers in this country have rapped the press for fostering riots at certain theatres where "Rock Around Clock" (Col) has been shown. They blame national newspapers for playing up the incidents, and have sent them a resolution to that effect.

The resolution states that if the primary incidents had been factually reported as "sheer hooliganism" and not built up into a "new cult for teenagers," most of the subsequent trouble could have been averted.

## 'Kate' Scores Hit At Zurich Preem

Zurich, Oct. 23.

Opening of "Kiss Me Kate" last week (19) will probably go down in the annals of Zurich show biz as the beginning of a new era since this date marks the first live performance of an American musical comedy at the Stadttheatre here.

"Kate," in the German adaptation of Guenter Neumann, after clicking at many German and Austrian theatres last season, scored opening night here, judging by innumerable calls and heavy miffing for the principals.

Direction by Helmut Hansel moves along at a fast pace while sets and costumes by Isolde Schwarz are bright and tasteful. Musical direction by Fred Widmer and Jaroslav Berger's choreography, however, leave something to be desired, since obviously both the orch and theatre's regular dance group have some difficulty in adapting themselves to the requirements of modern U. S. rhythms. Might be that some of the rough spots are due to first-night nervousness.

The cast was recruited from a variety of sources. Best of the lot is undoubtedly Peter Schuette, from Germany, as Fred-Petruchio. Personable actor-singer started out as an opera baritone, then switched over to straight legit, combining both talents in "Kate" in top fashion. Maj Lindstrom, from Sweden, scores as Lilli-Kate, being top acting wise, but less so vocally. Another guest star is Colina da Silva, Negro actor, in the minor part of Paul. Remainder of the cast is filled by local talent, satisfactorily, with only Ingeborg Fanger seemingly not quite at ease out of Viennese operetta.

If this first attempt at contemporary musical entertainment catches on, more of the same undoubtedly will follow. A second musical comedy is already planned at this house for the second half of the season, Micha Spoliansky's "Katharina Knie," based on Carl Zuckmayers' circus play of the same name.

## Mex Oldsters Group Honors 2 Politicos

Mexico City, Oct. 23.

Newly formed Assn. of Founders of the Mexican Sound Film Industry held their first official meeting here last week and announced that two important local politicians had been accepted as honorary members of the organization. Pascual Ortiz Rubio, ex-president of Mexico, and Antonio Gomez Velasco, present director general of the Mexico City police department, were the two men chosen as honorary prexy and honorary associate respectively.

Reasons for the selections as announced by the directors of the new film group was the fact that both politicians held high offices at the time the first Mexican sound film, "Santa," was produced by pic veteran, Francisco de P. Cabrera. Organization heads also announced their participation in preparations for the celebration of 25th year of the local sound film industry.

Most Gallic pic producers are beginning to feel that comedy and costumers are the thing, production swinging over towards these type films. The sleuth pix are also given a nod while sexy pix and family films are rated necessary for key city and hinterland needs.

A paradox exists for film producers since the great upsurge of foreign markets has been primarily due to the more mature, offbeat French pix on important subjects. Though some comedies of manners, plus the downright exploitation, sensual items, have made it in foreign climes (helped by such names as Fernandel), the main emphasis has been on the offbeat. With foreign income an integral part of French film amortization (the American market is the main target), this return to cycles could put the pix-making setup in jeopardy since the new trend does not fit in with foreign tastes.

Even the topflight directors are getting caught up in this. Jean Renoir has a musical fantasy in "Elena Et Les Hommes," which marks Ingrid Bergman's first film comedy. Jacques Becker has made "Arsene Lupin," a comedy on the gentleman thief. Julien Duvivier is going in for a comedy thriller with Fernandel in "Fouge Pour Carri-net." Marcel Carne will try his hand at comedy-fantasy with "Le Pays D'Ou Je Viens."

H. G. Clouzot is making an off-beat suspense pic, "Les Espions" (The Spies). Gerard Philipe, with Joris Ivens, has made a light-hearted adventure pic, in "Till." Marc Allegret has even descended to a comedy with the main situation a girl forced into a striptease contest in "Effeulent La Marguerite" (While Plucking the Daisy).

Picture pattern is not all like this, however. Other directors are sticking to the Gallic renown for objective realism. Rene Clair is doing one, "Porte De Lilas," mixing downbeat theme and comedy. Robert Bresson has made "Un Condamne A Mort S'Échappe," a detailed observance of man's innate need for liberty. Another version of "Crime and Punishment," in modern dress, has been made by Georges Lampin. Also, a flock of costumers are on tap, with Jean Delannoy's "Hunchback of Notre Dame"; another "Michael Strogoff" and a bigscale musical, "Folies Bergere." There are also the many tough guy pix of Eddie Constantine and the various other Gallic imitations spoofing the private eye dramas.

## Rep Signs Longterm With British-Lion To Handle Pix in Britain

London, Oct. 30.

As of yesterday (Mon.) British Lion were again distributing the Republic output in Britain and Eire. The new longterm, signed by Reginald Armour and Sir Arthur Jarratt, reunited the two companies, who split when Rep set up its own outfit here about six years ago. Under the deal, reported to be for seven years, British Lion will also be taking over Rep's headquarters in Soho Square to house the additional staff required. Most of Republic's staff is being absorbed either by BL or other distributors.

Victor Green, who came here earlier this year from Australia to head Rep's British organization, stays on with the company. Robert Warshaw is continuing as secretary and Gerald A. Fernback, publicity director since the formation, is being offered an alternative post.

After the signing Armour told VARIETY that the remarriage had been necessitated by mounting overhead and shortage of product. The changing industry pattern had led to the restriction in production since Rep first opened its British outfit.

Armour insisted that its British production company, however, was still much alive, and it was on the lookout for likely stories to be filmed in Britain and elsewhere abroad.

# BROADWAY IS 20TH'S ONE- WAY STREET!

## ROXY

NEXT ATTRACTION!

### *anastasia*

CINEMASCOPE • COLOR by DELUXE

starring INGRID BERGMAN

YUL BRYNNER • HELEN HAYES

## PARAMOUNT

NOVEMBER 15th!

### *love me tender*

CINEMASCOPE

starring RICHARD EGAN • DEBRA PAGET

and introducing ELVIS PRESLEY

## MAYFAIR

NOVEMBER 2nd!

RODGERS and HAMMERSTEIN present

### *oklahoma!*

CINEMASCOPE

starring GORDON MacRAE • GLORIA GRAHAME

SHIRLEY JONES • GENE NELSON

CHARLOTTE GREENWOOD • EDDIE ALBERT

JAMES WHITMORE • ROD STEIGER

Color by TECHNICOLOR • A Magna Production

## GLOBE

NOVEMBER 16th!

### *teenage rebel*

CINEMASCOPE

starring GINGER ROGERS • MICHAEL RENNIE

Introducing three stars of tomorrow

BETTY LOU KEIM • WARREN BERLINGER • DIANE JERGENS

## LOEW'S STATE NOW!

### *between heaven and hell*

CINEMASCOPE • COLOR by DELUXE

starring ROBERT WAGNER • TERRY MOORE

BRODERICK CRAWFORD

## VICTORIA

4 WEEKS ON BROADWAY!

### *the best things in life are free*

CINEMASCOPE • COLOR by DELUXE

starring GORDON MacRAE • DAN DAILEY

ERNEST BORGNINE • SHEREE NORTH

## NORMANDIE

COMING SOON!

by special arrangement with DAVID O. SELZNICK

### *rebecca*

starring LAURENCE OLIVIER • JOAN FONTAINE

Produced by DAVID O. SELZNICK • Directed by ALFRED HITCHCOCK

An Encore Triumph • Distributed by 20th Century-Fox





# LOVE, BUT STARVE, CARTOONS

## IA in New York Pushing Reign Over Publicists

Despite the multiple union allegiance of film publicists in the east, Russell M. Moss, executive v.p. of Homeoffice Employees Union, Local H-63, IATSE, is continuing efforts for the establishment of an eastern publicists local similar to the publicists association on the Coast.

While the Coast unionists are affiliated with the IA, in the east, only the publicists at Paramount and RKO, via their association with Local H-63, are members of the IA. Homeoffice publicists at Warner Bros., Columbia, 20th-Fox, Universal, and United Artists are members of the rival Screen Publicists Guild, a unit of District 65, Wholesale, Department Store, and Distributive Union. Both the IA and District 65 are affiliated with the new AFL-CIO.

At any rate, Moss has indicated that "tremendous strides" could be made in improving the wage scales and working conditions of eastern publicists to the level of their Coast confreres if an eastern local could be established and jurisdiction problems could be ironed out.

On the basis of discussions held with the Coast union, Moss has indicated that the problem of free interchange between the east and the west appears to have been solved in case a publicist is transferred from one territory to another. He maintains, too, that there also seems to be a feeling the joint negotiations with the film companies would materially aid the eastern group in elevating their standards to that of the west.

The eastern local, according to Moss, if formed, would be an autonomous union within the IA-independent of Local H-63. However, he has indicated that the officers of Local H-63 "would be happy to become members of the new local union and aid in its expansion and growth."

The formation of the eastern group depends on a greenlight of the IA board. Latter convenes for its general executive meeting this winter, at which time Moss hopes to obtain the approval to proceed with the organization of the eastern publicists union.

## JOHNSTON-MPEA MEET TODAY ON RED DEALS

An agreement to sell 30 films a year to Poland for the next three years was reported by Eric A. Johnston, Motion Picture Export Assn. prexy, last week in Warsaw. He said similar deals were concluded with Hungary and Czechoslovakia.

Johnston has returned to the U.S. and reports on his trip today (Wed.) to the MPEA board in New York.

Soviet insistence of some sort of reciprocal pact torpedoed a deal in Moscow, Johnston said. The Russians are willing to purchase Hollywood films, but only if the U.S. industry takes on a certain number of Soviet features on a semi-swap basis. Johnston made it plain before leaving N.Y. that this wouldn't be acceptable to the MPEA.

The deals in Hungary, Poland and Czechoslovakia are tentative, with titles of pictures and terms yet to be worked out. All the American film companies have now submitted to the MPEA their lists of available attractions. There is a voluntary limit of five pictures per year which any of the majors can sell to any nation behind the Iron Curtain. United Artists, while acting on its own, will observe this limit also.

With Johnston on the trip were George Weltner, director of world sales for Paramount; Marc Spiegel, the MPEA's Continental topper, and Griffith Johnson, MPEA v.p. Johnson made only part of the trip and rejoined the Johnston party at Copenhagen. He remained in Paris while Johnston and Weltner flew on to New York.

## Schneider, Rackett Wages Before Columbia Nov. 26; Contract Terms Given

Reelection of all nine directors and approval of new employment and stock option deals for Abe Schneider, 1st v.p. and treasurer, and Gerald Rackett, laboratory supervisor, are to be voted upon by Columbia stockholders at the company's annual meeting in New York Nov. 26.

New pact for Schneider runs seven years as of Sept. 15, 1955, provides for a weekly salary of \$2,750 to Sept. 14, 1957, and \$3,000 thereafter to Sept. 14, 1962, and gives the exec an option on 35,000 shares of common stock at \$17.76 per share. The Col issue is now trading at around the \$19 level.

New five-year deal was entered with Rackett Sept. 11, 1956, and gives him a weekly salary of \$1,250 the first two and a half years and \$1,500 for the next two and a half. Also, Rackett receives an option on 1,000 Col shares at \$19.36 per share.

Schneider's arrangement has an important contingent benefit, entailing a payoff to him subsequent to his leaving the company unless the departure is via his own resignation or his discharge for breach of the agreement. When he bows out the exec is to receive 50% of the aggregate salary he collects under the new seven-year pact and under any renewal of that pact.

This is to be paid to him at the rate of \$1,000 weekly or in the event of his death to his widow at the rate of \$500 weekly.

Top salary officer at Col is president Harry Cohn who received \$217,300 in the last fiscal year. Jack Cohn, exec v.p., collected \$148,400 and distribution v.p. Abe Montague \$132,500. Harry Cohn is the principal stockholder with 183,861 shares, or 17% of the total outstanding, and Jack Cohn is second with 61,856, or 11½%.

## PARKING LOT OWNER'S SLANT ON BUSINESS

Editor, VARIETY:

We are subscribers to Variety because we find it very enlightening as to motion picture business in Baltimore. Being in the parking business we feel closely allied to the motion picture industry for as the show goes, so goes our business.

I take especial cognizance of the facts as written in your summary of business and estimates per theatre and the remarks that follow.

However, I take exception to your remarks in Oct. 24 issue of VARIETY rebusiveness at the Film Centre showing "Oklahoma" which has shown progressive increase of "take." You say "announcing" final four weeks boosted this "take." However, for your information, three weeks ago we opened an open air parking lot, approximately 200 cars, adjacent to their theatre, and this, we feel, is responsible for their increased business.

Prior to our opening of this parking lot there was absolutely not one public off-street parking space to be had within a three-block radius. The sooner the motion picture houses realize that parking space is a must and advertise the fact that parking space is conveniently available they will then see how closely we are allied.

HAAR-WIN PARKING CO., INC.  
Albert Haar, President.

## MEMPHIS MEET'S ELECTION

Memphis, Oct. 30.

Roy Cochran of North Little Rock was elected prexy at the 47th annual powwow of the Arkansas, Tennessee and Mississippi theatre owners held here at the Gayoso Hotel. Alton Sims of Memphis is secretary-treasurer and Charles Eudy of Houston, Miss., the outgoing prexy, becomes chairman of board.

Vicepresidents are Doyle Branscom, Harrison, Ark., Leon Rountree, Holly Springs, Miss., and Bill Willis, Milan, Tenn.

## EXHIBITS REFUSE MORE RENTAL

Film cartoons, long an important and popular adjunct to motion picture programs, are facing a crisis. Mounting production costs and the refusal of exhibitors to increase rental payments may drive the cartooneries out of the theatrical business and into full-time television activity. So states Walter Lantz, veteran cartoon producer.

Lantz, an indie who has released his animated films through Universal for the past 27 years, noted that although cartoons get better playing time than other shorts, theatre-men have resisted all efforts to hike rental prices even by as little as 25c to 50c per booking. The small boost, according to Lantz, would make an important difference in the economic status of the cartoon firms.

In an effort to control costs, Lantz reported, most of the cartooneries have reduced the running time of the animated films to six minutes. Previously the cartoons ran seven or eight minutes. Lantz's investment in each cartoon is approximately \$35,000 which, he said, is equivalent on a per foot basis to the cost of a \$1,000,000 feature. He turns out 13 shorts annually—six Woody Woodpeckers, three Chilly Willys, and four specials—as compared to his program of 26 during the lush period of 1946-47. His current program is bolstered by six reissues. Cartoon industry as a whole releases about 140 films yearly compared with 180 previously.

At present, he noted, cartoons play between 12,000 and 13,000 dates as compared with 15,000 to 16,000 during the industry's more prosperous period. However, a certain percentage of the revenue lost from the decrease in bookings is made up from the merchandise licensing and comic book business. The increase in the number of long-running pictures has also affected the cartoon business, Lantz noted. Considerable revenue is being lost from the houses which are bypassing the cartoons in order to speed up the turnover.

"The heyday of the cartoon producer is over," Lantz said. "It is impossible for an independent to get started in the theatrical business at this time." He pointed out that salaries of animators, story board specialists, artists, and musicians have increased to such an extent that it is completely out of proportion to the rentals the cartoon producers receive from theatres.

He noted, in addition, that television has absorbed so much of the cartoon talent that the theatrical firms find it difficult to hold on to experienced help unless they pay top salaries. "It takes 10 to 15 years to develop an animator," he said.

Lantz revealed that the average rental per booking was \$3.47, with some theatres paying as little as a \$1 or a \$1.50 per cartoon. Exhibitors, he reported, offer as little as \$10 for a 15-cartoon Saturday kiddie matinee. "That's why we're not interested in pitching the kiddie packages," he said. "We can do better selling the cartoons individually. A 15-cartoon program is worth at least \$25 when you consider how much extra the theatre makes from the concession trade."

The cartoon producer, the sole remaining indie concentrating wholly on the theatrical field, said it took three to four years for him to recoup his investment on each cartoon. He said the repeat bookings which Universal has been able to obtain "is the only thing that keeps me going." In addition to his \$35,000 per cartoon investment, there is a \$10,000 cost for 250 prints plus the 30% fee to the distributor. At all times, Lantz said, there is \$200,000 worth of work in process.

The situation in relation to rentals, Lantz said, has become so acute that cartoon firms can't afford to experiment on new ideas or develop new talent. His company, he said, no longer bothers with previews to test the cartoons

## Spain's Producers Grope Way To Happier Days; Party, Not Church Alone, Hampers 'Meaty Themes'

By FRED HIFT

### Magna's \$6,000,000 Debt Retirement By '57 Seen by Skouras

In the light of satisfactory operations, Magna Theatre Corp. will retire \$2,000,000 of its \$6,000,000 debenture indebtedness by March of 1957 and may well retire the remaining \$4,000,000 before October of the same year, Magna prexy George P. Skouras told the annual stockholders meet in N. Y. Monday (29).

According to Alfred E. Bollengier, Magna v.p. and treasurer, the company's earnings for the eight months ended Sept. 30, 1956, stood at \$3,645,000 leaving—after expenses—\$2,237,000 in revenue. The \$3,654,000 figure includes a \$2,000,000 advance from RKO for the "Oklahoma" foreign rights.

Magna stockholders approved an agreement under which Skouras will continue to serve without salary pending full payment on outstanding debentures. However, Skouras has an option to buy 50,000 shares of Magna common at \$2.34 per share. The new five-year contract for Skouras became effective Sept. 17.

### COMPO ALWAYS BROKE; MISS THAT LICHTMAN

Long-range planning is out for the Council of Motion Picture Organizations because of the lack of assurance of sufficient income. Because of the Motion Picture Assn. of America's refusal to contribute a flat \$150,000 for the support of COMPO, the latter outfit is now forced limit itself to one project at a time rather than taking on any sweeping program.

COMPO supporters feel they lost an important rooster within MPAA when Al Lichtman bowed out. The former 20th-Fox distribution director had been MPAA's rep on the COMPO governing board and influenced pro-COMPO action in that position.

MPAA is not averse to COMPO but is no longer in such close contact with the industry organization as it had been when Lichtman was functioning in the east. The producer-distrib group several months ago voted to match exhib. revenue paid into COMPO dollar for dollar but on this basis MPAA expectedly will ante up less than \$100,000.

### INDIAN SUMMER

But Snow Not Far Away In Northwest

Minneapolis, Oct. 30.

An unusual stretch of Indian summer weather with little or no rain and comparatively high temperatures has kept five out of the 11 Twin Cities' 11 outdoor theatres in operation up to this time which is later than the drive-ins here ordinarily keep open.

However, on last weekend the mercury started a dive and rain that was expected to turn into snow hit here and is expected to hasten the closing for the season of the quintet of ozoners.

Otherwise, throughout the territory all of the drive-ins are closed. For most of them, according to Film Row reports, the season was less successful than its predecessors.

to see if changes should be made. "We just put them in the can and send them out."

He said it doesn't pay to try new things because "the exhibitor won't pay you a nickel extra." He said he was "happy" that he did not shift to CinemaScope since the theatres refuse to pay higher rentals for C'Scope cartoons which are costlier to produce.

After years of doing inconsequential work, the Spanish film industry is now beginning to find itself and its pictures are gaining acceptance among skeptical Spanish home audiences.

That's the word from Ladislao Vajda, Spanish producer-director who works in partnership with Spain's Chamartin studios. His "Marcelino" is current at the Fine Arts Theatre, N.Y.

The Franco regime gives its filmmakers complete liberty, but Spanish censorship is extremely tough and the fear of it has been as responsible for the lack of meaty themes as anything, Vajda observed. "It kills a subject even before you start making the picture," he said. "You start worrying about this and that not passing the censors, and before you know it, you have no film."

Contrary to a widely-held belief, the Catholic Church in Spain doesn't dominate the censor situation. "It is merely a part of it," Vajda explained. He said he had hit on a happy formula that had worked out just fine—avoid controversy. "I just don't do any 'dangerous' subjects," he commented.

A number of superstitions are falling by the wayside, Vajda said. One was that the Spanish picture did not have an export potential; another that there is a lack of talent in Spain. "Calabuche" and "Calle Mayor" were big successes in Venice this year, the director held. "My own picture, 'Marcelino Pan Y Vino, is one of the top grossers in Europe. We are now finding that there is real interest in what our new films have to say."

"Marcelino," climbing at the Fine Arts following a slow start despite generally sock reviews, stands to earn \$1,000,000 in film rentals in Europe alone, Vajda reported. It cost all of \$160,000 and, being in the top classification in Spain, benefits via a \$60,000 rebate from the Government. Pic also has been a sensation in Buenos Aires, Argentina, where Spanish product generally hasn't made any dent in prior years.

The average Spanish film, if it qualifies for Government aid, can recoup in the Spanish market, but any more ambitious undertaking requires export earnings, Vajda said. The Spaniards are mulling the idea of an export office in New York, and there are plans for a Spanish film week in the U.S. next year.

Spain at the moment makes about 50 features a year, which Vajda thinks are too many. "We've made so many poor films in Spain that only now our own audiences are beginning to have some faith in what we do," he said. He did not think that enough Spanish films of export quality were yet being made to allow a substantial drive. At the same time, he said, Spanish coproduction with other countries is on the rise.

"I believe coproduction is a good thing, but only on the basis of artistic considerations, not just to gain economic advantages," Vajda opined. "Once you start making pictures just to get a double-quota status, you usually come up with nothing."

"Marcelino," based on an old legend, isn't a "religious" picture, Vajda held, citing in support of this contention the film's success in Europe—and particularly in Italy—where it's a top grosser. His next film to be seen here will be "My Uncle Jacinto," again with Pablito Calva, the little boy star of "Marcelino." He has also made a tinter, "Afternoon of the Bullfight" on which a U.S. release is being discussed. "Jacinto" has been acquired for the U.S. by Richard Davis who is also releasing "Marcelino."

Latter, dealing with the adoption of a little boy by Spanish monks and the boy's personal relationship with Christ, who speaks to him and accepts his gift of bread and wine, has been sold to Israel and Egypt. "The picture speaks about charity and thus has an international language," Vajda averred.

# MOST JOYOUS EVENT!

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Of The Stage Hit To The Screen!



**MARLON  
BRANDO**

as that rascal Sakini...

**GLENN  
FORD**

as eager beaver Capt. Fisby...

**MACHIKO  
KYO**

as geisha girl Lotus Blossom-m-m

## The Teahouse of the August Moon

in CINEMASCOPE and METROCOLOR

co-starring

**EDDIE ALBERT**

with

PAUL FORD • JUN NEGAMI • NIJIKO KIYOKAWA • MITSUKO SAWAMURA

Screen Play by JOHN PATRICK •

Based on a Book by VERN J. SNEIDER  
and the Play by JOHN PATRICK

Directed by DANIEL MANN • Produced by JACK CUMMINGS • An M-G-M picture

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

# Picture Grosses

## 'Life' Light \$16,000 In Toronto; 'Seed' Snappy 13G, 2d, 'Tea' 10G, 3d

Toronto, Oct. 30. Only major newcomer is "Bigger than Life," but it's only light at a three-house combo. However, "War and Peace," in fourth frame, still is sock and leading the city. Other holdovers include "Bad Seed," big in second stanza and "Tea and Sympathy," fine in third. "Bandido" and "Autumn Leaves" are both off sharply in second rounds. "Private's Progress," in fourth frame, shows little change in its fast pace.

### Estimates for This Week

**Carlton, Colony, Fairlawn** (Rank) (2,518; 839; 1,165; 60-\$1)—"Bigger than Life" (20th). Light \$16,000 for trio. Last week, "Un-guarded Moment" (U), \$16,000.

**Christie, Hyland** (Rank) (877; 1,357; 75-\$1)—"Autumn Leaves" (Col) (2d wk). Poor \$6,000. Last week, \$8,000.

**Circle, Towne** (Taylor) (750; 695; 60-\$1)—"Private's Progress" (IFD) (4th wk). Holding fine at \$7,000. Last week, \$8,000.

**Downtown, Glendale, Scarborough, State, Westwood** (Taylor) (1,054; 995; 694; 998; 994; 50-75)—"Burning Hills" (WB) and "Steel Jungle" (WB). Sad \$12,000. Last week, "Rebel in Town" (UA) and "Timetable" (UA), \$13,500.

**Eglinton, University** (FP) (1,080; 1,556; 60-\$1)—"Bad Seed" (WB) (2d wk). Still fine at \$13,000. Last week, \$17,000.

**Imperial** (FP) (3,344; 75-\$1.50)—"War and Peace" (Par) (4th wk). Socko \$20,000. week, \$22,000.

**International** (Taylor) (557; \$1)—"Citizen Kane" (RKO) (reissue) (3d wk). Neat \$3,000. Last week, \$4,000.

**Loew's** (Loew) (2,098; 60-\$1)—"Bandido" (UA) (2d wk). Light \$8,500. Last week, \$12,000.

**Shea's** (FP) (2,375; 60-\$1)—"Best Things in Life" (20th) (3d wk). So-so \$7,000. Last week, \$11,000.

**Tivoli** (FP) (995; \$1.50-\$2)—"Oklahoma" (Magna) (27th wk). Holding steady at \$8,000. Last week, \$8,500.

**Uptown** (Loew) (2,745; 75-\$1.25)—"Tea and Sympathy" (M-G) (3d wk). Fine \$10,000. Last week, \$13,000.

## LOS ANGELES

(Continued from page 9)

known" (WB) and "Cry in Night" (WB) (2d wk), \$16,600.

**Hillstreet, Wilmet, Iris** (RKO-SW-FWC) (2,752; 2,344; 816; 80-\$1.25)—"Killers" (U) and "Sleeping City" (U) (reissues). Moderate, \$14,500 or near. Last week, Hillstreet, "First Traveling Saleslady" (RKO) and "Deadliest Sin" (AA) (2d wk), \$3,000.

**Chinese** (FWC) (1,908; \$1.25-\$2.40)—"Giant" (WB) (2d wk). Wow \$42,000. Last week, above estimate at mighty \$48,100.

**Orpheum, Hollywood, Uptown** (Metropolitan-FWC) (2,213; 756; 1,715; 80-\$1.25)—"Attack" (UA) and "Thunder Over Arizona" (Rep) (2d wk). Slow \$13,000 or near. Last week, \$21,200, plus \$5,800 in one nabe.

**State, Hawaii** (UATC-G&S) (2,404; 1,106; 80-\$1.25)—"High Society" (M-G) with 2d run pix (2d wk). Fair \$10,500. Last week, \$15,600 plus \$65,500 in four nabes, five ozoners.

**Fox Beverly** (FWC) (1,334; \$1.25-\$1.50)—"Silent World" (Col) (3d wk). Neat \$7,000. Last week, same.

**Pantages** (RKO) (2,812; \$1-\$1.75)—"Tea and Sympathy" (M-G) (4th wk). Fair \$8,000. Last week, \$10,800.

**Fine Arts** (FWC) (631; \$1.25-\$1.75)—"Lust For Life" (M-G) (6th wk). Good \$6,200. Last week, \$7,000.

**Fox Wilshire** (FWC) (2,296; \$1-\$1.75)—"Bad Seed" (WB) (9th wk). Thin \$3,500. Last week, \$4,400.

**Hollywood Paramount** (F&M) (1,468; \$1.25-\$2.40)—"War and Peace" (Par) (10th wk). Smart \$12,000 or close. Last week, \$12,900.

**Warner Beverly** (SW) (1,612; 90-\$1.75)—"Gold Cadillac" (Col) (10th wk). Light \$4,500. Last week, \$5,900.

**Egyptian, United Artists** (UATC) (1,411; 1,242; \$1.10-\$2.75)—"Oklahoma" (Magna) (50th wk Egyptian, 45th wk A.A.). Modest \$12,000. Last week, \$13,600.

**Warner Hollywood** (SW) (1,364; \$1.20-\$2.65)—"Cine Holiday" (Indie) (51st wk). Into current frame Sunday (28) after okay \$18,400 last week.

## BROADWAY

(Continued from page 9)

on upped-scale run (6th wk). Fifth stanza ended last night (Tues.) for 8 shows was huge \$56,700. Fourth week was \$56,600. Take each week now varies only as to number of standees, since sold out all through session.

**Paramount** (ABC-Par) (3,665; \$1-\$2)—"Girl He Left Behind" (WB). Initial round finishing tomorrow (Thurs.) looks to get a good \$32,000. In ahead, "Toward Unknown" (WB) (4th wk-8 days), \$26,000.

"Girl" holds until "Love Me Tender" (20th) opens Nov. 15.

**Little Carnegie** (L. Carnegie) (550; \$1.25-\$1.80)—"Wee Georgie" (Arthur) (4th wk). Third frame ended Sunday (28) was smash \$13,100 same as second week.

**Paris** (Pathe Cinema) (568; 90-\$1.80)—"Silent World" (Col) (6th wk). Fifth week completed Sunday (28) was terrific \$15,800. Fourth was \$17,000.

**Radio City Music Hall** (Rockefeller) (6,200; 95-\$2.85)—"Tea and Sympathy" (M-G) with stagelash (5th-final wk). Present session finishing today (Wed.) looks like fair \$100,000. Fourth was \$115,000. "Friendly Persuasion" (AA) with new stagelash opens tomorrow (Thurs.).

**Rivoli** (UAT) (1,545; \$1.25-\$3.50)—"Around World in 80 Days" (Todd-AO) (2d wk). Initial hold-over stanza ending Friday (2) is heading for terrific \$35,000, capacity for 10 shows, same as first week. Plan to add Saturday morning matinee starting Nov. 17, and possibly other added mats.

**Plaza** (Brecher) (525; \$1.50-\$2)—"Lust For Life" (M-G) (7th wk). Sixth week ended Monday (29) was terrific \$18,500 after \$19,500 in fifth.

**Roxy** (Nat'l. Th.) (5,717; \$1.25-\$2.50)—"Giant" (WB) and stagebill (3d wk). Current session winding today (Wed.) probably will hit tremendous \$110,000. Second was \$128,000, also sockeroo. Stays on indefinitely, with house now considering possibility of holding pic nine weeks.

**State** (Loew) (3,450; 78-\$1.75)—"Between Heaven and Hell" (20th) (3d wk). Present round winding today (Wed.) is heading for a mild \$9,000 or near. Second was \$12,000. Holds through Sunday (4), with "Death of Scoundrel" (RKO) coming in Monday (5).

**Sutton** (R&B) (561; 90-\$1.75)—"Grand Maneuver" (UMPO) (5th wk). Fourth round completed Monday (29) was good \$6,500. Third was \$7,500.

**Trans-Lux 52d St.** (T-L) (540; \$1-\$1.50)—"La Strada" (T-L) (16th wk). The 15th stanza ended Sunday (28) was just a bit ahead of 14th week at \$9,600. Last week was \$9,500.

**Victoria** (City Inv.) (1,060; 50-\$2)—"Solid Gold Cadillac" (Col) (2d wk). Initial session ended yesterday (Tues.) soared to a terrific \$37,000 or near. In ahead, "Best Things in Life" (20th) (4th wk-5 days), \$11,000, but winding a highly successful run here. Opening week for "Cad" is one of better opening weeks at Vic.

**Warner** (Cinerama Prod.) (1,600; \$1.20-\$3.50)—"Seven Wonders of World" (Cinerama) (30th wk). The 29th week completed Saturday (27) was off from preceding week but still mighty big with \$46,700. The 28th round was \$50,200.

## WASHINGTON

(Continued from page 9)

\$6,000 in final stanza of unusually long run for this house.

**Dupont** (Lopert) (372; 90-\$1.15)—"Search for Bridey Murphy" (Par). Thin \$2,000. Last week, "Most Noble Lady" (Indie), \$3,500.

**Keith's** (RKO) (1,939; 70-90)—"Back from Eternity" (RKO). Slightly better than recent weeks, but still not big at \$8,000. Last week, "Lisbon" (Rep) and "Beyond Reasonable Doubt" (RKO), \$6,500. Metropolitan (SW) (1,490; 70-90)—"Tension at Table Rock" (RKO). Fine \$7,000 or a bit better. Last week, "Cry in Night" (WB), same.

**Palace** (Loew) (2,360; 85-\$1.25)—"Tea and Sympathy" (M-G) (4th-final wk). Steady \$12,000 after \$14,000 last week.

**Playhouse** (Lopert) (456; 75-\$1.15)—"Lust For Life" (M-G) (6th wk). Sturdy \$4,500. Last week, \$5,000.

**Plaza** (T-L) (290; 90-\$1.35)—"La Strada" (T-L) (3d wk). Fine \$4,000 after \$4,500 last week. Holds again.

**Warner** (SW) (1,300; \$1.20-\$2.40)—"Cinerama Holiday" (Indie) (5th wk). Upswing to \$12,000. Last week, about same. Stays on.

**Trans-Lux** (T-L) (600; 90-\$1.35)—"Solid Gold Cadillac" (Col) (3d wk). Rousing \$12,000 after \$13,000 last week. Stays.

## 'PEACE' SMASH \$16,000, PORT.; 'GIRL' LUSTY 10G

Portland, Ore., Oct. 30. Town is loaded with strong product but biz shapes up a bit spotty. Cold and rain is partly blamed. "Opposite Sex" is off sharply in second Broadway round, and stays only 5 days. New champion is "War and Peace" which is smash at Paramount. "Hot-Rod Girl" looks lusty at Orpheum where paired with "Girls in Prison." "Solid Gold Cadillac" shapes tall in third Fox week.

### Estimates for This Week

**Broadway** (1,875; 90-\$1.25)—"Opposite Sex" (M-G) and "Beyond Reasonable Doubt" (RKO) (2d wk). Mild \$5,000 in 5 days. Last week, \$10,000.

**Fox** (Evergreen) (1,536; \$1-\$1.50)—"Solid Gold Cadillac" (Col) and "While City Sleeps" (Col) (3d wk). Tall \$7,000. Last week, \$10,700.

**Guilford** (Indie) (400; \$1.25)—"Fantasia" (BV) (reissue) (5th wk). Big \$4,000. Last week, \$3,200.

**Liberty** (Hamrick) (1,890; 90-\$1.25)—"The Boss" (UA) and "Huk" (UA). Slight \$5,000. Last week, "Un-guarded Moment" (U) and "Showdown At Abilene" (U), \$5,800.

**Orpheum** (Evergreen) (1,600; \$1-\$1.25)—"Hot-Rod Girl" (Indie) and "Girls in Prison" (Indie). Lusty \$10,000. Last week, "Port Afrique" (Col) and "Cha, Cha, Cha-Boom" (Col), \$4,800.

**Paramount** (Port-Par) (3,400; \$1.25-\$1.50)—"War and Peace" (Par). Hefty \$16,000. Last week, "Search For Bridey Murphy" (Par) and "Two-Gun Lady" (Indie), \$5,700.

## PITTSBURGH

(Continued from page 9)

Williams drama came in quickly when "Best Things" nosedived and this may hurt. Looks okay \$8,000. Last week, "Best Things in Life" (20th) (3d wk-5 days), \$5,000.

**Guilford** (Green) (500; 85-99)—"Lust for Life" (M-G) (6th wk). Should do nice \$2,500 this stanza. Last week, \$2,600.

**Harris** (Harris) (2,165; 80-\$1.25)—"Solid Gold Cadillac" (Col) (3d wk). Finishing okay and at better than \$7,000, very good for this stage of run. "Teenage Rebel" (20th) opens Friday. Last week, \$8,500.

**Nixon** (Rubin) (1,700; \$1.25-\$2.40)—"Oklahoma" (Magna) (22d wk). Dipping fast and this may be wind-up unless there's a sharp improvement. Not more than \$12,000, not so good at this scale. Last week, \$15,000.

**Squirrel Hill** (SW) (900; 85-99)—"Private's Progress" (DCA). Nabe ar has latched on to another good one from all indications. Should get booming \$4,300 on get-away. Last week, "Richard III" (Lopert) (2d wk), \$2,200.

**Stanley** (SW) (3,800; 65-99)—"Attack" (UA). Grim war drama is best this deluxer has had in some time. Should do close to okay \$13,000, and very good here compared to recent takes. "Giant" (WB) opens tomorrow. Last week, "Tension at Table Rock" (RKO), \$8,000.

**Warner** (SW) (1,365; \$1.25-\$2.40)—"Seven Wonders of World" (Cinerama) (28th wk). Breezing right along and making the previous two Cinerama features look anemic at same stage of run. Over \$16,000 again, great and same as last week.

## BOSTON

(Continued from page 8)

(Par) and "Murder Inc." (Indie). Opened Monday (29). Last week, "Mountain" (Par) and "Three Outlaws" (Indie), lofty \$15,000.

**Pilgrim** (ATC) (1,000; 65-95)—"While City Sleeps" (RKO) and "Magnificent Roughnecks" (AA). Okay \$8,500. Last week, "Boss" (UA) and "Big Sleep" (reissue), \$6,000.

**Saxon** (Saxon) (1,100; \$1.25-\$2.20)—"Oklahoma" (Magna) (8th wk). Fine \$19,000. Last week, \$18,000.

**Orpheum** (Loew) (2,900; 60-90)—"Bandido" (UA) and "Shadow of Eagle" (UA). Good \$15,000. Last week, "Attack" (UA) and "Gun Brothers" (UA), same.

**State** (Loew) (3,600; 60-90)—"Bandido" (UA) and "Shadow of Eagle" (UA). Hot \$10,000. Last week, "Attack" (UA) and "Gun Brothers" (UA), ditto.

# RKO, Newly Buzzing, Electing Authentic Locales Over Studio

## Hail Rank 'Pitch'

Continued from page 5

men than it might have been vs. a Universal, Republic or indie rep. However, as one man pointed out, what Davis will accomplish is to make a sales effort on all of his pictures instead of just the big ones that appear to have a reasonable earning potential.

Concentration of the Rank films in one org isn't likely to hurt any of the American companies very much. Few Rank releases have gone to the indies in recent months. Those that have been sold have been taken on by bigger outfits. Universal has exercised its rights on a couple, and Republic bought a package built around "Doctor in the House" and then "Doctor at Sea."

Even so, the situation created by the Rank move will be discussed at an upcoming meeting of the Independent Motion Picture Distributors Assn., according to prexy Arthur L. Mayer.

The Rank arrangement with Universal, under which U gets its choice of two Rank "splits" and, within the group it chooses, has full preference on any pic, continues. It has little meaning, however. For instance, U last week turned down the Rank split that contained "Battle of the River Plate," "Reach for the Sky" and "The Search for Bridey Murphy."

It was reported last week, without confirmation, that Rank operation in the U. S. may be based on Canada, where Rank already has his Odeon theatres. Financial reasons also are said to make such an arrangement desirable.

Current plans are to set up the Rank distribution agency as a highly specialized outfit, with Americans working under a British topper. Here, again, it's predicted that Davis may have problems finding the right kind of manpower to do the job.

American industry observers take the position that the success or failure of the Rank releasing venture will depend largely on the kind of films he has available. Among the big ones yet to be seen here, besides "Battle of the River Plate," are "Reach for the Sky" and "A Town Called Alice."

Many in the industry feel that the American exhibitors' prolonged "product shortage" cry may have been a deciding factor in Rank's decision to enter the market. It's pointed out, however, that the term "shortage" is frequently misrepresented abroad where producers fail to comprehend that what is primarily meant is a shortage of important pix rather than a lack of celluloid. It is questioned whether an individual Rank effort will result in a larger number of bookings for his pix than heretofore.

## DENVER

(Continued from page 8)

"Cha-Cha-Cha-Boom" (Col) (2d wk). Down to \$8,000. Last week, \$14,000.

**Orpheum** (RKO) (2,600; 60-90)—"Back from Eternity" (RKO) and "Finger of Guilt" (Indie). Mild \$8,000. Last week, "Opposite Sex" (M-G) and "Murder on Approval" (RKO), \$12,000.

**Paramount** (Wolfberg) (2,200; 60-90)—"Un-guarded Moment" (U) and "Showdown at Abilene" (U). Fancy \$14,000. Last week, "Toward Unknown" (WB) and "Out-side Law" (U) (2d wk), \$11,000.

**Tabor** (Fox) (930; \$1.25-\$2)—"Oklahoma" (Magna) (2d wk). Great \$16,000. Stays on. Last week, \$17,000.

**Vogue** (Sher-Shulman) (442; 70-90)—"House of Ricardo" (Manson). Good \$1,100. Stays on.

## LOUISVILLE

(Continued from page 8)

50-85)—"Opposite Sex" (M-G). Modest \$6,000 in 9 days. Last week, "Power and Prize" (M-G) and "Please Murder Me" (DCA), \$6,500.

**Mary Anderson** (People's) (1,000; 50-85)—"Lisbon" (Rep) and "Daniel Boone" (Rep). Fairish \$5,000. Last week, "Canyon River" (AA) and "No Place To Hide" (AA), about same.

**Rialto** (Fourth Avenue) (3,000; 50-85)—"Between Heaven and Hell" (20th). Okay \$9,500 or a bit better. Last week, "Back From Eternity" (RKO) and "Finger of Guilt" (Indie), \$9,000.

Although studio overhead continues as a major drain on the film industry economy, there's still no apparent letup in lensing activity away from the lots. The new lineup at RKO, for example, reveals that about half of the future program, or 12 pictures, will be made at various global points from Paris to Pakistan.

Shooting of product abroad means that only a small charge, if any at all, can be made against the studio upkeep expense, which basically remains constant. It's a certainty that the fascination with location work is costing the major studios millions of extra dollars annually.

It's a certainty, too, that the production administrators still figure the authenticity of background makes the extra expenditure worthwhile. Thus the dilemma, and it's found to be deepening because more and more choice properties are cropping up that fall in the foreign-locale groove.

Importance of the overhead is well shown in talks between 20th-Fox and Warners looking to a co-tenancy of the WB lot. In other words, because of the overall cut in production, and the overseas film-making, one studio is sufficient to accommodate two major outfits and effect important economies.

Among the future entries listed at RKO are "Pakistan," which producer Stanley Rubin will make in Lahore; John Farrow's "Back from Eternity," in the Italian resort city of Portofino; Paul Gregory's production of "Bangkok," in Thailand; Gregory's "Naked and the Dead," in the South Pacific, and Royce Crest Productions' "Long Live the King," with Preston Sturges directing.

Independent producers now aligned with the top studios on a partnership basis also account for the continued amount of production away from Hollywood. The indies traditionally have shown preference to work on location. Time was when operating apart from the Hollywood lots meant a smaller production budget in addition to providing the natural backgrounds. But economy is no longer a factor, several of them now say. Weather conditions which can hold up production and the absence of adequate facilities often up the budgets above what their pictures would cost in Hollywood.

## 'OKLAHOMA' C'SCOPING IT IN TWIN CITIES

Minneapolis, Oct. 30. Long-time-in-arriving "Oklahoma" finally has been set for the Twin Cities. United Paramount has made a deal for it to go in the Minneapolis State and St. Paul Paramount day and date Thanksgiving day.

Showings will be in C'Scope instead of Todd-AO. The admission prices and running schedules haven't been decided yet.

## Bernie Kreiser

Continued from page 2

able for him to sell to the Reds. The answer was in the affirmative.

However, two of the Kreiser titles—"The Fabulous Dorseys" and "Macbeth"—are owned by the Bank of America. Spokesman for the Bank said last week that Kreiser had no authority to make any deals on those pictures. He added that the Bank had told Kreiser from the start that it wouldn't consider dealing with the Reds until and unless there was a State Dept. okay and the overall American industry policy was set.

Now, of course, Eric Johnston has made several deals (but not in Russia) so the Bank may agree to go along with Kreiser. All of his Iron Curtain deals are tentative and subject to screening of the films by the respective countries. Payment is to be in dollars, but remains to be negotiated.

Among the pix offered by Kreiser to the Red orbit are "Tomorrow is Forever," "Along Came Jones," "Paris Affair," "Canadian Pacific," "Belle of the Yukon," and "Woman in the Window."



# Inside Stuff—Pictures

Audiences are different around the country, according to writer-director-producer Charles Martin. The marketing approach in each city, because of this, should be done on an individual basis. Martin, in New York recently, said he noted that Metro's "Tea and Sympathy" was a big grosser at Gotham's Radio City Music Hall but in other towns, such as Los Angeles, it would have been more suitable in small, art-type theatres. Film-maker made the point that audiences on the Coast do not turn out in large numbers for a "class picture."

Film producers have their work cut out for them: make pictures which combine both mass and class appeal. Martin thinks he's accomplished this to some degree in his new RKO release, "Death of a Scoundrel," via casting. George Sanders figures to draw the sophisticates, women want to watch Zsa Zsa Gabor on the screen and the youngsters will be pleased with Nancy Gates, according to Martin. As another example of audiences being different, Martin cited the Philip Morris Playhouse, which he produced for four years on television. The ratings on this were good, he said, but the sponsor discovered that youngsters predominated the audience and "they don't smoke cigarets."

Hollywood stars will be helped at the theatre boxoffice by the major studio backlog films hitting television, avers Mickey Rooney, who believes the vintages will cause popularity of still extant stars to soar. Rooney takes sharp issue with those stars including Clark Gable who have contended the oldies will hurt their b.o. on current releases.

Rooney, who made 32 pix at Metro, including 16 in the "Andy Hardy" series, and whose oldies will be seen on KTTV, said he feels the showing of the vintages "will enhance everyone's popularity. In the long run it will help the theatre owners by arousing the interest of the public in the stars. It will build a brigade of stars again; a new generation can now see Clark Gable, Spencer Tracy and other stars in quality pictures, and I think eventually this will increase the potential—and price—of the stars."

Dissatisfaction with deals offered by various concessionaires has "forced" Mike Todd into a position where he will pick up some loose sideline change from his smash "Around the World in 80 Days"—and the sideline coin may add up to several additional millions. Todd is operating the candy and soft drink concessions at the NY Rivoli and has decided to follow the same pattern in other theatres where the film will be shown. Originally, the concession in New York had been leased out, but the lessor insisted on a guarantee for his initial deposit. Todd refused to make a personal guarantee and took back the candy counter rights. With the film running just under three hours, plus a 10 minute intermission, the candy and soft drink sales are enormous.

Setting the facts straight, cameraman Henry V. Javorsky this week said he had produced 33 feature p/x since 1930. Latest feature he worked on in N. Y. was "Die Gimpel Story," a Berolina production. In reporting on problems in connection with the Gotham locationing of the pic, VARIETY had erroneously stated that Javorsky hadn't done feature work before. Javorsky agreed that there had been a great deal of timeconsuming confusion on the "Gimpel" locationer and that this was due to a lack of advance preparation. Prior to working for Berolina, Javorsky lensed N. Y. scenes for "Frederike von Barringen."

## Atlanta's Film Row Quite Classy

By SAM LUCCHESI

Atlanta, Oct. 30.

Apropos recent discussion in VARIETY, Atlanta's Film Row actually has added "tons" to its neighborhood by constructing attractive buildings, leading other businesses to follow suit.

Although several major exchanges have deserted Walton Street, the city's original Film Row, those that have moved have stayed in the same general area, moving to Luckie Street, which is just one block over. All localities are within a few blocks of downtown Atlanta where most of theatres are situated.

Property the exchanges occupy is high-priced footage and not likely to become blight area for many years to come. In fact, the time might not be too far in the future when the land will be involved in competitive bidding as it is ideal for department stores and other retail businesses.

In Atlanta branch and exchange operations have been streamlined considerably. Personnel has been reduced. An exchange employing 25 people in years gone by is getting along with no more than 20 workers nowadays. Where a branch had four salesmen on the road, it's two today. It simply means the exhibitors don't get a look at the salesmen as often as formerly. Sometimes the sales manager makes a swing himself.

One saving effected by exchanges here has been the turning over to Benton Brothers, which started as a regular trucking concern and branched into film delivery, all aspects of physical distribution, including inspection of product. This outfit does this for Buena Vista, Paramount, United Artists and before long RKO will join the list. Benton is erecting a large three-story building in the Film Row section to take care of this facet of their business.

In addition to being a center of branches, film companies have made Atlanta Southern Division headquarters and district offices. Harry Ballance is head of 20th-Fox

## MG PLAYOFF ANALYSIS TO X-RAY SALESMEN

Charles M. Reagan, Metro sales v.p., and his homeoffice aide, E. M. Saunders, with the assistance of each local branch manager, plan to make a personal analysis of the accounts of each film salesman in each territory. Purpose of the audit is to determine why certain theatres haven't been sold or why the playdates due the company have not been obtained.

It's indicated that the sales execs will "use a fine-tooth comb" in ferreting out the reasons why better results have not been achieved. It's argued that despite the wave of pessimism sweeping the industry, theatres are still operating, are playing pictures, and need pictures to keep going.

In a hard-hitting message to sales staffers, it's noted: "Your sales manager, as he analyzes each of the accounts you should be selling, isn't going to be impressed with your non-sales, unless you have a mighty strong defense. And he isn't going to accept less than your best efforts in the months following his meeting with you, for he has the right to expect results commensurate with the product you're selling under the policies which will prevail."

Southern Division and Gordon Bradley is ditto for Paramount. District managers located here are Jim Frew, Universal; Dave Prince, RKO; Ken Laird, Buena Vista; Bob Ingram, Columbia. Grover Livingston, district manager for Warner Bros., is scheduled to move to Dallas to administer this area as well as Southwest from that point. Russell Gaus is branch manager of Metro here.

Arthur Bromberg interests have sold their franchises in Atlanta, Charlotte, New Orleans and Memphis to Allied Artists. Jimmy Hobb is AA branch boss here.

Fewer pictures have brought about reductions in personnel in exchanges and branches. Indies are holding on, with many cutting expenses in all ways that they can.

Physically, Atlanta's Film Row has undergone what amounts to a rebuilding. Some of their homes are comparatively new, Paramount's less than three years old, and the others are modern and functional structures.

## Film Contrast, '48 to '54, Given; Off But Little

Washington, Oct. 30.

The film theatre business—including drive-ins—fell only slightly between 1948 and 1954, despite exhibitor complaints, according to figures just issued by the U. S. Census Bureau.

These show that theatre receipts, including the drive-ins, ran about \$207,000,000 behind in 1954. However, it is pointed out, these figures include the admissions tax. The tax was reduced substantially in 1954, with the lower tabs in force for about eight months of the year. This tax drop accounts for most of the loss, so that television doesn't seem to have hurt as much as appears at first glance.

Figures collected in the 1954 Census of Business show that 18,491 theatres (both hardtop and ozoners) grossed \$1,407,151,000. The 1948 Census of Business showed 18,532 theatres taking in \$1,614,235,000.

The decline in total number of motion picture houses is small. However, the drop in hardtops is much more substantial, with drive-ins taking up the slack. In 1948, there were only 811 drive-ins, which grossed \$46,833,000. Six years later, the number of ozoners had climbed to 3,775, with an overall business (including admission tax) of \$227,780,000.

The 1954 Census of Business includes figures on motion picture production and distribution which were not collected in 1948. They show 2,352 establishments in production, distribution and servicing, grossed over \$952,000,000. No admissions tax here, of course.

Production, except for television films, involved 542 firms which grossed \$69,007,000. No fewer than 234 tv producers turned out \$61,348,000 worth of pictures.

Motion picture film exchanges, except for television, did a business of \$637,482,000. TV film exchanges did \$24,052,000.

## TORONTO'S FILM ROW BUT LITTLE ALTERED

By ROBERT MCSTAY

Toronto, Oct. 30.

Established in midtown since the old silent film days, mainly in the Film Exchange Building where safety vaults were available for inflammable films, the picture companies in this city remained for the most part in the same quarters despite the development of "safety" film.

Since the end of the war, however, there has been some building of new main offices by the major distributors, but these have continued to be located mainly in the immediate area of the Film Exchange Building. Metro has erected its own building because it needs more, space, but it's within two blocks of its old headquarters in the Film Exchange Building. Warner Bros., Columbia, and 20th-Fox have also erected their own three-story buildings since the end of the war, with the move still within the Dundas Square area, site of the Film Exchange Building. Other film headquarters, including the refurbished building for Paramount, have continued in a 10-block area, with a gradual but mainly imperceptible move northward.

What perhaps is most significant is that Canada's important theatre chains have built their own buildings within the past decade, this going for J. Arthur Rank's eight-story tower for Odeon Theatres, and a new modernistic building for Nathaniel Taylor's Enterprises, which controls some 50 theatres in Ontario. Also projected is the erection of a new Famous Players (Canadian) building. Famous controls some 500 houses across the Dominion. Famous until now has been occupying several floors of the Royal Bank Building at Toronto's main business intersection. Famous' unspecified site will obviously be north, but is expected to be in the vicinity of the existing film exchange buildings.

## Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (30)

1956	High	Low	Weekly Vol.	Weekly High	Weekly Low	Tues. Close	Net Change for week
Am Br-Par Th	173	241 1/2	23 1/2	28 1/2	28 1/2	28 1/2	— 3/4
CBS "A"	114	29 3/4	28 1/2	28 1/2	28 1/2	28 1/2	— 3/4
CBS "B"	39	29 1/2	28 1/2	28 1/2	28 1/2	28 1/2	— 3/4
Col Pix	15	19 1/4	18 3/4	19 1/4	19 1/4	19 1/4	— 3/4
Decca	87	14 1/2	14 1/4	14 1/4	14 1/4	14 1/4	— 3/4
Eastman Kdk	78	92 3/4	89 1/4	91	91	91	— 1/4
EMI	64	3 3/4	3 1/4	3 1/4	3 1/4	3 1/4	— 1/4
List Ind.	69	7 1/2	7 1/4	7 3/4	7 3/4	7 3/4	— 1/4
Leew's	269	20	19	20	20	20	— 3/4
Nat. Thea.	174	7 3/4	7 1/4	7 1/4	7 1/4	7 1/4	— 1/4
Paramount	65	33	31 3/4	31 3/4	31 3/4	31 3/4	— 1/4
Philco	135	20 1/4	19 1/4	19 1/4	19 1/4	19 1/4	— 1/4
RCA	198	38 1/8	37	37 1/8	37 1/8	37 1/8	— 1/4
Republic	27	5 7/8	5 5/8	5 5/8	5 5/8	5 5/8	— 1/4
Stanley War.	18	14 3/4	14 1/2	14 5/8	14 5/8	14 5/8	— 1/4
Storer	116	27 1/4	26 1/4	26 1/2	26 1/2	26 1/2	— 1/4
20th-Fox	67	26 1/4	24 3/4	25 1/8	25 1/8	25 1/8	— 1/4
Warner Bros.	31	26 1/8	26 1/8	26 3/4	26 3/4	26 3/4	— 1/4
Zenith	11	108	105 3/4	108	108	108	— 1/4

### American Stock Exchange

	Bid	Ask		Bid	Ask
Allied Artists	69	5 1/4	All'd Art., pfd.	39	12 1/4
All'd Art., pfd.	39	12 1/4	C & C Super	120	1 1/4
C & C Super	120	1 1/4	Du Mont	64	6 5/8
Du Mont	64	6 5/8	Guild Films	75	3 1/4
Guild Films	75	3 1/4	Nat'l Telefilm	416	9 1/2
Nat'l Telefilm	416	9 1/2	Skiatron	21	3 3/4
Skiatron	21	3 3/4	Technicolor	95	8 1/4
Technicolor	95	8 1/4	Trans-Lux	7	3 1/2
Trans-Lux	7	3 1/2			

### Over-the-Counter Securities

	Bid	Ask		Bid	Ask
Ampex	34 5/8	37	Chesapeake Industries	2	3
Chesapeake Industries	2	3	Cinerama Inc.	15 1/2	2 1/4
Cinerama Inc.	15 1/2	2 1/4	Cinerama Prod.	3	3 1/2
Cinerama Prod.	3	3 1/2	DuMont Broadcasting	6	6 3/4
DuMont Broadcasting	6	6 3/4	Magna Theatres	3	3 1/2
Magna Theatres	3	3 1/2	Official Films	1 3/4	2 1/4
Official Films	1 3/4	2 1/4	Polaroid	84	8 1/2
Polaroid	84	8 1/2	U. A. Theatres	6 1/2	7 1/2
U. A. Theatres	6 1/2	7 1/2	Walt Disney	18 1/2	20 1/4
Walt Disney	18 1/2	20 1/4			

(Quotations furnished by Dreyfus & Co.)

## Sees Connection Between Films and Delinquency

Brooklyn.

Editor, VARIETY: As an employee of a firm which receives several copies of your VARIETY weekly, I have a good chance to peruse it, and, today, in reading your issue of Oct. 17, was struck very forcefully by two articles appearing on Page 1 in the lower left-hand corner.

Under the heading "Legion of Decency 'B' Ratings Down 14%" you say . . . "Circumstances is attributed in the film trade to a softening of the Legion's position rather than any conscious producer pandering to Catholic demands." (Methinks I detect a slight odor of "sarcasm"?.) However, the point I am trying to bring out is that in the very next column to the left, the heading reads: "Rowdy Teenagers Still Chase Out Grownups; Theatre Fights to Live" . . . and from the headline dated Kansas City, Oct. 16, the article proceeds to state and I quote verbatim: "Teenagers and juves have continued to patronize the house with their attendant noise and activity, discouraging adults. . . Theatre was closed last spring because vandals and teenagers made it unbearable in the house for regular patrons."

I don't know whether it is necessary for me to say anything further, but I can't help wondering just how blind and actually stupid are the producers. They are producing pictures, which are producing juvenile delinquents, who are closing the very theatres that the pictures were produced for in the first place, and which, if they are closed, cannot run the pictures to make money for the producers . . . who, so they think, are outwitting the Legion of Decency. To me, it is a vicious circle, defeating their own purposes.

Now, I am not unmindful that we have had some wonderful pictures produced both for the family and for adults. What I am emphasizing is "any conscious producer pandering to Catholic demands." The Catholic Church is old in wisdom and experience and knows what is good for her children. Some day, the people connected with films, will learn that, but I can't help but wonder in my heart what will transpire in the meantime to make them wake up?

(Mrs.) Mary F. Kenney.

(Mrs. Kenney's linking of the

## Nat'l Screen Wins On Trust Appeal

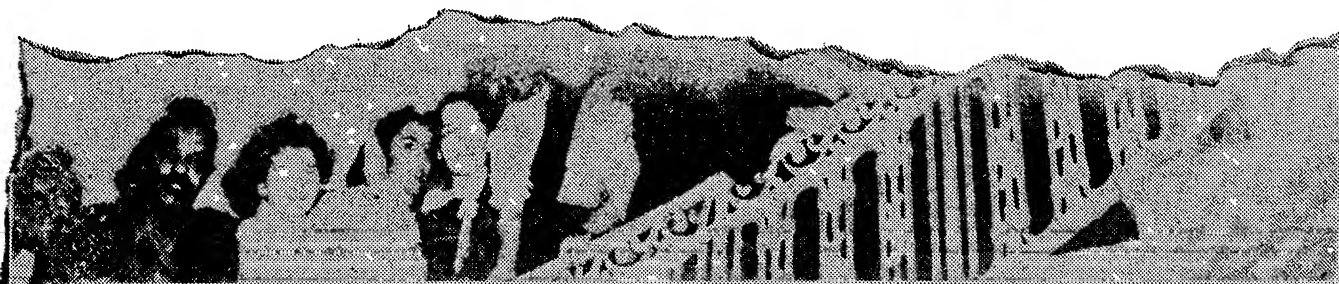
Philadelphia, Oct. 30.

Summary judgment against National Screen Service in an anti-trust suit brought by seven poster renters has been dismissed by the U.S. Court of Appeals here and the case has been sent back to trial. In a unanimous decision, the Appeals Court reversed the decision of the District Court in Philadelphia in the case against NSS which has pending in the courts for several years.

The suit involves charges of monopoly against National with respect to its exclusive contracts with the film distribution companies for standard accessories. The Appeals Court ruled that exclusive contracts are not per se violations of the antitrust laws and are permitted in circumstances where "the facts disclose a course of conduct and reasonableness of action not prohibited by the antitrust laws." The court also held that even a dominant position by a company does not make it a monopoly if it attained that position by "natural economic growth." It also noted that the contracts between National Screen and the film companies for the privilege of manufacturing standard accessories were made over a period of different years and independently of one another.

The poster renters who had brought suit against NSS include Charles Lawler of Philadelphia, Morris J. Lipp of Chicago, Benjamin Siegel of Washington, Jay Schrader of Charlotte, Dave Mitchell of Dallas, Jacob Riff of Boston, and Harry Vogelstein of Washington. Louis Nizer represented National Screen and Francis T. Anderson the poster renters.

Legion Ratings and the rowdiness of the younger generation is arresting as a correlation but stretches the connective tissue pretty thin. Juvenile delinquency has no one cause unless it be lack of love and responsibility in the home, which can hardly be blamed upon the moving picture industry, or even occasional shoddy feature films.—Ed.)



MASSED FLAGS add ceremonial touch as the 11th "United Nations Day" is observed with ceremonies at City Hall. Students from elementary and high schools

took part. Group shown on the City Hall stairway is from Manual Training High School. Fifteen essay contest winners got cash prizes.



This is how New York newspapers and national syndication by INP, UP, AP, WIDE WORLD, NEA, KING FEATURES (plus radio, TV and newsreels) covered the erection of the biggest painted sign in the world!

BELL OF THE SIGN. Striking a "Baby Doll" pose is Lillian Bell, figure model for world's largest painted sign nearing completion in Times Square. Face of girl on sign is that of Carroll Baker, star of Warner Bros. picture, "Baby Doll," which opens in December at the Victoria Theatre.

# "baby doll" and WARNER SHOWMANSHIP for NEW YEARS!





## Fire Safety Law Aims to Close 'Nickelodeons'

Minneapolis, Oct. 30. Action that may eliminate some of what's considered unfair competition for Minnesota theatre of first-rate physical quality impends as the state fire marshal and North Central Allied executive counsel S. D. Kane cooperate in the drafting of proposed legislation to modernize fire laws as they concern theatres.

The revised fire laws undoubtedly would put out of business store theatres and other "outmoded showhouses of nickelodeon vintage, to say the least" as well as prevent the showing of films "for profit" in halls or schools lacking the necessary fire safeguards, according to Kane.

When the state legislature convenes early next year the matter will be presented to it.

## LOCAL AD SHOP PART OF 'PERSUASION' TEAM

Minneapolis, Oct. 30. An advertising agency here, for the first time locally has been engaged by a film distributor to help familiarize the public with the title of a picture—namely "Friendly Persuasion."

Local Allied Artists branch is employing Olmstead & Foley in this connection.

United Paramount has booked the attraction into Minneapolis and St. Paul day and date, opening around Christmas time, and the agency will supplement the efforts of the circuit's press department and an AA exploiter who'll be sent in to beat the drum for it.

Allied will do some in other large cities for the picture.

## Europe's Taste

Continued from page 5  
Britain, just didn't do anything remarkable in American dates.

To go to the other extreme, some European productions, which roused little excitement in their countries of origin, have in the past shown plenty of life in the U. S. arties.

The lack of a pattern is making the import biz as risky as any. "Dilabolique," which was great in France, also reaped tall coin for Richard Davis not only in N. Y., but in many out-of-town spots. Yet "Riffifi," a hit in France and a strong draw at the Fine Arts, N. Y., is uneven out of the metropolitan area. Still another striking example of American audience unpredictability is the Clouzot film, "Wages of Fear," which got raves in Europe, but didn't click at all in the U. S.

The answer, in part, is the strength of the N. Y. critics, and particularly the N. Y. Times' Bosley Crowther, among the foreign film addicts. Another consideration is the constant squeeze put on overseas producers. On one hand economic pressures force them to think in terms of American appeal. On the other, it is generally the truly "native" pic that have had the most success here.

It's felt, too, that—particularly outside of New York—too strenuous an attempt is made to sell all imports on the sex angle, even if it's barely there. Thus, frequently, a film's real theme is obscured in the ads.

## Scare Easy

Continued from page 4  
setup his company "will be glad to participate."

Lightman is still bullish about exhibitor production despite the ill-fated attempt of Cinema Productions, the exhibitor-backed company headed by Lightman, which produced "Main Street to Broadway," released by Metro. "It was an unfortunate attempt," he said, "but at least it showed that a group of exhibitors were willing and did risk their own money."

The experience, Lightman noted, proved helpful and if a similar project were attempted the previous effort would serve as a valuable lesson. He said, for example, that an exhibitor group should not attempt to produce a picture until a company has been organized with "an absolute financial structure and physical setup." The executive group of the production unit, he said, should discuss the type of pictures to be made and the type of casting and should have everything planned before it hires a competent producer to execute the job.

"The project," he said, "would be under the supervision of exhibitors but we would not make the pictures. We could pick the vehicle and discuss the casting, but have nothing to do with the actual casting. I'm confident we could make a picture at a price. It would be an economical picture but not a cheap one. We could work out a pattern where the waste could be at a minimum."

Lightman, in discussing current exhibitor problems, said it was difficult for a sales manager sitting at his home office desk to realize exactly what the theatres are faced with in today's market and how desperate the need was for additional product. "Never in our history have we had as many problems," he said. "We can look forward to a terrific future, but we need pictures to keep open."

Unlike most theatremen, Lightman is not concerned about the threat of television or, for that matter, of toll-tv. He feels tv is a great ally of motion pictures in that it is serving to condition children to appreciate motion pictures. "Repay-tv, he says: "As long as it doesn't take away my product, I wouldn't object to toll-tv." Lightman feels it's all right with him if toll-tv gets sports events, opera and ballet, and Mary Mar in "Peter Pan" as long as it doesn't touch the new feature pictures. "If people have to pay for the tv entertainment, I think they'd prefer to get out of the house and go to a motion picture theatre."

Lightman tempers his optimism with the view that a lot of theatres should close, particularly the small "B" houses. The Malco chain, he reported, is making a study of its situations and has already shut down several theatres and expects to shutter perhaps a half a dozen more. Lightman believes that drives are expanding too rapidly and that theatremen should think twice before erecting a new one now. Some spots, he maintained, could operate profitably if over-building did not exist.

## Press Junket

Continued from page 4  
burn on the part of some of the promotion officials in New York who were at work on the business-building program for more than six months. They feel their Coast counterparts simply don't want to depart from their routines. They argue that exhibitors hadn't been contacted in advance for the simple reason that the MPAA approval had to be obtained first; if MPAA rejected the idea there would be no doubt in establishing exhibitor participation.

Also, the New Yorkers believe the junket could have served important institutional purposes via press coverage of the entire Hollywood scene. It would have given the scribes (many of whom haven't visited the film colony in years) an understanding of all phases of production—executive, administrative, financial, technical, etc.

One homeoffice v.p. summed up the feeling in N. Y. this way: "The Coast people deliberately sabotaged the plan without any reason other than they don't want to work a little harder."

Regardless of the values of the proposed junket, and the fact that it is now dead, the overall situation serves to spotlight the friction between east and west.

## C'Scope Backlog Well Played Off

Responding to homeoffice pressure to play off the CinemaScope feature backlog accumulated up to 1956 and involving 43 releases, 20th-Fox branches are well on their way toward liquidation of the product.

Breakdown shows six branches having both sold and played off all contracts on the films. A seventh branch—Portland—has contracts 100% sold but still has 10% of the contracts to play off.

20th reports that its overall bookings so far this year, and including the new product, are up 15% over 1955.

The six branches that have liquidated their C'Scope backlog, covering the years 1953 through 1955, include Dallas with 614 C'Scope possibilities, i.e., theatres that any one C'Scope film can play; New York, with 631 possibilities; New Orleans (409), Washington (578), San Francisco (446) and Philadelphia (490).

"Lowest man on the totem pole—in terms of product yet to be played off—is Cincinnati, with 13.24% of the C'Scope backlog as yet unplayed."

As for the 15 C'Scope pix released by 20th up to Oct. 20 of 1956, largest payoff so far has been achieved by the New Haven branch, with 78.32% of the features sold and 75.16% played off.

## Gael Sullivan

Continued from page 3

sociations where there are real or imagined conflicting interests among the leaders. In the case of TOA it was the top circuit leaders of the country serving as board members.

Sullivan was equally effective in "the field." He addressed and mingled with the sectional units within the TOA membership on many occasions and did much in way of lessening the impression that the association was "under New York's control."

He resigned from TOA in September, 1952, and for the past two years was v.p. of Magna Theatres Corp.

Sullivan was a liaison officer with the Century of Progress Exposition in Chicago before entering public service in 1935. He was the associate state director of the Federal Housing Administration for Illinois for four years and in 1939 became administrative assistant in the office of the late Mayor Edward J. Kelly in Chicago. Other posts in public service and three years in the Army followed.

In 1945 he was appointed Second Assistant Postmaster General under Postmaster General Robert E. Hanegan and in this position introduced helicopter mail service and handled international postal matters. In connection with the latter, on a trip to Rome in 1946 he was made a Knight Commander of the Order of Saint Gregory by Pope Pius XII.

Sullivan became a prominent figure in Democratic Party affairs in 1947 when he was named executive director of the Democratic National Committee. In 1952 he was the campaign director for Sen. Estes Kefauver when the Tennessee sought the Presidential nomination.

Sullivan is survived by his widow, Anne; two sons, Gael Jr. and Bede; and two daughters, Shirla and Brenda. Solemn Requiem Mass will be read today (Wed.) at N. Y.'s Church of St. Ignace Loyola. Interment follows in Pawtucket, R. I.

## Cut Mgr.'s Fine

Continued from page 29

morals squad, after police Capt. Doral Denison casually viewed a showing at the theatre on suggestions from friends who saw the opening showings of the film. Police agreed to allow the theatre to continue showing the picture after the 90-foot sequence was cut out, but the bluish was off the box office biz and film had but a short run in the edited version.

The aggressive attitude on the part of police has been taken since the city and state court battles of the past couple of years cut off censorship authority.

## Vogel's View

Continued from page 3

has been "by no means bad" but, it is stressed, the character of the showmanship, attuned to present-day boxoffice needs, is something else again.

Vogel will probably set up a Coast home and divide his time between New York and Beverly Hills until the studio situation is revamped and some pattern for production accepted.

It may even include a radical revision of operation, such as sell-off of realty, lease-back of required facilities, and the like, which seems to the new scheme of things with some of the other major lots.

### State of Flux

All this is very much in a state of flux and cannot be prophesied until Vogel makes his independent findings. He flew to the Coast this past weekend and supposedly has issued strict orders against any socializing—that this is a "strictly business" operation.

Meantime there is unusual stock activity in Loew's Inc. which has sparked a number of reports. One is the gambling prospect of liquidation of certain assets. Loew's has long been touted "as having a \$60 book value."

There are several stockholder groups active in the trading of the Loew's Inc. issues. Among them are Hirsch, Bache, Dreyfus, Lehman Bros., Lazard Freres. Then there are mutual management groups like the Arthur Wiesenberger house, and there are family trusts like Lowenstein (textiles), the Sam Gottesman family trust, et al., who have vital stakes in the issue.

These Wall Streeters take the position that "after all he (Vogel) represents the shareholders in the company," and have been vocal in their attitudes about past management.

It is pretty well established that the new honorary board chairman Nicholas M. Schenck has become virtually inactive.

Vogel's invitation to head the company was reportedly the first "unanimous board invitation"—heretofore the sundry other candidates mentioned had been soundly out by this or that board member.

The bid to Columbia Pictures' Abe Schneider, for example, came from Arthur M. Loew. Nick Schenck made the pitch to Sol C. Siegel. The sundry other names—Leonard H. Goldenson, Si Fabian, et al.—were from one or another board member.

Vogel's acceptance is said to be firm on "no perpetuation of the old guard," although some in the trade still choose to interpret the new setup skeptically as a rear guard operation to protect the old guard.

The new president's decisions, as regards manpower, policy and the general pattern of operation, will be watched in line with his reported intention to work independently and untrammelled.

## Bob Taplinger

Continued from page 3

a producer will fall in love with a title or a single word, particularly if the film is taken from a best seller or a popular play. "Take 'Giant' for instance," Taplinger said. "Sure, a lot of people have read the book, but it's a difficult title to sell. It doesn't convey any specific idea." He also mentioned "The Sleeping Prince," current shooting for WB release in London, with Marilyn Monroe and Sir Laurence Olivier. "Off-hand, most people probably think it's a ballet and not a good comedy," he opined. Warners has changed "Melville Goodwin, U.S.A.," the John P. Marquand novel, to "Top Secret Affair."

Taplinger, back from his first visit to the studio in 15 years, said he was greatly impressed by the upcoming WB product lineup, particularly "The Spirit of St. Louis" and "Baby Doll." He said he had found producers most eager to co-operate and to listen to advice on ways and means in which they might aid in the promotion of their films.

As for the homeoffice, Taplinger said he was planning no immediate changes, but he didn't rule out the possibility of personnel changes or reshuffle in his department later on. "I think it's only fair that I give every man a full chance to show what he can do," he said.

## 28 Cinerama Cities in World

Cinerama launches a period of expansion and program changes beginning this week. New theatre openings in Cleveland and Miami Beach will bring to 28 the number of theatres operating in the U. S. and abroad.

Six additional cities—Atlanta, Oklahoma City, San Francisco, Chicago and Washington—will witness a change of program with either "Cinerama Holiday," the second film in the process, and "Seven Wonders of the World," the third entry, replacing the previous attractions.

"This Is Cinerama," the initial film, will inaugurate the film process at the Palace Theatre, Cleveland, on Nov. 14 and the Roosevelt Theatre, Miami Beach on Dec. 5. The Roxy Theatre in Atlanta started showing "Cinerama Holiday" yesterday (Tues.) and the Warner Theatre in Oklahoma City gets the film on Nov. 8.

"Seven Wonders" open at the Orpheum, San Francisco, on Nov. 20, the Palace, Chicago, on Dec. 12, and the Warner, Washington, on Dec. 19. These openings will place "Seven Wonders" in the 13 of the 21 domestic installations.

## 'Art' of Jingles

Continued from page 1

Loewe, "We would have paid \$10,000 not to have it happen."

Stone, after finishing quoting Miss Kilgallen, said: "First a few corrections: 'I approached the author' of 'Street Where You Live' first. They sent us to the publisher to make the deal. They knew what was happening every step of the way. And believe me, they liked it."

"Second," Stone continued, "we did not pay them \$3,000. When all the performance money (for the jingle) comes in from the stations, they will have cleared more than \$3,000—but we paid them no \$3,000."

"It's a matter which we of the radio industry have too long neglected—this silly snickering at radio commercials in general and singing commercials in particular," Stone declared. "These commercials are no longer the flighty little jingles of 20 years ago. They are a fine new industrial art no less deserving of recognition than lithography and commercial art."

"I'm extremely amused," Stone observed, "by those songwriters who would shield their works from commercialism. They who create their works of art—plain and simple for cash gain—then start pretending that what they've wrought ought to be hung on the walls like a fine Rembrandt."

The ad agency exec added, "but in truth a play like a 'Fair Lady' was created (even as far back as Shaw's original) not to improve the breed of theatrical horse flesh. It was written for cash gain. It's a commercial product. Its songs are commercial products... sold to record companies for cash gain; allowed to blast their way out of a nation of nickelodeons for cash gain. These songs are even okayed for use in medicine shows on tv and radio to help the sale of other people's products."

## Notaro's Staff Shifts

Los Angeles, Oct. 30. Trio of managerial shifts to familiarize circuit managerial manpower with general operations in the area has been ordered by Pat R. Notaro, zone manager for the Stanley Warner Theatres.

Lou Schirmeister moves from the Warner Downtown to the Warner San Pedro; Charles Otto moves from the Wiltern to the Downtown; and Art Manfredonia takes over the Wiltern, moving from San Pedro.

## New York Theatre

RADIO CITY MUSIC HALL  
Rockefeller Center  
GARY COOPER  
in  
"FRIENDLY PERSUASION"  
Color by De Luxe  
An Allied Artists Picture  
and SPECTACULAR STAGE PRESENTATION

## 16 mm. FILM

Distributors please contact us. New house opening in metropolitan New Jersey area.

Box V-57-92, c/o VARIETY, 154 W. 46th St., New York 36, N.Y.

## WANTED

400 to 600 used theatre seats in good condition.

Box V-1029-56 c/o VARIETY, 154 W. 46th St., New York 36, N.Y.



# HOLD EVERYTHING!

For the  
**BIG ONE**  
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way from  
the new  
**RKO**

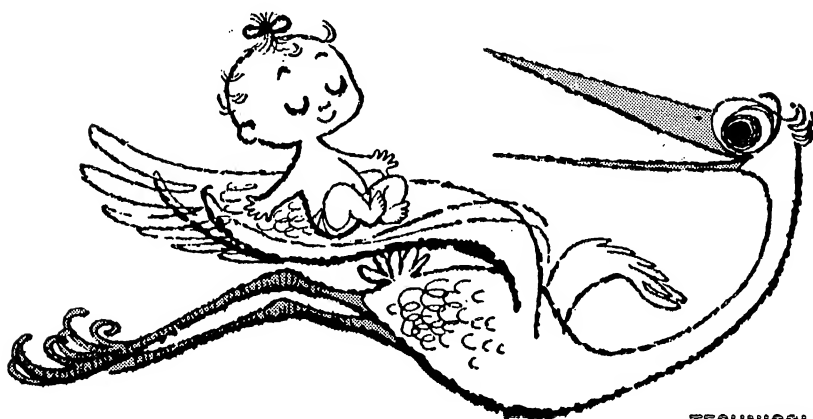


EDDIE  
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REYNOLDS

IN

## BUNDLE OF JOY



TECHNICOLOR®

co-starring

ADOLPHE MENJOU

TOMMY NOONAN

with Nita TALBOT Una MERKEL  
Melville COOPER Bill GOODWIN  
Howard McNEAR

Produced by EDMUND GRAINGER,  
Screen Play by NORMAN KRASNA,  
ROBERT CARSON and ARTHUR SHEEKMAN  
• Story by FELIX JACKSON • Directed by  
NORMAN TAUROG • Musical Numbers and  
Dances Staged by NICK CASTLE • Lyrics by  
MACK GORDON • Music by JOSEF MYROW

**5 HAPPY REASONS why "Bundle of Joy" will do capacity business...**

- 1.** Eddie's first movie—and he's No. 1 with millions of fans!
- 2.** Eddie and Debbie—America's New Sweethearts together for the first time in a movie!
- 3.** 6 headed-for-the-hit-parade songs—sung by Eddie and Debbie—and the rest of this wonderful cast!
- 4.** It's Technicolor and Wide Screen—to get them away from their TV sets and into your theatre!
- 5.** It has wonderfully warm fun all the way—Toys... Songs... and a lot of the fun takes place in a Department Store... think of the tie-ups for you!



**RKO's Big Money Package for Your Top Playing Time!**

# GOLDENSON & CO.'S CHI PREAMBLE TO AB-PT'S 'DIVIDED LOYALTIES' PATTERN

Chicago, Oct. 30. Nearly all the inter- and intra-industry repercussions of Hollywood's release to television of its backlog product were echoed here last week during an en banc session with the American Broadcasting-Paramount Theatres brassdom. The belated "May and December" romance which is seeing virtually all the major film companies turning over their elderly properties to the young medium is being recognized as the "revolution" of the year. Its impact on the exhibition arm of the film industry; on the competitive position of the tv networks vs. the local stations and the hometown jockeying for position of the individual stations is expected to add new chapters to the script before the season is out.

These various elements were all represented here in the person of the AB-PT delegation, headed by Leonard Goldenson, who as president of the company has as his chief concern the financial welfare of PT's family of 600-odd film houses. Since the departure of Robert Kintner two weeks ago, he also has taken personal command of the ABC-radio tv network and its lineup of owned stations.

Goldenson frankly conceded that it's too early to really gauge what effect the free video screening of the pre-'49 features from the Metro, the RKO, the Warner Bros., the Columbia or the 20th-Fox vaults will have on the theatre boxoffices. (Astronomical 53.8 share of audience rating, translated into 2,000,000 viewers, accorded the 8 p.m. showing of Metro's "30 Seconds Over Tokyo" via L. A.'s KTTV has been the talk of the trade.)

**Works Both Ways**  
The "premature" disclaimer aside, Goldenson asserted that the video flood of dated pictures may well serve as a stimulus to the public's interest in the "vastly improved" product now available for theatres. He cited as an analogy how radio helped boom the record industry in the early '30s. He expressed confidence that the tv film fare will excite the public's appetite for the "refinements and improvements in the motion picture art" developed since 1945.

That point was backstopped by (Continued on page 44)

## ABC Won't Know On Tint Till '57

Chicago, Oct. 30. If color set sales show sufficient momentum this year, ABC-TV may tool up for tint programming for the '57-'58 season. Decision likely will be made next February, but color will get the greenlight only if there are indications that polychrome receivers are really catching on with the public.

Network's thinking on color was outlined here last week by Leonard Goldenson, American Broadcasting-Paramount Theatre president now doubling as ABC prexy since the departure of Robert Kintner, and Oliver Treyz, brought in to head up the tv web. Pair, along with ABC radio veev Don Durgin, were out on a "good will" mission to Chi agencies and clients.

Goldenson said funds have been (Continued on page 46)

## MARC DANIELS JOINS HALPERN TNT STAFF

Video and legit director Marc Daniels has joined Nate Halpern's Theatre Network Television as director of programming. Audition of Daniels to the TNT staff provides the closed-circuit tv outfit with a completely integrated organization for the production and projection of closed-tv shows.

As a freelancer, Daniels handled the closed-circuit shows for General Motors, General Electric and other TNT clients. His regular tv credits include "I Love Lucy," "Ford and Kraft theatres," and other dramatic shows. He's also served as associate producer at RKO and directed the musical revue, "Phoenix '55."

## \$1,000,000 MUTUAL RELIGIOSO DEALS

Two new religious programs are to be initiated over the Mutual net this November and another religious broadcaster has renewed for another year, the three programs representing over \$1,000,000 in gross billings for the year period.

The new broadcasts are the "Word of Life Hour," slated from 7:30 to 8 p.m. Saturday nights, and "Datelines and the Bible," an additional 10-minute Sunday evening at 9:45 p. m., presented by the Dawn Bible Students Assn. The group currently sponsors the Sunday morning "Frank and Ernest" program.

The year-long renewal was for "How Christian Science Heals," aired Sundays from 12:45 to 1 p.m. by the First Church of Christ, scientist.

## Steve Allen Asks Out on 'Tonight'

Future of "Tonight," insofar as format and personnel are concerned, is up in the air as a result of a request (by Steve Allen) to be released from the show in January. As it now stands, NBC-TV is mulling three alternatives: (1) to completely revamp the format and make something new out of the show; (2) to extend Ernie Kovacs from his current two-nights-weekly to Monday-thru-Friday status and (3) to rotate two or more stars a week in the emcee slot with the same basic format.

Allen's request came as a result of the increasing pressures of his Sunday show. At the time he was installed opposite Ed Sullivan, he cut back from five to three nights a week, but now wants out altogether. NBC is predisposed to go along with him, but is holding off on any okay until it can consult with the "Tonight" sponsors. No major problems are anticipated in this area, though.

Most obvious step is to extend Kovacs to the full-week exposure, except that "Today"-Home-"Tonight" exec producer Richard Linklater is kicking around some spanking-new format ideas for the late-night outing. If one of these gets successfully through the mill, then could be that Kovacs as well as Allen would be out. If they go down the drain, then it's either Kovacs solo or sharing the spotlight.

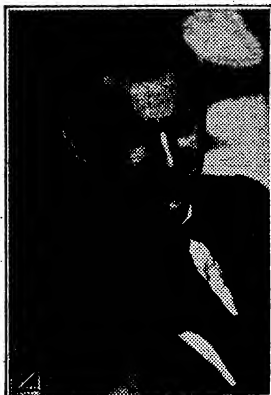
## Weekend Trendex Full of Surprises

This was a bad week for the spectaculars, Jackie Gleason and Walter Winchell. Mary Martin and "Born Yesterday" took a severe Trendex drubbing from Ed Sullivan & Elvis the Presley Sunday (28), while the night before Gordon Jenkins' "Manhattan Tower" got the business from both CBS-TV and ABC-TV. Same night, an hour earlier, Perry Como topped Gleason for the first time this year despite a Gleason lead in the first half-hour. And on Friday, Winchell found himself at the short end of the Trendex for the first time since launching his new showcase. With the sole exception of Como's upsurge, NBC-TV was the big loser.

Taking them in reverse order, "Born Yesterday" was almost doubled for its full 90 minutes by the CBS-TV lineup and more than doubled in the 8-9 hour by Sullivan & Presley. The "Yesterday" 90-minute score was 18.6 with a 31.3% share, compared with CBS-TV's 34.6 and 57.0% share. Even the 7:30 "Private Secretary" beat "Yesterday" by a score of 25.6 to 19.1. The Sullivan victory read 39.1 and 62.5% share for the hour, to "Yesterday's" 18.4 and 29.0%. ABC-TV ran way behind with a 5.4 90-minute average of 9.4% share. Freeman's "Press Conference" at 8:30 on ABC drew a 2.1 rating and 3.3% share.

On Saturday, "Manhattan Tower" ran last on the 90-minute average, with a 14.6 (26.4% share) compared with the CBS-TV "Susannah," "Jeannie," "Gunsmoke" average of 16.7 (30.2% share) and ABC-TV's Lawrence Welk's "Masquerade Party" breakdown of 13.1 (32.5% share). Welk dominated the 9-10 period with a 23.2 average against "Towers" 15.6 and CBS' 11.8, but at 10 "Gunsmoke" took the laurels with a 26.4 compared with "Towers" 12.7 and "Masquerade's" 7.9. ABC won out on the 90-minute span, though.

In the upset department, Como averaged out to a 23.2 rating with 43.1% share, while Gleason wound up with a 26.7 and 45.6% share. Gleason took the first half-hour, 27.9 to 25.9, but Como surged into a 30.4 to 25.5 lead for the second half. ABC's "Famous Film Festival" ran, a 2.8 rating and 4.7 share. On Friday, CBS-TV's "Dick Powell-Zane Grey Theatre" topped Winchell 18.6 (35.5% share) to 14.3 (27.6% share), while ABC's "Crossroads" was close on WW's heels with a 13.7 and 26.1% share.



SAMMY KAYE

Columbia Records - current release, "The Rich People of Brooklyn". Present Album Releases "WHAT MAKES SAMMY SWING" "MY FAIR LADY (For DANCING)" Personal appearance tour Nov. 1, Laramie, Wyo.; 2, Caspar, Wyo.; 3, Powell, Wyo.; 4, Butte, Mont.; 5, Helena, Mont.; 6, Great Falls, Mont.; 7, Spokane, Wash.

## Major TV Splurge As Corn Products Bids for Hausfrau

In a slow, calculated move for greater hausfrau attention, Corn Products is expected to up its video budget another \$2,000,000 after Jan. 1. Sponsor, for its many subsidiaries, dove into network just a fortnight ago to the tune of about \$4,000,000, which bought into four shows.

At the time, Corn, through C. L. Miller agency, bought the weekly "Press Conference," which began Sunday (28) at 8:30 p. m. on ABC-TV. It also packed with NBC-TV for twice-weekly participation in three daytime shows, "Matinee," "Queen for a Day" and "It Could Be You."

Now, it's reported, Corn Products is giving the once-over to further shows. It has not decided whether they will be nighttime or daytime.

Corn is spending about \$600,000 in radio. It owns participation in seven CBS Radio soap opera segs each week, plus incidental CBS biz, and it has a Monday piece on "True Detective" on Mutual.

## Specs Down to 1-Network Status

Ford's dropout from its Saturday night CBS-TV "Jubilee" spec series after next Saturday's "Wizard of Oz" film showcasing leaves NBC-TV as the sole champion of the tint spectacular.

In contrast to the one remaining CBS entry, here's how the NBC scorecard reads for the balance of '56 in perpetuating the spec concept, over and above last weekend's brace of blightme entries: "Manhattan Towers" and Mary Martin's Hallmark presentation of "Born Yesterday".

NBC  
High Button Shoes  
Jack and the Beanstalk  
Festival of Music  
Sonja Henie Christmas Show  
Maurice Evans' "Man and Superman"

CBS  
Wizard Of Oz

## 'Joan' Emerges From Freak Booking To Spark Daytime TV Revolution

By BOB CHANDLER

They laughed, as the saying goes, when NBC-TV last April bought up the 96 "I Married Joan" vidfilm reruns and announced it would program them opposite "Mickey Mouse Club" in daytime strip format. But only NBC is laughing now, for since that time:

(1) NBC has grabbed a pair of clients and is dickering with more; (2) "Joan" is outrating "Mickey" in its time period and in fact the first quarter-hour of "Mouse" is now co-op; (3) CBS-TV promptly followed suit with "Our Miss Brooks" reruns and has three sponsors plus lots more interest; and (4) CBS is looking for more such properties while at the same time NBC is actively considering an extension of the rerun theory into other daytime periods with not-necessarily comedy shows.

What makes NBC happiest about the new daytime programming revolution—and revolution it is, for if anybody at NBC had suggested the use of film reruns on a network basis a year ago, he would have been consigned to CBS—is the fact that it was a gamble that paid off. The web, aside from being something of an industry laughing-stock, could also have been the butt of a \$1,000,000 joke, for that's how much was put on the line.

It all started, says daytime program chief Giraud Chester, with the preem of "Mickey" a year ago on ABC. The Walt Disney show not only walked off with a batch of NBC clients, it cllobbered "Howdy Doody" and "Pinky Lee" to the point where both shows were knocked off the air. NBC had to come up with something, just to stay alive, and began taking surveys.

Result of these surveys, taken among stations to see what they'd accomplished against Disney, was the unhappy conclusion that nothing could beat "Mouse." But the (Continued on page 44)

## BILL SHAW RESIGNS CBS, BACK TO COAST

Bill Shaw has resigned as sales manager of CBS Radio to join Golden West Broadcasters as v.p. of the company and general manager of its KSFO in San Francisco. Moving up to replace him as bossman under sales v.p. John Karol will be Ben Lochridge, who's been eastern sales manager, and replacing Lochridge will be Bill Firman, out of the web's Detroit office.

Shaw will join Golden West, which also operates KMPC in Los Angeles, on Dec. 1. He'll operate out of San Francisco, but his duties as a v.p. of the company will call for a L.A.-to-S.F. shuttle much of the time. He's a vet of Coast radio, having managed CBS' KNX in Los Angeles before moving to the network sales side.

## Livingstone Joins NBC; Up Capstaff

NBC Radio started staffing its exec level in depth this week with the promotion of "Monitor" exec producer Al Capstaff to the post of director of "Monitor" and special programs for NBC Radio and the appointment of Norman Livingstone to the job of director of programs for the radio network.

Both Capstaff and Livingstone will report to programs v.p. Jerry Danzig, with Capstaff continuing as exec producer on "Monitor" but embracing other areas as well. Livingstone joined NBC to take the post, having been head of Tele-news Productions, an exec with Pharmaceutical Inc. and with WOR, N. Y., at the time Danzig was there. He'll take on the responsibility of all regular programming other than that handled by Capstaff, with the two maintaining a dovetailing operation under Danzig.

Web also moved to fill in the gaps in its sales operation under v.p. Bill McDaniel via the promotions of Bill Franks to eastern sales manager, David A. Engles to manager of network sales in San Francisco and William A. Loudon to manager of network radio sales in Los Angeles. Trio will report to sales director Fred Horton. Franks, former national sales chief of ABC Radio, came over to NBC with Charles Ayres, recently departed as v.p. in charge of the network. Engles was advertising-promotion-merchandising chief for KNBC in San Francisco, while Loudon was an account exec with NBC in Hollywood.

## 'Mickey Mouse' Sales

Three of the five cooperative availabilities have been sold by WABC-TV, the N. Y. flag of ABC-TV, on the network's afternoon "Mickey Mouse Club." Monday and Tuesday, from 5 to 5:15, are still unsold.

United Fruits Co., via BBDO, bought into the co-op segment at 5 on Thursdays. Contract being on Nov. 22. Tootsie Roll is riding over WABC-TV with the first quarter hour of the hour-long show on Wednesdays, Powerhouse, Candy Bar on Fridays.

## Key Exec Changes At DuMont Stations

A new general manager and assistant general manager were named for WTTG, Washington, and the head of sales at WABD, N. Y., was given a veep stripe as three key executive changes were made in the DuMont Broadcasting Corp. last week.

Jim Anderson, who joined DuMont in July to handle the N. Y. agencies for WTTG, assumes command of the Washington tv'er. Company reports that in the four months Anderson has been with the station he's brought WTTG national spot billings to the highest point in its history. He came from a U operation in Missouri.

Bennett Korn, who recently returned to WABD as sales chief, was given the stripe. He'd been with Television Programs of America from the time he left the DuMont station in 1955 until his return in August.

Richard Stokes, who was business manager under Les Arries Jr., old WTTG manager, becomes Anderson's assistant general manager. Arries lately joined CBS Spot Sales in Chicago.

Both Anderson and Korn report to Ted Cott, general manager and vicepresident of DuMont Broadcasting. The stations are the company's principal holdings. Two weeks ago, Angie Cavallero became Cott's executive assistant, replacing Lou Arnold, who became manager of KTLA, L. A.

# TV'S PHANTOM MILLIONAIRES

## IT JUST AIN'T FUNNY

In the beginning there was the era when to even dare mention a rival network was considered being a traitor to the cause, subject to ostracism or at least incurring the wrath of the network echelon. The continuity acceptance (censor) boys pre-screened the scripts with a fine tooth comb and woe to the comic who ad libbed a cuff plug for the competition. It was an era that went out with Fred Allen, who rated top billing among the boys who were persona non grata for daring to flaunt such silly censorship.

Then all of a sudden television began to get broadminded, Joshing your rival (both by name and by network) became the order of the day. And now it's reached such a silliness-in-reverse that one could almost wish for a return to the old circumscribed blue-pencilling. It's been particularly noticeable since the start of the season, with practically every comedian and star—or their gag writers—exercising their new-found freedom to kid the opposition or demonstrate what great guys they are by tossing in a kudos for a rival network personality.

If it isn't Jackie Gleason (CBS) and Perry Como (NBC) engaging in an on-the-square Alphonse & Gaston, it's a Steve Allen (NBC) making some pointed reference to the Ed Sullivan (CBS) competition. But it hasn't stopped there. Practically everybody's been having his fling at it to the point of ad nauseam, and last week's "comicality" by Bob Hope on his NBC show that "Ed Sullivan owns Sunday night" was only the latest in a continuous intra-trade byplay to heighten the awareness.

All of which wouldn't be near so bad if it wasn't for the fact that (1) it's no longer funny; (2) the average viewer doesn't give a hang. Rose.

## Significant Court Ruling Awaited On Award to Cox-Knight-Trammell

Washington, Oct. 30.

FCC's diversification policy in granting of broadcast licenses is expected to get its most crucial test when the U. S. Court of Appeals hands down its ruling on a case challenging the agency's decision of last January granting channel 7 in Miami, Fla., to the Cox-Knight-Trammell Biscayne Television Corp. (WCKT).

Applicants in the proceeding, in which all three losing applicants for the channel are participating, are attacking the decision on two grounds: (1) that the Commission de-emphasized Biscayne's ownership of the two daily newspapers in Miami (Daily News and Herald) in order to justify its grant and (2) that the examiner was arbitrary in excluding testimony on broadcast operations of stations outside of Miami owned by the James M. Cox and John S. Knight interests.

They are also making an issue of former NBC chairman Niles Trammell's 15% interest in Biscayne, claiming his participation violates an FCC rule prohibiting network officers from having interest in stations. Trammell was given a consultant's contract on retiring from NBC.

In a comprehensive brief filed with the Court last week, the Commission stoutly defended its decision and denied that it "emasculated" its diversification policy, as one of the competing applicants (Continued on page 44)

## Doris Day Series' \$2,000,000 Budget

Hollywood, Oct. 30.

Arwin Productions, the Doris Day-Marty Melcher outfit, is prepping a 39-stanza vidpix series starring Miss Day, based on the "Calamity Jane" character. It's reportedly budgeted at \$2,000,000.

Series starts after the actress completes Warners' "P a j a m a Game." Three directors will be used, one each for comedy, musical sequences and dramatic segments.

## Colodny Back to WM

Les Colodny has resigned as head of the NBC comedy development dept. to return to the William Morris Agency where he'll develop and sell writers.

Colodny left the Morris office about a year ago to join NBC. Prior to that he was a scripter.

## Help Wanted

Curiosity of the trade was aroused by an ad in the Sunday New York Times classified section this week seeking an "assistant to the president."

Applicants, said the ad, "must have successful experience in radio and tv network and advertising agency administration and sales."

## Poznan Trials As Kaiser TV Entry; Hill Awaits Visa

George Roy Hill, Unit Four Productions producer, hopes to get to Warsaw and Poznan next week in connection with his plans to do a one-hour dramatic show on the Poznan trials for the "Kaiser Aluminum Hour."

Hill was in Washington this past weekend (27-28), talking with Polish and Czech embassy officials on clearances. He expects a visa from the Czech government next Monday and is hopeful that the new nationalist Polish Communist government also will come through with a visa. He says both embassies in the capital were optimistic.

The Poznan trials were one of the factors which triggered the switch in Poland and had repercussions in revolt-torn Hungary.

Hill's planned itinerary calls for leaving the U. S. by plane next (Continued on page 46)

## COLGATE BYPASSES McE-E ON BILLINGS

Looks as if McCann-Erickson, which has been the frontrunner for the \$12,000,000 Colgate billings which the soap outfit withdrew from the William Esty agency early this fall, won't get any of the business at all. All the accounts involved have been assigned.

Ted Bates, which already handles most of the Colgate business, was awarded the Rapid Shave and Fab accounts, while Lennen & Newell, another of the current Colgate agencies, got Vel powder and liquid detergents. Earlier, Norman, Craig & Kummel picked up their first Colgate business in the first of the ex-Esty brand assignment.

## THOSE NETWORK PACTS DEFLATED

By GEORGE ROSEN

The television networks are doing a justifiable burn these days over the fantastically inflated figures that are being kicked around by performers, producers and directors in boasting about their longrange contracts with the webs. To take them at face value, tv would be turning out millionaires by the bushel and the networks themselves would be reeking in untold wealth.

The networks have long since made a practice of respecting all contract details as confidential. But the talent itself—and their respective pressagents—see an opportunity of enhancing their prestige and emerging as bigtime money heroes. It's all done through the simple expedient of projecting contracts to fullest maximum value under the most ideal circumstances of every option being picked up and achieving a continuous SRO sponsor status. Few, if any, have ever attained such distinction.

If the networks are miffed and see an incalculable harm being done the industry it's because the attendant "everybody's a millionaire" hoopla has had the effect of perpetuating and even spiraling the high cost for talent. Because the performer-in-demand is laboring under the delusion that money is no object where the networks are concerned, a Susan Hayward, for example, posted a \$100,000 asking price for a one-shot appearance on "Producers' Showcase." "That's the silliest figure we ever heard," was the network retort.

Not that tv doesn't dangle fancy prices, whether contractually or otherwise. But it's recalled that when CBS president Frank Stanton testified before the Celler committee in New York recently (in the Government probe into network practices) he frankly admitted that he could think of only half a dozen persons at the most who came within the \$200,000 per year bracket. Similarly NBC prez Robert W. Sarnoff conceded that the number was a very limited one, but would be difficult to pin down exactly because of the number of extenuating circumstances and conditions.

Every major longrange contract is loaded with "ifs" and options. When Martha Raye was signed to a 15-year deal by NBC the press went of town on projecting her income in the \$10,000,000 bracket. Under the most ideal conditions of (Continued on page 44)

## Show Biz Interests Awarded West England Com'l TV Outlet But NBC Bows Out of % Stake

London, Oct. 30.

Wales and West Television, the company in which NBC had a stake, has been awarded the contract to operate the commercial tv outlet in Wales and the West of England. The new station is expected to go on the air by the end of next year. NBC subsequently bowed out at request of Independent Television authority, which insisted on complete British control of operation.

The new company is a powerful combination of showbiz and local interests. Jack Hyton is believed to be financially interested in the group, but is not included in the first list of directors.

Lord Derby is president of WWT and also temporary chairman. Lord Cilennin of Hereford will assume the chairmanship in March next year. Other members of the board are Herbert Agar, an American who

## Money Can't Buy (Client) Happiness, Tall-Coin Quizzers on Wane, Ratings Catching Up to '\$64,000' Duo, Others

### The Boffo Cuff

"Hottest" ticket in town last weekend, comparable to the frantic prowling for the "My Fair Lady" legiter was for the Ed Sullivan CBS-TV show last Sunday (28) with Elvis Presley. An otherwise for-free duet, the "black market" activity around N. Y. with some fancy coin dangled to anyone willing to cut loose from a pair, was something new for tv.

Weeks ago, long before the tickets had been printed, the CBS requests hit a new high but in this instance the network was hard-pressed even to accommodate an infinitesimal part of the crowds trying to get into the Sunday afternoon rehearsal.

## Van Volkenburg's Exodus Imminent; Conkling Back?

Resignation of Jack L. Van Volkenburg as president on CBS-TV is reported to be fairly imminent, with the possibility that it may come up for board action at the November meeting. It's been hanging fire for some time and it's understood from close sources that Van Volkenburg may go into business for himself. His checkout would complete the cycle of top level administrative changes at the three tv networks, with Robert Kintner deposited at ABC-TV prexy a couple weeks back and Pat Weaver exiting as NBC board chairman two months ago.

Major conjecture centers on Van Volkenburg's successor. CBS says it won't be Kintner, despite recurring reports to that effect. It's believed in some quarters that James Conkling would be called back to assume the presidency of the tv network. It's recalled that when Conkling bowed out as prez of Columbia Records the CBS board refused to accept his resignation but recommended he take a leave of absence.

If the Nielsen-Trendex ratings are any barometer, the era of the gimmick show is on the wane. Sponsors are no longer beating a path to the doors of the giveaway show packagers asking for variations on the jackpot theme, and even though some of the more fabulous ones (the \$250,000 "Most Beautiful Girl in the World" and the "Take A Giant Step") have yet to hit the air, the premieres are strictly anti-climatic. Nobody, save perhaps the sponsor and the agency, is waiting around breathlessly for their emergence.

To what extent the giveaway bubble has burst can be gleaned on a variety of fronts. The most recent monthly Trendex booklet shows the daddy of them all, "\$64,000 Question," with its 27.5 rating, 18 points behind the "I Love Lucy" leadership, latter copping 45.5.

In the days when "\$64,000 Question" dominated all the ratings, it swept the rival Pontiac dramatics on NBC right off the spectrum. Those were the days when the scorecard read: "\$64,000 Question": 52.0; Pontiac 9.0. Yet the Trendex of two weeks ago showed "Armstrong Theatre" in the onetime Pontiac slot registering a 20.0 as against a 26.0 for "\$64,000."

During the peak of the giveaway era, the "\$64,000 Challenge" sister show was running three-to-one against the Loretta Young NBC show in the Sunday night at 10 slot. That the comet is fast burning up is reflected in the new Nielsens for the time period—"\$64,000 Challenge" 29.4; Loretta Young 28.3.

The Tuesday at 8 "Big Surprise" on NBC is in trouble, with both the ABC Warner Bros. film showcasing and CBS' Phil Silvers Show taking the play away. "Break the Bank," despite its \$250,000 common, has failed to create the anticipated ripple. And "High Finance" is already slated for the ash heap.

What the new trend in tv programming will be hasn't been crystallized as yet, though there appears a definite upheaving of musical stanzas (Ray Anthony, Lawrence Welk, the projected "Big Revco" show for CBS, etc.).

## Ford Detouring Into 'Zane Grey'

With CBS-TV now resigned to the bowout of Ford from the Saturday night "Jubilee" spec series (although the withdrawal has not been finalized), Columbia is still eyeing a healthy Ford in its future.

Motor company, still anxious to siphon the coin into tv, particularly during the new-car season, is buying some alternate-week sponsorship on weekly half-hour programming to take up the "Jubilee" sponsorship slack.

With General Foods anxious to unload alternate weeks on some of its network programming for reasons of economy, Ford is moving in on GF's "Zane Grey Theatre" Friday night series. It's also taking over a one-shot sponsorship of "Lucy" in December.

## LEE COOLEY DICKERS 2-YEAR CBS DEAL

CBS-TV and Lee Cooley are working out a two-year deal under which the former producer of the Perry Como musicals would return to the Columbia balliwick as a producer-director. Specifically, Cooley would be assigned to whipping into shape "The Big Record," the hourlong musical series based on bestselling disks which the web hopes to have ready for a January start, possibly in Saturday night time.

Cooley will do an audition on the show in the latter part of November, possibly Nov. 22.



# DOERFER DEFENDS 'MUST BUY' POLICY, URGES CAUTION ON ANTI-TRUST STEPS

Chicago, Oct. 30.

In a strong defense of network operations, FCC Commr. John C. Doerfer yesterday (Mon.) urged "moderation" in applying the anti-trust laws to solve monopoly problems in television.

In an address before the Broadcast Advertising Club, Doerfer said that "the first and best cure for any monopolistic situation in the broadcasting field is to exhaust every feasible means to provide more competitive facilities." The Commission, he said, is making "a tremendous effort" to do this "but it cannot be done overnight" because of the complicated problems involved.

Regarding criticism of the Commission for failing to move against network "must-buy" practices, Doerfer said that while these arrangements "have the earmarks of illegality" they appear to be "more beneficial than harmful" when viewed from the standpoint of the high-budgeted programs and live news events they provide the public.

Doerfer said he has seen no proposal to abolish the networks but warned that "any corrective steps" which "inadvertently" destroyed them would be just as bad as if they were killed "by design."

"However," he said, "if the 'must-buy' policies violate the anti-trust or fair trade practice laws despite the benefits to the people, I assume they must be outlawed. But all of the facts are not as yet developed, nor the applicability of these laws determined." Until the problem is thoroughly studied, he added, "Hasty action is unwarranted."

With regard to "option time" agreements with affiliates, Doerfer said that the problem of the Commission is to determine whether any curtailment of the practice "will result merely in the substitution of one set of national program producers for another or in what way a further division or reduction will rebound to the benefit of the public."

Doerfer declared that although the present competitive situation is not satisfactory he has not heard of any complaints from the viewing public. "In the main," he said, "the charges of monopolistic practices are asserted by the 'outs' against the 'ins.' Although they are not to go unheeded, they must be weighed in the scale with the undoubted rights of the public to see, hear and enjoy programs which they desire."

Dwelling on the failure of UHF, Doerfer noted that it was the networks who warned the commission that the public would not convert their sets. "Hence," he said, "the

(Continued on page 46)

## 'WWW' Mulls Hawthorne 'Letter' as Live Entry In On-Spot Recreation

First major on-location live tv network drama to be done by NBC-TV will be a 90-minute version of Nathaniel Hawthorne's novel "The Scarlet Letter." Not only will it be shot in the actual Massachusetts locale of the story, but it may end up being the first full-scale dramatic performance done on "Wide World of Sports."

The network has assigned "WWW" producer Herb Sussan to oversee the stanza, which is slated for airing in the spring. If it doesn't become part of "WWW," it will reportedly become a network spectacular—in the daytime.

The setting of "Letter" is Salem, Mass. Salem's appearance has advanced too far beyond the 17th Century in which the story is placed, in the network's opinion, so Sussan is scouting Pioneer Village and Old Sturbridge, Mass., as alternate locales. A good deal of the program will be outdoors and other scenes will be shot in Puritan houses.

In a sense, it won't be the first historical drama "WWW" has done should it definitely be given the show. The Sunday afternoon stanza did short historical scenes last season from Williamsburg, Va., as part of "Birth of an American."

## CBS-TV'S 'SPECIAL' ON HUNGARY, POLAND

CBS News is preparing a special half-hour filmed wrapup on the situation in Hungary and Poland to be telecast a week from Sunday (11) at 5:30-6 p.m. Web now has two camera teams in Hungary and one in Poland, and is juggling its manpower around to rush more reporters and cameramen into the two nations to shoot as much special footage as possible for the program.

Show will be styled somewhat after "Cyprus Today," the special half-hour wrapup done last summer when the Cyprus terrorist activities were at their peak. Problem on the satellite show is getting enough manpower into the two countries in time, particularly in view of the need for coverage of the Israeli situation. Incidentally, Nov. 11 will be a big day for the web's news and public affairs departments, since immediately following the special on Hungary and Poland will be the hourlong premiere of "Air Power."

## Chi Radio & TV Tool Up For Hot Election Skirmish

Chicago, Oct. 30.

Windy City radio-tv stations are braced for all-out local coverage of the election returns next Tuesday night (6). In nearly every case there'll be a sponsor on hand to help defray the costs.

With a nip and tuck gubernatorial race, plus the fact that the presidential contest features a homestate entry, the news staffs have for the past several weeks been tooling up for a dingdong "we got there firstest with the mostest" election eve skirmish.

News director Bill Garry is planning to have out as many as seven remotes lines for WBBM's election spread for the Chicago-Ford Dealers. As with the other stations who'll be taking the networks' national coverage, WBBM will have five minutes every half-hour to insert the hometown-angled roundups in the CBS election package. There'll be lines into the various party and candidate headquarters here in Chicago as well as the Morris, Ill., homebase of Gov. William Stratton and Sen. Everett Dirksen's Peken, Ill., residence.

WBBM-TV's capsules will be sponsored by Westinghouse dealers to augment the parent company's national exposure on the CBS radio-tv network. Garry is planning to assign a tv remote

(Continued on page 46)

## Hailey's TV Comet

Arthur Hailey, the Toronto advertising public relations man who cometh unto the American television scene a few weeks ago with his "Flight Into Danger" thriller on "Alcoa Hour," is gaining the distinction of the first international television scripter. Of his first three teleplays, produced or slated to be produced, two will have been done in two countries and the third in three.

"Flight," which was his first tv script, was done on BBC-TV, on the Canadian Broadcasting Corp. television network, on "Alcoa" on NBC-TV and has since been sold for a picture to Hall Bartlett Productions. "Kraft Television Theatre" has purchased two more of his scripts, both of which have been done on CBS-TV. They are "Shadow of Suspicion," slated for the Nov. 7 "Kraft" show, and "Time Lock," scheduled for production on "Kraft" in late November or early December.

"Shadow," a yarn about a man wrongfully accused of the murder of his sister and the effects of the situation on his family, is reviewed in the Oct. 10 Variety. "Time Lock," reviewed in VARIETY Oct. 17 via CBC-TV, is a thriller about a child locked in a bank vault. In re "Flight," the international scope of the performances and the picture deal made for some unusual complications. BBC-TV, having done the show once, requested permission to repeat it. In the interval, however, the screen sale was completed, and Hall Bartlett turned BBC-TV down on the basis that it would hurt the British market for the picture.

Hailey is now in Hollywood on a six-week deal writing the "Flight" screenplay at \$1,000 a week. His pic sale was for \$21,000 plus 5% of the profits.

Incidentally, because of the taboo in the U. S. on child kidnapping or murder yarns, "Kraft" has changed the "Shadow" script. CBC version had the hero accused of the murder of a child.

## NBC Allowed Richfield Oil to Propagandize? FCC Doesn't Think So

Washington, Oct. 30.

Charges that NBC permitted Richfield Oil Co. to carry propaganda in programs it sponsors on a West Coast regional network were dismissed last week by the FCC. The charges were brought by the California Committee Opposed to Oil Monopoly which is fighting Proposition 4 on the state ballot dealing with production controls. Committee claimed that the "Richfield Reporter" newscasts on radio were slanted in favor of the Proposition and that the "Mayor of the Town" series on tv contained "insidious propaganda" for the same purpose in the wording of the commercials.

The Commission advised the Committee that it could not find, on the basis of evidence presented, that NBC did not comply with requirements regarding presentation of controversial issues. The agency pointed to offers made by NBC to the Committee to participate in a debate on the issue and held that "these offers of program time are dispositive of any question of suppression of the opposition to Proposition 4 by NBC such as you allege."

Regarding allegation that neither "Reporter" nor "Mayor" carried disclaimers as to the political nature of statements made during the programs, the Commission cleared the network on ground that "there exists no statute, rule or policy" requiring such announcements. However, the agency said, "it does not appear that appropriate sponsorship announcements were not made" by the network.

The Commission pointed to comments filed by NBC that opponents of Proposition 4 have been sold 72 spot announcements on the network's KNBC station in San Francisco while the proponents have been sold 49 such spots.

The agency told the Committee that its complaint contained no "allegations of fact" that NBC broadcast "biased" news. But assuming that the "Reporter" broadcasts were "partisan in nature," FCC said, "its policy on controversial issues would require NBC" to show affirmatively that it has met its responsibilities for a fair presentation of differing views."

## CBS' Birdland Remotes

CBS Radio has set a series of remotes from Birdland, N. Y. jazz spot, to start over the full web Sunday (4) in the 10:05-10:30 p.m. period. Dizzy Gillespie orch will star on the prem show, followed by Duke Ellington for two weeks, with Gillespie returning for two more and Count Basie in for the following three.

## Whose Trendex Do You Read?

Strangest things happen in television.

Last week, researchers for CBS-TV and ABC-TV found themselves in the curious position of boosting each other's Trendex ratings. CBS-TV gave out Trendexes showing Arthur Godfrey down and "Navy Log" up for the week, while ABC-TV said "Log" was up, but so was Godfrey. In actual rating figures, CBS-TV gave Godfrey a 15.8 and "Log" a 17.4 in the 8:30 to 9 Wednesday period. ABC-TV, on the other hand, agreed that "Log" had a 17.4 but said Godfrey had a 17.5, giving him the top rating for the time slot.

Discrepancy is accounted for through the fact that Trendex makes available two sets of figures, "program ratings," which it publishes, and "direct competition ratings," which are for private use at the networks. During standard time, both categories are usually exactly the same. But because of differences among the networks in handling daylight time schedules, they are different during the daylight-to-standard transition periods.

"Direct competition" measures the competition in the time slot regardless of the program in each of the 15 Trendex cities. Consequently, in the case of "Navy Log," it measured some "Kraft Theatre" and "Millionaire" ratings, since in some cities these were opposite "Log" in the time period. "Program rating" measures specific programs regardless of what their actual time periods are. During standard time, all programs coincide with their time periods in all 15 cities, but not now. ABC-TV uses the "direct competition" figures, which actually measured the 8:30-9 period (involving "Millionaire" in some cities, Godfrey in others), with the ABC publicity department attributing the resulting higher rating to Godfrey. CBS stuck to the program ratings.

On the program rating level—which Trendex uses in its monthly published list—ABC jumped into domination of the Wednesday 8 to 9 period, with "Log" at last holding onto the "Disneyland" leadin (for two years, ABC has been trying to find a show which could take advantage of the Disney audience flow—this is the first time it's in that stage). "Log" registered a 17.4, following "Disneyland's" 26.0 for the 8-8:30 period, giving ABC a full-hour average of 21.7. Godfrey's full-hour average was a 15.6, while "Hiram Holiday"—"Father Knows Best" on NBC averaged 13.1. It was a severe drop for Godfrey, who the week before had dominated the hour, but some attributed to last week's program content, consisting of a full-hour horse show.

## Short Tempers & Long Hairs

### Frisco Call Bulletin, KOBY Owner in Exchange Over Program Policy Shift

San Francisco, Oct. 30.

Hearst afternoon daily, The Call-Bulletin, took on new owner of KOBY, formerly longhaired KEAR, in an editorial, and was promptly told by owner David M. Segal that "we plan to stay in San Francisco whether you like it or not."

In a rather gay three paragraphs Call-Bulletin said the long-haired KEAR used to be "the one spot on the dial a music-lover could turn to without some noise-maker, vocal or instrumental, male or female, stepping all over his blue suede shoes."

"Segal and KOBY have tossed the old KEAR programming philosophy out the window..."

"We pine for the not-so-long-gone days of KEAR, and we wish the new owner would roll back to the Rockies with his rock-and-roll. Either that or roll back our Bach."

Edit drew a number of laudatory letters and also a rather acid reply from Segal, who also operates pops stations in Denver and Greenville, Miss. Segal wrote:

"I do not know you personally and your ability must be vast, but you are certainly unaware of the happenings in the radio industry around this area."

"The facilities of KEAR were available to anyone desiring to purchase them."

"In fact, your newspaper could have purchased the station and continued the classical music policy with, of course, many financial losses but a lot of so-called good listening..."

"We are doing everything in our (Continued on page 44)

## Firestone Hour May Go Full Hour Once a Month If Okay With Bishop Sheen

"Voice of Firestone" and ABC-TV are trying to work out a deal whereby the Monday night half-hour could go to an hour every fourth week. Once-a-month expansion would preempt Bishop Fulton J. Sheen, who does a 9 p. m. program which is unsponsored.

No action will be taken by the network in behalf of Firestone until it can be cleared with the Bishop, whose network contract calls for 26 half-hour programs, sponsored or unsponsored. However, if it is okayed, the expansion would eliminate four live Sheen programs in the clergyman's second 13-week cycle. To compensate, ABC is understood ready to extend his program an additional four weeks by means of kinescopes.

## Imogene Coca Set For 'Playhouse 90' Entry

Imogene Coca has been signed to star in "Playhouse 90" on Dec. 6, when the CBS-TV 90-minute will present Hagar Wilde's comedy, "Made in Heaven." Costarring with Miss Coca in Wilde's own adaptation of his 1946 legster will be Robert Preston, Phyllis Kirk, Eddie Mayehoff and Jacques Bergerac. Ralph Nelson will direct.

Comedy part is almost a tv change of pace for Miss Coca. Her last appearance on a dramatic show, on "U. S. Steel Hour" last April, was in a tearjerker titled "Funny Face" in which she played a neurotic comedienne.

# TUESDAY NOW-TV'S 'BLUESDAY'

## PUT ON DEAD CENTER

It's an open secret that personalities and film companies, along with personal managers and pressagents, are frankly distressed in the race between Ed Sullivan and Walter Winchell for "new" things—faces, excerpts from plays and/or pictures, and in-(tv studio)-audience appearances. They feel they are in the middle, and by the nature of good will relations with both top columnists, both of whom have vaudeo shows on competitive television networks, their prime concern is to maintain such amicable relations.

On the other hand, too often matters are beyond their control because the producer, star, studio or distributor may have individual reasons for favoring Winchell or Sullivan, as the case may be, because of past friendship, payoff for favors, character of their programs, ratings, etc.

The p.a.'s recognize that the columnist-showmen must have full awareness of these elements but that it is inevitable that in the stress of competitiveness and eagerness for ratings or firsts they may find themselves unwittingly the heavies. In all events, none of this does anybody's ulcers much good. Abel.

## Calif. Making Study of TV's Effect On Juve Violence; Medium Rapped

Hollywood, Oct. 30.

A report on the effect of mass media, especially tv, on juve violence is being prepared by a special committee appointed by Calif. Attorney-General Edmund (Pat) Brown. Dr. Marcel Frym heads the committee, it was learned at the annual listener-viewer's institute of the National Assn. for Better Radio and TV, here, last week.

At the same gathering, psychiatrist Dr. Isadore Zierstein complained that the greatest effect of tv on children is to make them callous, by showing too much violence. "There is more violence in a half-hour show than most people experience in a lifetime," he observed. He also decried the amount of tv watching by mopelets, which he estimated at averaging three hours daily. This encourages passivity among the kids and, through massive doses of "mediocrity," dulls their taste for good shows.

Robert Maxwell, producer of CBS-TV "Lassie," while unable to attend personally, said in a prepared speech, that thinking parents chiefly object to "cheapness and dishonesty" in radio-tv shows. He offered three general rules to effect program changes. "Never threaten to boycott a sponsor's product. It gets his corporate hackles up and he knows that the

(Continued on page 44)

## Pontiac, Arpege CBS Radio Buys

CBS Radio this week picked up a pair of seasonal segmented sponsors in Pontiac, which is introducing its new car line, and Arpege Perfume, lining up the Christmas trade. Volume comes to a total of 17 five-minute segments a week, breaking down to 12 a week nighttime from Pontiac for four weeks starting Nov. 7 and five a week from Arpege in the Allen Jackson newscasts starting Nov. 19 and running six weeks.

Pontiac coin will be scattered through the web's nighttime lineup, with eight a week in "Amos 'n' Andy," two in the Robert Q. Lewis segment and one each in Galen Drake and Mitch Miller. Arpege deal is somewhat unusual, though, since it involves sponsorship of a five-minute daily financial news report to be integrated in Jackson's quarter-hour period. It's a pitch directly at the men, suggesting the Christmas gift approach.

Another CBS nighttime client, meanwhile, has had to cancel through a largesse of riches. That's Columbia Records' LP Disk Club, which started out early this month with one five-minute segment and ran its sponsorship up to a total of 32 such segments. It had to call it quits because it's flooded with orders and can't take anymore until January, according to CBS sales v.p. John Karol.

## Lawrence Welk's 'P to P'

Lawrence Welk is set for the "Person to Person" treatment, with Ed Murrow and the CBS-TV crew moving out to Brentwood, Cal., for the occasion on Nov. 23. Welk, of course, rates the celeb play via his phenomenal tv-recording-touring success. The ABC-TV bandleader isn't the first from that web to get "P to P" exposure; others have been Danny Thomas and John Daly.

Other guest for that night isn't set yet.

## 'Guinan Story' As All-Star TV Spec; Rights to Stanley

Hollywood, Oct. 30.

Hal Stanley, who produced "The Lord Don't Play Favorites" spec which teed "Producers' Showcase" as a Kay Starr starrer, has acquired television rights from Paramount to the "Texas Guinan Story," aiming it as another Starr-starring spectacular for March or April.

NBC is putting coin in the project which Stanley visualizes as an all-star nostalgic segment of the roaring twenties with such performers as Harry Richman, Ted Lewis, Sophie Tucker, Jimmy Durante reprising material they used in the speakeasies of the period.

Miss Starr's debut as headliner of her previous spec drew 35.7 Nielsen, topping every previous "Producers' Showcase" except "Peter Pan." Result is some film studio interest in a feature film version of "Lord" with Miss Starr and possible Louis Armstrong, who co-starred on teevee, but with changes in other cast toppers.

## 'THREE JOHNS' WIN 486 COURT VERDICT

Los Angeles, Oct. 30.

Superior court jury brought in a \$48,000 verdict in favor of radio-tv's "Three Johns" (Masterson, Reddy and Nelson) last week, in a malicious prosecution count against Pig 'n' Whistle Corp. (restaurants). The original litigation dates back to 1950, when Pig 'n' Whistle sued the program packagers for breach of contract involving "Animal Fair" program. Not till four years later did it come to trial, when the judge threw out the suit with the observation there was no legal basis involved.

Harold Fendler, attorney for the "Three Johns," then filed countersuit for damages, claiming malicious prosecution, which ended in last week's award.

## IT AIN'T WHAT IT USED TO BE

Traditionally Tuesday has always been a hot night in tv. In fact it was Tuesday that practically made tv, considering those many years of Milton Berle supremacy, first for Texaco, then for Buick. Even as late as last season, when "64,000 Question" was ruling the rating roost and Phil Silvers emerged as the year's newest and brightest comedian, Tuesday was something for tv to cheer about.

Yet in one of the most stunning "riches to rags" turn of events, Tuesday this season occupies one of the lowliest niches on the video spectrum. A whole flock of new entries are in trouble; the jackpot status of "64,000 Question" ain't what is used to be and even Phil Silvers is flirting with below-par ratings.

It's a particularly rough Tuesday season for CBS, considering they had much the best of it last year. But, aside from "64,000" and Silvers (and the emergence of ABC into a new sphere of Tuesday program influence), Columbia has two added starters this season that, at best, can be labeled "dubious." These are the new half-hour Herb Shriner 9 to 9:30 variety show, which, in the trade's estimation, has never gotten off the ground, and the new filmed situation comedy series "The Brothers" in the post-Silvers 8:30 to 9 time. This, too, like Shriner, has created something considerably less than a stir.

The Shriner show has already sent out an SOS with result that Nat Perrin has been brought in to N. Y. from the Coast to take over the producer reins in an effort to create some excitement. Perrin, whose fine hand has figured in some "Shower of Stars" specs, has a track record as a troubleshooter who vests tv displays with showmanship. As Shriner's newest pilot, he succeeds Alan Sherman, who has been dropped from the show.

Not that CBS has a priority on "troublesome Tuesday." NBC's "Big Surprise" 8 o'clock entry never did what it was intended to do—hurt the competition, with ABC, in fact, getting most of the play, while the "Noah's Ark" 8:30 to 9 segment has been one of the major disappointments on the NBC roster.

## NBC WOOS AGRONSKY; SECONDARI VICE RASH

NBC has been overturing Martin Agronsky, key ABC reporter in Washington, with an eye toward bringing him into the NBC news & public affairs camp. Understood talks between NBC and Agronsky started right after the political conventions, where Agronsky was one of the key floor reporters for ABC. They haven't taken any definite form yet, however, and are still in the preliminary stage. Meanwhile, Agronsky is still tied to an ABC contract and execs at the latter web said they knew nothing about any deal with NBC.

Should Agronsky move, he'd be the second top Washington man to move from ABC to NBC, the other having been ABC's chief Washington correspondent, Bryson Rash. ABC news v.p. John Daly this week named Rash's successor. He's correspondent and novelist John Secondari, author of "Coins in the Fountain" and for years CBS' Rome correspondent. He was also deputy chief of information and chief of the movie and radio section of the U. S. Marshall Plan mission to Italy. At ABC in Washington, he'll be administrative chief of the bureau and will also be featured in his own radio and tv commentary shows.

## 'Boys Town' Sponsor Repeats

Stanley Home Products is again backing the annual "Boys Town" radio broadcast over ABC Sunday, Dec. 23, from 3 to 3:30 p.m. Milton Cross and William Marshall will participate.

## TV Writers Resent Intrusions By 'Second Cousins of Sponsors,' Will Seek to Preserve Integrity

By ART WOODSTONE

### Handy Hans

Hans Conreid found himself playing opposite himself in one of those live vs. filmed situations Saturday night (27), with a stint on the filmed CBS-TV, "Hey Jeannie" vs. a live role on NBC-TV's "Manhattan Tower" spec.

Such a situation has become almost commonplace in television by now, but what made Conreid's dual stint novel was that he played the same type of character in both shows—a Greenwich Village artist.

## 'Playhouse 90' In Client, Rating Coup As Marlboro Buys

CBS-TV's "Playhouse 90" pulled another Trendex coup last week, and copped its runaway rating status by grabbing off another as well. Marlboro ciggies moved in for its first network sponsorship since the brand was brought out by Philip Morris a year ago by picking up the 10:30-11 half hour on alternate weeks starting Jan. 3.

Marlboro buy—and the ciggie outfit is also close to a deal for a piece of Arthur Godfrey's Wednesday night CBS-TV, as well—leaves "Playhouse 90" with only one alternate-week half-hour open. (Singer and Bristol-Myers share the first half-hour and Ronson goes every week on the second 30 minutes.)

In its fourth show, the 90-minute pulled down a 50.8% average share of audience via a 27.6 average rating for the three half-hour periods. On the competing side, NBC's Tennessee Ernie, who for a while had appeared to be the Ford in Ford's future, dropped some five points off his last-week's rating with a 13.6 (good only for a 24.1% share), while the final-hour "Lux Video Theatre" competition average only a 14.5 with a 27.3% share. As for ABC-TV, the 9:30-10 portion of "Wire Service" jumped five points from last week to a 12.8 (22.5% share), but "Ozark Jubilee" at 10 to 10:30 could do no better than a 4.3.

Strangely, "Climax," which has been running as strong as "Playhouse 90" in the 8:30 to 9:30 spot, fell off last week, pulling only a 17.8 in the first half-hour against "Dragnet's" 24.6. Strangely enough, it picked up at 9 when President Eisenhower, speaking from Madison Square Garden, held down the NBC fort. "Climax" jumped to a 23.0 while Ike had only a 15.2 and ABC jumped from a 6.8 at 8:30 to a 10.1 at 9.

## ABC-TV EYES FORD ON 'OMNIBUS' COIN

Ford, whose exit from CBS-TV "Ford Star Jubilee" is seen imminent, may wind up on "Omnibus," the 90-minute Sunday program produced by the Radio-TV Workshop of the Ford Foundation over ABC-TV. Ford has already been approached on the subject of buying a participation in the 9 p.m. tv program.

Program now carries Aluminum Ltd. and Union Carbide and Carbon Corp., which leaves two other sponsor vacancies. "Omnibus" began in 1952 on CBS-TV with an automobile maker among its sponsors. Willys stayed with the show one season.

Writing for television has become a collaboration with the wives and second cousins of the sponsors. This opinion is held widely among members of the Writers Guild of America, bargaining agent for tv's writers. It's an opinion various scripters feel is emphatically supported by the growing number of intrusions into the author's meaning by bankrollers.

Though renegotiation of writers contracts is many months off, WGA indicates in every way that it hopes to include a major clause as part of the next contract giving the writer ultimate and undeniable say in what is televised under his name. It's not only a "matter of integrity"; tv authors have been forced frequently to rewrite according to the dictates of sponsors, who make little allowance, if any, for paying additional wages for the extra labor.

WGA members concede a sponsor has every right to refuse to purchase a script. In that way, he is exercising his influence over things he doesn't like and over things he may feel rub certain special-interest groups the wrong way. However, the union seeks to vent the sponsor from injecting his two-cents worth after he's purchased the script.

Ironically, Chrysler paid writer Dale Wasserman in excess of \$7,000 in fees and expenses for "The Fog." It was purportedly the

(Continued on page 46)

## Jack Rayel Quits CBS, Joins 4-Star

Hollywood, Oct. 30.

Jack Rayel is resigning his CBS-TV producer post to join Four Star Films as v.p. and general manager. Rayel, who has been exec producer on the network's "Ford Star Jubilee" specs for the past year, joined Columbia to take on the spec chore after several years at NBC-TV.

Hubbald Robinson Jr., CBS-TV exec v.p. in charge of programs, here for huddles with Mr. Walter Thompson execs on the fate of the specs, said Rayel's departure has no connection with the difficulties on "Jubilee." He said the fate of the series will be decided today (Tues.). Unless a new property is scheduled for Dec. 1, the series will end with the showing of the "Wizard of Oz" Saturday night (31). Lack of suitable properties has been one of the main bones of contention between Ford and the network.

## WILDER NOVEL ON 'STUDIO 1' AGENDA

CBS-TV this week snapped up rights to Thornton Wilder's "Heaven's My Destination" and is planning to adapt the novel for "Studio One" for late winter or early spring. Deal coincides with the republication of the Wilder novel as part of "The Portable Wilder" by Criterion House. Deal was unusual since it was set by the American Literary Exchange agency on behalf of Wilder's publisher, Albert Boni, with Wilder signaturing the deal. Ordinarily, the Brandt & Brandt agency reps Wilder.

American Literary Exchange, incidentally, is getting more and more into the tv act. One unusual deal is the sale of "Six Hours of Terror," a French mystery novel by Francis Dideot, to "Kraft Theatre," which is translating the novel and then adapting the translation for Dec. 12 showing. Another recent deal is Paul Tabori's "Candle in the Dark," story about Braille, to "Matinee Theatre" for Nov. 5.

# Groucho, Dick Powell in 2-Pronged Blast at Ratings; 'Lewis Carroll Must Have Written Them': Marx

Hollywood, Oct. 30.

Television ratings received a double-barreled blast from Dick Powell and Groucho Marx here, each questioning the structure and worth of ratings, with Marx sneering at them, while Powell said "tv producers are at the mercy of these ratings. We're playing a numbers game and don't know how they come up with the numbers." Powell is producer-owner of Four Star Productions, also hosts the Dick Powell-Zane Grey Theatre on CBS-TV this season.

Marx asserts "stars in the first 15 or 20 in ratings should be the first to complain, because the minute their ratings drop they're crucified. I sneer at these ratings. I don't believe in them. They're completely inaccurate. They may show a trend, no more. Ratings are so absurd it would seem Lewis Carroll must have written them. They tell you a certain show got a 22.2 one week, and a 22.6 the next week. I'm too much of a realist to swallow this. . .

"A flock of shows are kicked off because of ratings. It seems to me if a sponsor's product sells, he should keep the show and forget the ratings, but it's a matter of personal pride with the sponsor. I think it's kind of foolish and kind of sad. It's a terrible commentary on the whole industry that such a religious fervor should be given these things. Ratings are the Frankenstein of the industry. They're probably as accurate as a political prognosticator—like those who were wrong on Truman in 1948.

"I read a press agent's figure saying Red Skelton had a 28 rating one night; in another place I read Skelton had 18 that same night. You can make your own ratings. Then, too, there are some shows in such a good time spot they get good ratings. I once told David Sarnoff if they're smart enough to invent the coaxial cable, color tv and transistors, for the love of God why don't they find an accurate way to appraise tv shows. He replied they're working on it," grouched Groucho.

Powell said he was disturbed by seeming inconsistencies in the various rating systems, emphasized by the fact ad agencies, sponsors and networks live by the ratings.

Producer-actor pointed out his series posted a 16 Trendex rating its first show but asked "how can we know the rating on our show in L.A. when this city—third largest in the country—isn't even included in the Trendex check of 15 cities? There is no Trendex check here, (Continued on page 46)

## 'Matinee' Rapped On Script Scales

Hollywood, Oct. 30.

NBC-TV's "Matinee Theatre" doesn't get the choice of Hollywood tv scripts because the pay is better elsewhere, asserted a Writers Guild of America West spokesman here, in rebuttal to the contention of "Matinee" casting director Winston O'Keefe that "most writers in Hollywood, if they're worth anything, are more interested in writing for theatrical pictures than tv."

O'Keefe had said that was why bulk of "Matinee" scripts comes from N. Y. writers, but the guild source said the truth is simply that "Matinee" is considered about the lowest-paying show in town, particularly in view of its hour-length. "Matinee" pays \$1,100 for an hour-long script, whereas in filmed tv medium for a high-budgeted half-hour show is \$1,100, and for an hour show it's \$2,000. A low budgeted hour telefilm minimum is \$1,610 and for a half-hour it's \$850. Consequently, 19 out of 20 write for tv film.

"The 20th writer submits to the higher-budgeted live shows like 'Climax' and 'Playhouse 90,' where they pay well. If he doesn't sell his script to them, then he (Continued on page 46)

## PAN AM JOINS CLIENT LIST ON 'NBC NEWS'

Pan American World Airways, which only a couple of weeks ago cancelled NBC-TV's "Meet the Press" after a three-year tenure, bounced right back this week with the purchase of one alternate-week quarter-hour of the revamped "NBC News" (retitled from "News Caravan" and with Chet Huntley & David Brinkley replacing John Cameron Swayze).

PanAm will pick up the alternate Tuesday segment starting in January, with Sperry-Rand shifting over to Thursday. The PanAm deal leaves only the skip-week Tuesday open on the show, with the lineup now reading: Studebaker, Monday; PanAm, alternate Tuesdays; Miles Labs and Time Inc. sharing Wednesdays; Sperry-Rand, Thursdays and Miles, Fridays.

Buy involves an increased station lineup as well, with the airline jumping from the 18 it held down on "Press" to the full 93 for NBC News. Deal runs 39 weeks and was set through J. Walter Thompson.

## Mounting Costs Plague BBC-TV In Com'l Rivalry

London, Oct. 30.

Already faced with dwindling audiences and rising costs, BBC-TV is having to shell out more money to pay increased fees for performers and for sporting events, in its battle against commercial tv. Extra transmitting time and more expenditure on programs to make them more attractive, and general all round improvements has added an estimated extra \$5,600,000 to the BBC's tv bill alone.

The BBC Handbook, 1957, states that the cost per hour of tv rose by almost one-sixth, from \$6,126 to \$7,490, and the annual cost went up from just over \$14,000,000 in the previous year to a little over \$19,600,000 in the year to March 1956.

Gross license income (\$8.50 yearly for combined radio and tv, and \$2.80 for radio alone) collected by the Post Office was \$72,088,942, but of this the Treasury kept \$7,700,000 and the Post Office deducted \$4,995,037, leaving the net license income received by the BBC at \$59,365,905. Home Sound Broadcasting took \$32,832,381 of this amount, and tv \$26,533,024.

During the year, more than 200 telerecordings and telefilms were (Continued on page 46)

## STERLING EXPANDS IN BOB HAYMES EXIT

Bob Haymes is exiting his deejay stint at WCBS, the CBS Radio flagship in New York, and as of next week the station is extending Jack Sterling's morning stint an additional 75 minutes to cover the complete 5:30 to 9 a.m. stretch. Haymes, with the station several years, had occupied the 8:15 to 9 strip and Sterling the 5:30 to 7:45 period, with back-to-back news in between. News will stay where it is, but sandwiched inside the Sterling setup.

Haymes is exiting the station to devote fulltime to songwriting and scripting. He's a prolific tunesmith and additionally has turned in such writing jobs as the scripting of the Julius LaRosa show this summer. He's currently working on the score for a projected spec as well. Haymes' pact was up this week, and it was mutually decided to let it run out.

## WNEW Fact Sheet On Status of Indie Radio: 1956 Vs. '47

There are more accounts buying independent radio time today than in 1947, the last year before the onset of television. More interesting, there are more dollars being spent by these accounts than in 1947. These are disclosures by WNEW, the N. Y. radio indie, which today (Wed.) closes its latest fiscal year.

WNEW has always proved a dramatic example of how indie radio thrives in the videogenic era. The Dick Buckley-helmed outlet has broken its own sales record by beating the take in 1955. But to delineate the strides made in the face of tv, the station disclosed that total sales for the fiscal year were 87.6% higher than 1947, the last year before tv complicated the picture. In the same periods, the number of new sponsors has increased. Take for example, the Oct. 7 week this year, in which the number of bankrollers jumped 39% over the comparable week of 1947.

Along with a preliminary financial report that excluded actual figures, WNEW traced the progress of independent radio, not only in N. Y., but in 15 other metropolitan areas of 1,000,000 population or more. WNEW is up a third in average quarter-hour audience over 1947, and is the first radio station in N. Y.

"There has been considerable growth in the major metropolitan areas on the part of the well-managed independent radio stations to dominate in radio listening preferences," WNEW observes. Using a Hooperating, the station shows that the leading independent is in first place in five markets (which account for approximately 26,000,000 of the U. S. population) out of the 15. WNEW leads in N. Y.; WIND in Chi; WHDH in Boston; WWSW in Pittsburgh and WERE in Cleveland.

## TV-Radio Production Centres

### IN NEW YORK CITY . . .

Fred Stettner upped from general manager of Barry & Enright to v.p. in charge of business affairs for the packaging firm . . . Herbert R. Pilzer, former prez of Circle Film Labs, joined Comprehensive Service Corp., film shipping and handling firm, as v.p. . . . Mort Abrahams, exec producer on "Producers' Showcase," planned to the Coast Friday (26) for huddles with Anatole Litvak on the upcoming "Mayerling" production . . . Lee Hanna, associate producer on "Eye On New York," back from a two-week European swing, having cut the trip short to assume producer reins in the absence of hospitalized Bill Leonard . . . Clarence Worden, pubaffairs chief of WCBS-TV, negotiating a new three-year deal with Ormand Drake, former assistant secretary of N.Y.U. and a speech professor there, for renewal of "The Way to Go." Drake, incidentally, was recently named director of Town Hall . . . Manny Reiner, foreign sales manager for Television Programs of America, off on Friday (2) for a five-week swing through 10 Latin American countries . . . Sarah Churchill stars in the first of the new "Suspense" series on CBS Radio when the show shifts to its new Sunday afternoon time slot next weekend (4) . . . Doris O'Donnell joined the Tex & Jinx staff at WRCA . . . Lin Cook, Irv West and Betty Bryson into "Right to Happiness" on CBS Radio . . . Charles Le Mieux, formerly with WGSN in Huntington, L. I., joined the sales staff of WRCA . . . Alan Hewitt, current in "Inherit the Wind," into the cast of Sunday's (4) "FBI in Peace & War" on CBS Radio . . . Nicholas E. Bach set to adapt "The Refugee," by Thelma Neurenberg, for "Matinee Theatre" . . . Suzy Gilbert of WRCA advertising-promotion will marry Milt Schwartz of the Grey agency on Dec. 8, and she's taking an eight-week leave of absence starting this week . . . Lee Phillips of the "Middle of the Night" cast, stars in the Nov. 11 "Alfred Hitchcock Presents," having made the film this summer while testing for 20th-Fox on the Coast . . . Virginia Payne set some kind of record recently when she did her 6,000th consecutive performance on CBS Radio's "Ma Perkins," without having missed a single day over the show's 23 years . . . Al Viola, formerly with Guild Films, named associate producer of William Tell Productions, with his first assignment "The Hidden Treasure Show" for the Disabled American Veterans . . . James Fassett's "Symphony of the Birds," originally presented on his CBS Radio "World Music Festivals," being released through Ficker Records . . . Lori Darmi named associate exec producer of the Tex & Jinx shows . . . Harvey V. Fondiller, WRCA publicity writer, won \$125 in the Popular Photography annual photo contest . . . Mel Allen kicked off the annual Fight for Sight campaign, of which he's national chairman, for the National Committee to Combat Blindness; Lee Cooley's aiding him in setting up "Lights On," annual benefit of the campaign, at the Broadway Theatre Dec. 6 . . . WCBS' Jack Sterling appointed a special deputy sheriff of Fairfield County, Conn. . . . Georg Olden, director of graphic arts for CBS-TV, delivered the major address at the eighth annual awards luncheon of the Cleveland Art Directors Club Monday (29) . . . WCBS deejay Jim Lowe starting the personal appearance route via his "Green Door" recording, with eight spots booked within the next three weeks, first of which was the guesster on the Walter Winchell show Friday (26) . . . Tom Connolly, manager of program sales for CBS-TV, back at work after a three-month illness and convalescence . . . Irving Gitlin, CBS director of public affairs, and Malcolm Johnson, assistant director of CBS news for television, participating in a U. S. Air Force public information seminar Friday (2) at the McAlpin Hotel . . . Russ Fayeroff, former radio-tv veep at the Robert W. Orr agency and latterly v.p. and head of the N. Y. office of Roland Reed TV, joined Wilding Picture Productions as head of its new television division with the title of director of television . . . Sy Salkowitz returned from London this week, where he had been technical advisor on the staff of Motley Films Ltd., producers of the "Errol Flynn Theatre" series.

Paul Taubman, the orch leader, rescued 10 members of the former NBC symph for a regular tour of duty on the NBC-TV Wednesday night "Twenty-One" quiz . . . Arthur Holch, after 10 years with NBC news, mostly as news editor of "News Caravan," is moving over to Arthur Lodge Productions, makers of "Industry on Parade" for the National Assn. of Mfrs., as writer-director . . . Dean Hunter, WMGM deejay, will emcee a "music jamboree" at Donnell Library Center in Manhattan today (Wed.); shows are presented by the Public Library . . . Clinton Nangle moves over from ABC Radio network sales to rep ABC Western Network at the Gotham agency level . . . Biff McGuire is the actor who'll be playing opposite Gracie Fields on U.S. Steel's "The Old Lady Shows Her Medals" Dec. 19; first time Barrie play was done by Steel, Jackie Cooper played the soldier role.

Theodore W. Herbert, Mutual account exec, named eastern sales manager for General Teleradio o&o radio and tv stations . . . Frank Langley, formerly with WOR and WOR-TV, has joined the publicity staff of WPIX . . . Helen Gerard will be featured on NBC Radio's "Five Star Matinee" tomorrow (1) . . . Steve Krantz, director of program development at Screen Gems, will be guest lecturer at the Comedy Writers Workshop today (31). Subject of Krantz' talk will be "Brainstorming in Humor" . . . John Brahm has been inked to direct "So Soon to Die," forthcoming Screen Gems production for CBS-TV's "Playhouse 90."

Eleanor Olha, the "Miss Vicky" of WCBS-TV's "Hickory Dickory Dock" series, has been appointed Early Childhood Education Consultant to the Puerto Rican Study in N. Y. She's giving up her kindergarten post at P. S. 9 in Queens, but will continue with the show . . . Ira DeLumen upped from manager of production cost control for CBS-TV to business manager of the web's operation department; with Robert Fox succeeding him in cost control post . . . Arthur Hoffe has resigned as associate producer of "Private Secretary" series at Jack Chertok TV on the Coast to come to N. Y. for family reasons. He was associate story editor at Columbia Pictures before joining Chertok . . . Iris Joyce set for a Margarine Council of America commercial and Peggy Bishop for an International Latex spot . . . Juve Claudia Crawford set for "Kraft Theatre" Nov. 7, a role in NBC Radio's "Five Star Matinee," and a part in "The Violators," Hi Brown's theatrical feature for RKO . . . Moppet Beverly Lunsford completes a series of 25 appearances on CBS-TV's "Edge of Night" daytimer on Nov. 8 under the pact that calls for her services for a year.

Tom Irish into a feature role on "West Point Story" Friday (2) . . . Borrowing from the parent N. Y. Times, WQXR will have political reporters William H. Lawrence and Clifton Daniel offering Election Night analyses on the air; station staffer William Strauss will supervise announcers . . . Paul Talbot, prexy of Fremantle Overseas Radio-TV returned from Europe Monday (29) and is off again to Australia via California . . . William Marshall, boss of Western Union, personally sanctioned WU store posters and inter-office memos plugging the WATV (Newark) exposure of 20th's feature film oldie, "Western Union"; done in response to a telegram from Lou Frankel, WATV publicity chieftain.

### IN HOLLYWOOD . . .

RCA Prexy Frank Folsom must know how a politico feels after handshaking his constituents. Long lines queued up for his personal greeting at last week's dedication of RCA's new plant in east Los Angeles. To help him through the long ordeal, Francis Cardinal McIntyre stood by his side in the receiving line as "relief" for John K. West and Hal Maag, coast veepees, respectively, of NBC and RCA . . . Louise Paget, N.Y. stage-tv actress, had a hurry call for "Playhouse 90" and may stay here for keeps . . . Robert Anderson dissolved his agency partnership (Continued on page 40)

## Reisner to TV Directors: Change Your Pace or You'll Become a Hack

A tv director's creativity is ruined if year in and year out he stays with the same one-hour tv drama series, doing a show every two weeks as is the current practice, in the opinion of Allan Reisner, who just completed a directorial assignment for RKO Radio Pictures and is now negotiating a new deal with CBS-TV.

Unless there's a change of pace and a paring down of tv assignments, it's inevitable that a hack work will replace creativity, he adds. Reisner, who directed about 75 one-hour dramas for "Climax" and "Studio One" the past three years, recently turned down a \$175,000 CBS-TV offer to continue with such programs as director for a three-year period. He couldn't see another round of doing a show once every two weeks. Current CBS negotiations in-

volve Reisner doing from four to six tv spectaculars a year. He has one in mind built around Sammy Davis, Jr., and another package featuring Glynis Johns, the British actress starred in "The Day They Gave Babies Away," the feature film he just completed for RKO Radio Pictures.

With the paring down of his tv commitments, Reisner said he may boost his projects with the RKO studio, with which he is now committed to do one picture per year for a three-year period.

Reisner, high on the advantages of a director working in both the motion picture and tv medium, as well as in legit, says each medium adds another dimension to a director's skill, dimensions which are applicable in each media. The stimulation of working in a variety of media also was cited by Reisner.



# Tele Follow-Up Comment

## Playhouse 90

Rather involved was "Rendezvous in Black," a "shocker" presented Thursday (25) via CBS-TV's "Playhouse 90." But the James P. Cavanagh tele adaptation of Cornell Woolrich's novel managed to generate a fair amount of suspense despite some implausibilities here and there. Moreover, a powerhouse cast topped by Franchot Tone, Laraine Day, Boris Karloff, Viveca Lindfors and Elizabeth Patterson was virtual insurance of a high audience rating.

No less than three murders spiced up the 90-minute meller which originated live from Hollywood. Who perpetrated them and why was explained in the closing moments of the Martin Manulis production. When a bottle fell out of a passing plane and killed his girl friend, Tom Drake embarked upon a macabre mission of vengeance against the plane's occupants to teach them "how it feels to lose someone they love."

Lest the solution appear too soon, several suspects emerged in keeping with the standard formula most mystery writers adhere to. On Oct. 27, 1953, the first anniversary of the bottle victim's death, the pilot's wife was pushed off a subway platform. Twelve months later Franchot Tone's mistress is strangled and the following year the blind wife of Boris Karloff is garroted.

For a time there was an indication that Tone's wife, Laraine Day, may have knocked off her rival. Likewise, the finger of suspicion also pointed to Karloff in light of his acquittal on a murder rap in the past. On the whole, this is the kind of material that Hollywood can handle much more adeptly than live tv with its small sets and technical limitations. Particularly unconvincing was the finale in which the law bagged Drake just as he was about to claim his fourth victim.

Performances were generally good under John Frankenheimer's direction. Tone was effective as the husband who came close to being framed. Miss Day portrayed her role of the vindictive wife with studied reserve and Karloff was quietly dignified as a middle-aged man genuinely in love with his sightless wife. But acting laurels went to Miss Lindfors for an impressive scene in which she posed as a person with normal vision in order to allay suspicions of the police.

Drake was adequate as the killer. Elizabeth Patterson registered nicely as mother of the plane victim while okay support was provided by Whit Bissell, Irene Tedrow, Andy Duggan, Jerry Paris and Jennifer Howard, among others, in lesser roles. Barbara Hale served as femme-kill and plugs for the trio of sponsors—Ronson, Singer Sewing Machine and Bristol-Myers—were handled for the most part on film. *Gilb.*

## Original Amateur Hour

The cosmopolitanism of Israel was reflected in the group of amateurs flown to the U. S. to appear on the Sunday night Ted Mack "Original Amateur Hour," the second such gathering of foreign talent garnered for the ABC-TV program.

In the 11 acts, there were pop singers, belting out popular U. S. tunes, Spanish and Italian numbers, as well as an impersonator of Al Jolson and Louis (Satchmo) Armstrong. For local flavor, there was a group of native folk dancers, a pianist who played a modern Israeli longhair number, and some native songs. All in all, it was fun and interesting viewing, despite some weak spots, with the KLM Royal Dutch Airlines disembarking of the talent providing an added showmanly background fillip to complement the promotional tie-in. Camera-work in the folk-dancing number could have been more mobile and avoided the pitfall of angling too much on the backs of the dancers. Despite this, though, the four young university dancers lent a zestful, talented few moments to the proceedings.

All the 14 members of the Israeli group spoke English, a factor which helped sustain and build interest. Mack handled the emcee chores with professional aplomb and producer Lewis Graham should be credited with the variety in his selections, even though what seemed to be missing was an accent of talent more rooted and peculiar to the country.

Among the standouts in the group were Carmela Bizman, an 18-year-old, who sang an Israeli and American number, Joel Soker, a young accordion player, who also did novelty rhythm bits with a

pencil, pianist Heruth Israeli and vocalist Shlomo Driori.

The initial foreign amateur group was brought in from Ireland, performing on the Oct. 7 telecast. *Horo.*

## Kaiser Aluminum Hour

Hume Cronyn is such a capable actor that almost nothing seems to be able to deter him from turning in a workmanlike performance. He proved this again last week (23) on the NBC-TV "Kaiser Aluminum Hour." Title of the play was "Angel's Ransom" and, besides a few tense moments, it had little to recommend it.

Story, adapted by Evan Hunter from a David Dodge novel, had Cronyn as the leader of a holdup gang board millionaire Robert Sterling's yacht and force him to sign a ransom check. He foiled their plot by dotting an "i" the wrong way. Following a chase around the boat, Cronyn and cohorts were knocked cold.

Sterling, playing the part of a lush who's brought to his senses by the emergency, overplayed it with gusto but improved once the script got him off the drunk act. Geraldine Brooks was appealing in a highly improbable role and Paul Langton did what he could with the character of the captain who gets romantically involved with Miss Brooks.

But it was largely Cronyn's show. He was cold, calculating and brutal, and yet also radiated the needed tension of a man fearing his plans might misfire. He is an actor with an infinite capability for adapting himself to the part he plays and the payoff is immediate. He came across as a mighty tough hombre, yet was also believable.

Producer-director Franklin Schaffner contributed few original touches. Finale, with Cronyn stalking Sterling through the yacht's passageways, had merit, but lasted too long. There was nice camera-work to aid the chase sequence as it unfolded on an intricate and well-built set.

Considering the number of "B" films now on the air, "Angel's Ransom" seemed like an unnecessary case of copycatting. "Live" shows, running an hour, should be able to do better. *Hift.*

## Ed Sullivan Show

Ed Sullivan brought out the heavy artillery on Sunday's (28) extravaganza over CBS-TV. With opposition coming from the Mary Martin-Paul Douglas NBC-TV "Born Yesterday" spec, Sullivan trotted out Elvis Presley, who is accustomed to dominating the ratings when he appears. In addition, Sullivan supplied a sizable segment of "The Most Happy Fella" and Joyce Grenfell for a torturous show.

Presley was used on this show in a manner that indicated that the show toppers were afraid of the rock 'n' roller. From his deportment in front of a squealing audience of teenage youngsters, Presley was apparently told to keep his swivel-hips under wraps, and the cameras concentrated on the upper portion of his torso. Yet Presley retains a powerful hold on the youngsters, who yelled out of expectancy rather than any of his motions. Everytime he would bend a note or make a body movement, the screams started. In return, it seemed that he was toying with his audience. The lad made three appearances one of which was devoted to a rendition of "Love Me Tender" from his forthcoming 20th pic of that name, and while he isn't a balladist yet, he seems to have a feeling for this type of tune. Otherwise, "Houn' Dog" is right in his groove.

The sequence from "The Most Happy Fella" with Robert Weede, Jo Sullivan, Mohna Paulee and Shorty Long, provided a cheerful segment of the show. It was sung excellently, was well staged and acted as a fine trailer for the Frank Loesser legiter.

Another choice bit came from Joyce Grenfell, the British comedienne, who gave a charming account of herself. On the novelty side was Senor Wences, who still entertains despite his multitude of appearances on video, and Unus, the balancer who stands on one finger. The Little Gaelic Singers entertained at the opening, a cute moppet group who sing engagingly. *Jose.*

## Walter Winchell Show

Unquestionably Walter Winchell each week marshals an array of top talent and Friday's (26) fare for his 30-minute NBC-TV layout was topped by Bea Lillie, Barry Sullivan and Lisa Kirk. As is the columnist's custom, the "tags-to-

## NBC NEWS

With Chet Huntley, David Brinkley, others  
Producer: Reuben Frank  
Director: Jack Sughrue  
15 Mins., Mon.-thru-Fri., 7:45 p.m.  
STUDEBAKER, SPERRY-RAND, MILES LABS, LIFE  
NBC-TV, from New York and Washington  
(Benton & Bowles, Compton, Geoffrey Wade, Young & Rubicam)

NBC-TV has at last completed the largescale revamp of its daily newsstrip, a top-to-bottom overhaul that sees Chet Huntley and David Brinkley replacing John Cameron Swayze as frontmen and Reuben Frank in place of Frank McCall as producer at the head of a completely new staff. The switchover comes from one basic reason—an audience drop that has been reflected in a shortage of sponsors, and it was NBC's feeling that a pair of new faces, which went over big at the political conventions, plus a new format and approach, may bring that one-large audience back.

At this point, the theory is problematical. For one thing, it's no longer a matter of news bucking quarter-hour news or music shows anymore. The NBC news operation is now fighting entrenched programming of the half-hour variety, some of it very good programming of the half-hour variety, some of it very good programming indeed. Besides, it's a half-hour later than the two competing news shows, which could leave the audience free for those half-hours after having seen the news.

On the other hand, NBC has decided assets in Huntley and Brinkley. Both are extremely affable and presentable gents who also happen to know their business. They are relaxed, friendly and not at all solemn about their jobs, which is refreshing. Huntley stacks up as an authoritative N.Y. anchor man, much improved from his initial efforts as a sometime replacement for Swayze. And Brinkley is crisp and concise at the Washington end, both as the overall reporter and as a legman who's chasing down stories during the day.

Consequently, the personalities, and the format—which despite a lot of gadgetry is fundamentally the same—are okay. On the preem show Monday (29), the show had a major story—the Israeli thrust into Egypt—and handled it well, with Huntley bringing in Alvin Rosenfeld and Wilson Hall by shortwave from Jerusalem and Cairo and Brinkley reporting the extraordinary White House conference and bringing in Ray Scherer by phone from the White House for an on-the-spot report.

First show, however, was extremely choppy, due to two factors. One was the fact that director Jack Sughrue was inclined to trip over all his gadgetry, particularly the on-screen monitors, with the cueing particularly bad in the switch from commercials to Huntley. This undoubtedly will shake down in a few days, but the other factor needs a basic overhaul. That's the overabundance of commercials—not in the amount of time but in the number of breaks, which totaled four. There's an opening and closing—not billboards, either—plus two in the middle. That opening commercial is particularly irksome, since it comes before any of the news. On a top story like the Israeli outbreak, it's a sad reflection on any network news operation that the viewer has to sit through a program intro and a commercial (however short) before he can get the latest development on so important an occurrence. *Chan.*

## FLIGHTS OF FASHION

With Lynn & Don Swann, Albert Moritz, Lynn Taylor, Wynne McDonald, Lee Case  
Producers: Lynn and Don Swann  
Director: Ray Ratacheck  
30 Mins.; Sun., 1 p.m.  
Participating  
WMAR-TV, Baltimore

The personnel on this femme slanted half-hour of fashions, chit-chat and lightweight entertainment includes some familiar Baltimore faces. Don and Lynn Swann are the brother-sister team who run the Hilltop strawhat at nearby Lutherville, Md. Al Moritz is a homelowner who has made the major leagues as a writer for Arthur Godfrey, Dwight Fiske and others.

Their "Flights Of Fashion" originates from Friendship Airport, located some 10 to 15 miles from downtown Baltimore. While providing promotion for the airport, the format of the program takes little advantage of the locale. Although convenient for New York guests who are to be a weekly item on the show, this format does little to bolster the airport's efforts at better public relations. With the busy National Airport at Washington not much further away, airport

(Continued on page 44)

## MANHATTAN TOWER

With Helen O'Connell, Pete Marshall, Phil Harris, Cesar Romero, Hans Conried, Ethel Waters, Edward Everett Horton, Tommy Farrell, Richard Kean, Cherrio Meredith, Eddie Parks, Dick Ryan, Frank Marlowe, Ralph Sanford, Cyril Delavanti, Rennie McEvoy, Steve Caruthers, Glenn Turnbull, Bob Stevens, Sylvia Bernstein, Ralph Brewster Singers

Exec Producer: Elliott Lewis  
Producer-Writer: Gordon Jenkins  
Director: Boris Segal  
85 Mins.; Sat. (27), 9 p.m.  
OLDSMOBILE; RCA  
NBC, from Hollywood (color)  
(D.P. Brother & Co. Kenyon & Eckhardt)

"Manhattan Tower," the Gordon Jenkins' composition which originally was a 16-minute album for Decca and then expanded into a 45-minute work for Capitol, was stretched beyond its limit into an hour-and-a-half color spectacular on NBC-TV last Saturday night. The construction of a major musical play around the Jenkins' story of romance in New York needed a far stronger script. While Jenkins' music is sufficient to carry a platter, it was not enough to mask the cliched situations and tired dialog of the video production.

Fundamentally, the tv show attempted to add a visual dimension to the Jenkins album. The plot was the same and so were the songs, although the tv stanza interpolated some sequences that are not in the album. The end result, however, is the same: two songs, "Married I Can Always Get" and "New York's My Home" emerged as solid fare, while the rest of the score failed to stick out. Even the theme, "Never Leave Me," whose opening bars were used repeatedly throughout the show (as if a plea to the dialer), did not come off well in its full version near the finale.

As the show's central character, the young midwesterner who finds and loses a dream girl on a visit to New York, Pete Marshall had a good voice and face, but his thesping was unconvincing. The awkwardness of the script was fully spotlighted by a wooden performance.

Helen O'Connell, as the N.Y. girl, played with a bounce and, though many of her lines were as inept as Marshall's, she tossed them off with savvy. Her role, basically, was completely unmotivated, but this type of musical production doesn't call for too close an inspection.

The large supporting cast of name players were virtually wasted in bit parts. Phil Harris, as a barkeep in an early sequence, provided a real lift with his performance in the "Happiness Cocktail" number, but the others had little to do. Cesar Romero, as a dancing instructor in a scene that had no relevancy to the rest of the show, had a nothing part in the "Learn My Latin" routine with Miss O'Connell and Cherrio Meredith, a mambo student who looked like a charwoman.

Ethel Waters, in a Statue of Liberty scene with a group of Negro children who didn't look as if it meant anything at all, was momentarily effective when she broke into a vocal of the Emma Lazarus poem. Hans Conried was supposed to be a comic Greenwich Village artist, but this part was cooked out of the oldest chestnuts in the book. Edward Everett Horton had virtually nothing to do as a room-service hotel employee. Several dozen other bit roles, including a flock of well-stacked, strikingly-garbed models, were also part of the picture.

During Act Two, it looked like a variety show was turning up in a new format. The lovers made the inevitable round of night clubs where a Red Nichols' dixie combo played some blues at one spot and Tommy Farrell danced in another. It was, however, a short interlude before the story thread picked up again.

"Married I Can Always Get," a new addition to "Manhattan Tower," looks like the pop standout of the score, but the standard "New York's My Home" remains the musical highlight. In this song, Jenkins shows a potential which, unfortunately, was not reflected in too many other parts of the score.

A musical plug for Oldsmobile, with some capsule song-and-dance bits, was socko. *Herm.*

## Waring's Xmas Special

Chicago, Oct. 30.

Fred Waring and his musical troupe will work a 55-minute Xmas special on NBC radio for Allis-Chalmers. Show will run from 9:30 to 10:25 Dec. 24.

A-C's agency is Bert S. Gittins, Milwaukee.

## BORN YESTERDAY

(Hallmark Hall of Fame)  
With Mary Martin, Paul Douglas, Arthur Hill, Otto Hulet, Larry Oliver, Laura Piermont, Richard Taber, Belle Flower, others  
Producer: George Schaefer  
Director: Garson Kanin  
Writer: Kanin  
90 Mins., Sun. (28) 7:30 p.m.  
HALLMARK  
NBC-TV, from New York (color)  
(Foote, Cone & Belding)

If Garson Kanin's "Born Yesterday," the delightful witty comedy of the crooked junk dealer and the dumb broad, was regrettably no match in its "Hallmark Hall of Fame" reincarnation Sunday night on NBC-TV for either the Broadway legit production of a decade ago or the subsequent Columbia film release, chalk it up to the fact that, for all of Kanin's finesse in his directorial bow on tv, it just didn't ring true or sound right. That "Born Yesterday" still belongs to Judy Holliday is as irrevocable as the fact that Mary Martin's heart still belongs to daddy.

This is by no means to decry Miss Martin's talents. Invariably she can do no wrong and in her own saucy way she turned in a satisfactory performance. But hers are not the ways of a Billie Dawn. The one, all-important element of "believability" wasn't there. What Miss Martin substituted offered its own quota of rewarding moments, for it's difficult to conceive of Miss Martin doing anything bad, but it was play-acting, with the qualities that infused Miss Holliday's portrayal always remaining surface deep. She was letter perfect down to the last cue and nuance; she looked terrific both in and out of clothes; her gin rummy game with her strongarm junk tycoon (although not as excruciatingly funny as Miss Holliday's) nonetheless came off as a laugh-inducing vignette and her trilling of the "Boy Wanted" tune had a properly comic integration.

Yet for all this there was something studied and almost frantic about the performances and the presentation as a whole, as though everybody were desperately anxious to make it come off good.

It was this, perhaps more than any other factor, that robbed the tv version of a spontaneity.

Paul Douglas was back to repeat his stage role, which, of course, was all to the good, since he personifies in every detail the bribe-happy heel on the Congressional make. Yet there were times too when even Douglas seemed to be caught up in the "franticness" of the tv presentation, the loudness of his rantings frequently overshadowing the more meaningful overtones that Kanin had written into his play.

Arthur Hill, doubling for the "Matchmaker" legiter, appeared in the major role of the reporter-turned-tutor but was not always convincing, either as a lover or a fearless newspaperman. He seemed like a frightened minor.

Otto Hulet as the junk tycoon's henchman with a conscience was also a carryover from the original stage version, and still effective, while Larry Oliver reprised his legit role of the bribe-taking Senator.

"Born Yesterday" was given a painstaking production with the setting of the swank presidential suite in a D.C. hotel off the most lavish compatible tint shelf. *Rose.*

## PRESS CONFERENCE

With Martha Rountree, guests  
Producers: Miss Rountree, Oliver M. Presbrey  
Director: Vic Guidice  
30 Mins., Sun., 8:30 p.m.  
CORN PRODUCTS  
ABC-TV, from Washington  
(C. L. Miller)

Although Secretary of Treasury George Humphrey didn't come up with any frontpage news in his ripostes with Martha Rountree's fourth estate guests, "Press Conference" shapes as a hot newsmaking potential in its switchover to ABC-TV. Net picked up the series from its original NBC-TV berth and with "OmniBus" immediately following, ABC-TV has a fine two-hour spread for the egghad dialers.

There's been no change in format in the network switchover. The plot is to bring on a "newsmaking" guest to be questioned by 12 top newsmen and/or newshens. With Miss Rountree moderating (in her dulcet southern tones) the program runs at a well-organized and smooth flowing pace.

On the ABC-TV preem, the Secretary was confident, careful and an able spokesman for his boss in the White House. The fourth estate hit with pointed questions and the Secretary didn't try to duck any of the issues.

Plugs for Corn Products are interestingly handled. *Gros.*

# THRILLING TALES OF

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RATING-WINNER!

# "MEN OF Annapolis"

**SURGING WITH  
EXCITEMENT, SENTIMENT AND HEROISM!**

STARRING THE U. S. MIDSHIPMEN AND TOPFLIGHT HOLLYWOOD  
TALENT... WITH A NEW HERO FOR EACH THRILL-FILLED HALF-HOUR



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Now present your product on a tv program with the impact of a 21-gun salute... a story series ablaze with the adventures, loves, heartbreaks and triumphs of the U. S. Midshipmen!

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Big and lavish... with Hollywood stars, thousands of U. S. Midshipmen, Navy planes, ships and equipment... "Men of Annapolis" is a program people will take pride in recommending.



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FOR THE SPONSORS AND STATIONS  
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# VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time-day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

## TOP 10 PROGRAMS AND TYPE STATION DISTRIB. DAY AND TIME SEPTEMBER RATING SHARE (%) SETS IN USE PROGRAM TOP COMPETING PROGRAM STA. RATING

### PHILADELPHIA Approx. Set Count—2,000,000 Stations—WRCV (3), WFIL (6), WCAU (10), WPTN (12)

1. City Detective (Myst)	WRCV	MCA	Mon. 10:30-11:00	20.9	66.2	43.8	Summer Theatre	WCAU	10.7
2. Highway Patrol (Adv)	WCAU	Ziv	Sat. 7:00-7:30	20.1	58.8	34.2	Secret Journal	WRCV	8.0
3. Science Fiction Theatre (Adv)	WFIL	Ziv	Sun. 10:30-11:00	18.4	31.3	58.8	What's My Line	WCAU	32.1
4. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	17.4	59.6	29.2	Newsreel	WFIL	12.3
							News-Daly	WFIL	7.0
5. Waterfront (Adv)	WCAU	MCA	Sun. 6:30-7:00	16.7	41.5	40.3	Baseball	WFIL	19.1
6. Soldiers of Fortune (Adv)	WCAU	MCA	Sat. 6:00-6:30	13.7	74.1	18.5	Assignment Philadelphia	WRCV	2.8
7. Badge 714 (Myst)	WCAU	NBC	Wed. 7:00-7:30	13.4	58.0	23.1	Newsreel	WFIL	4.8
							News-Daly	WFIL	6.2
8. Crunch & Des (Adv)	WCAU	NBC	Fri. 7:00-7:30	12.6	61.4	20.5	Newsreel	WFIL	4.2
							News-Daly	WFIL	4.8
9. Wild Bill Hickok (W)	WCAU	Flamingo	Tues. 7:00-7:30	12.5	51.3	24.4	Newsreel	WFIL	5.6
							News-Daly	WFIL	7.3
9. I Led 3 Lives (Adv)	WCAU	Ziv	Thurs. 7:00-7:30	12.5	59.9	20.9	Award Theatre	WRCV	3.4
							Newsreel	WFIL	3.4
							News-Daly	WFIL	4.5

### DETROIT Approx. Set Count—1,610,000 Stations—WJBK (2), WWJ (4), WXYZ (7), CKLW (9)

1. Highway Patrol (Adv)	WJBK	Ziv	Tues. 9:30-10:00	32.4	61.5	52.8	Federal Men	WWJ	15.0
2. Waterfront (Adv)	WWJ	MCA	Mon. 9:30-10:00	29.2	53.9	54.1	Summer Theatre	WJBK	10.1
3. Secret Journal (Dr)	WWJ	MCA	Mon. 10:00-10:30	26.1	60.6	43.1	Susie	WJBK	7.7
							Hot Rods	WXYZ	7.7
4. San Francisco Beat (Adv)	WJBK	CBS	Mon. 10:30-11:00	20.2	67.4	30.0	Democratic State Comm	WWJ	4.4
5. Federal Men (Adv)	WWJ	MCA	Tues. 9:30-10:00	15.0	28.4	52.8	Highway Patrol	WJBK	32.4
6. Racket Squad (Myst)	WJBK	ABC	Fri. 10:00-10:30	14.5	41.9	34.6	Soldiers of Fortune	WXYZ	10.6
7. Man Called X (Myst)	WJBK	Ziv	Tues. 10:00-10:30	14.1	41.0	34.3	Mystery Playhouse	WWJ	13.0
7. Badge 714 (Myst)	WWJ	NBC	Sun. 10:00-10:30	14.1	40.3	35.0	Studio 2	WJBK	14.2
7. Wild Bill Hickok (W)	WXYZ	Flamingo	Sat. 6:00-6:30	14.1	74.9	18.8	Hoppy's Matinee	CKLW	1.7
10. Annie Oakley (W)	WXYZ	CBS	Sun. 5:30-6:00	13.7	48.9	28.0	Nature Trails	WWJ	6.6

### SAN FRANCISCO Approx. Set Count—1,350,000 Stations—KRON (4), KPIX (5), KGO (7), KOVR (13)

1. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	24.3	43.6	55.8	Kraft TV Theatre	KRON	20.5
2. Search for Adventure (Adv)	KPIX	Bagnall	Thurs. 7:30-8:00	23.8	56.4	42.2	Lone Ranger	KGO	12.8
3. Highway Patrol (Adv)	KRON	Ziv	Tues. 6:30-7:00	19.9	59.4	33.5	Western Marshal	KPIX	10.5
4. Science Fiction Theatre (Adv)	KRON	Ziv	Sat. 7:00-7:30	16.3	47.2	34.5	Waterfront	KPIX	11.6
5. Superman (Adv)	KGO	Flamingo	Wed. 6:30-7:00	13.6	46.6	29.2	Pick the Winner	KPIX	8.3
6. Studio 57 (Dr)	KGO	MCA	Mon. 7:00-7:30	12.1	30.7	39.4	Summer Theatre	KPIX	18.8
6. Crunch & Des (Adv)	KRON	NBC	Thurs. 7:00-7:30	12.1	43.2	28.0	Juke Box Jury	KPIX	8.4
8. Code 3 (Adv)	KRON	ABC	Sun. 10:30-11:00	11.9	32.2	30.7	Alfred Hitchcock Presents	KPIX	16.3
9. Waterfront (Adv)	KPIX	MCA	Sat. 7:00-7:30	11.6	33.6	34.5	Science Fiction Theatre	KRON	16.3
10. Rosemary Clooney (Mus)	KPIX	MCA	Sun. 9:30-10:00	11.3	21.3	53.0	Television Playhouse	KRON	20.3

### BALTIMORE Approx. Set Count—664,500 Stations—WMAR (2), WBAL (11), WAAM (13)

1. Man Called X (Myst)	WBAL	Ziv	Sat. 10:30-11:00	22.0	48.2	45.7	High Finance	WMAR	15.0
2. Stage 7 (Dr)	WBAL	TPA	Mon. 10:30-11:00	19.5	51.0	38.2	Summer Theatre	WMAR	11.4
3. Ramar of the Jungle (Adv)	WBAL	TPA	Sat. 6:30-7:00	19.4	76.3	25.4	Feature Film	WAAM	3.4
4. Death Valley Days (W)	WAAM	McC-E	Sat. 7:00-7:30	19.1	52.9	36.1	San Francisco Beat	WMAR	9.7
5. Science Fiction Theatre (Adv)	WBAL	Ziv	Sun. 10:30-11:00	15.1	28.8	52.5	What's My Line	WMAR	35.7
6. Celebrity Playhouse (Dr)	WBAL	Screen Gems	Tues. 10:30-11:00	14.9	37.3	39.9	Wrestling	WMAR	15.1
7. Annie Oakley (W)	WBAL	CBS	Sat. 5:30-6:00	14.5	61.4	23.6	United Nations Handicap	WMAR	4.7
8. Waterfront (Adv)	WMAR	MCA	Thurs. 10:30-11:00	13.2	30.2	43.8	Lux Video Theatre	WBAL	28.6
9. Superman (Adv)	WBAL	Flamingo	Wed. 7:00-7:30	11.9	57.8	20.6	7 O'Clock Final; Paul Ford	WMAR	4.7
							CBS News—D. Edwards	WMAR	5.9
10. Cisco Kid (W)	WBAL	Ziv	Tues. 7:00-7:30	11.5	49.6	23.2	7 O'Clock Final; Go & Do	WMAR	4.7
							CBS News—D. Edwards	WMAR	7.5

### CINCINNATI Approx. Set Count—662,000 Stations—WLW-T (5), WCPO (9), WKRC (12)

1. Famous Playhouse (Dr)	WLW-T	MCA	Mon. 9:30-10:00	25.6	49.6	51.7	Feature Boxing	WCPO	13.9
							Summer Theatre	WKRC	12.2
2. Ellery Queen (Myst)	WKRC	TPA	Mon. 10:00-10:30	24.9	55.2	45.2	Ernie Kovacs	WLW-T	14.4
3. Secret Journal (Dr)	WKRC	MCA	Tues. 9:30-10:00	23.1	43.5	53.1	Science Fiction Theatre	WLW-T	16.1
4. Captured (Doc)	WKRC	NBC	Tues. 10:00-10:30	21.6	54.4	39.7	Dear Phoebe	WLW-T	13.2
5. The Hunter (Adv)	WKRC	Taton	Tues. 10:30-11:00	17.5	60.6	28.9	This Is Show Business	WLW-T	7.2
6. Man Called X (Myst)	WKRC	Ziv	Wed. 8:00-8:30	17.3	36.4	47.5	Screen Directors Playhouse	WCPO	22.4
7. Science Fiction Theatre (Adv)	WLW-T	Ziv	Tues. 9:30-10:00	16.1	30.3	53.1	Secret Journal	WKRC	23.1
8. Buffalo Bill Jr. (W)	WLW-T	CBS	Fri. 6:00-6:30	15.6	68.2	22.9	Theatre; Weather	WKRC	5.8
							CBS News—D. Edwards	WKRC	4.7
9. Science Fiction Theatre (Adv)	WLW-T	Ziv	Mon. 7:30-8:00	15.5	28.5	54.4	Godfrey's Talent Scouts	WKRC	27.3
10. City Detective (Myst)	WKRC	MCA	Fri. 10:30-11:00	15.1	55.6	42.4	Life of Riley	WLW-T	22.8

# VIDPIX ROLL DESPITE FEATURES

## 'Mouseketeers' May Go On Tour

Hollywood, Oct. 30.

Depending on how a Nov. 17 San Diego tryout works out, Walt Disney's video-performing Mouseketeer moppet troupe may make a nationwide stage presentation tour. John (Ice Capades) Harris is producing the San Diego gig for Disney, and is pencilled in as producer of the possible nationwide tour.

Two-hour San Diego stage package will be presented at the 5,500 seat Arena there, with a 90-cent-\$3.00 price range. Jimmie Dodd and Roy Williams, adult emcees of the tv show, will repeat for the stage package, which will feature the kids in their video-learned routines.

Disney's Mouseketeers have performed live under other circumstances, generally for charity or sponsor promotions. They've played Houston and Oklahoma City on such p.a.s. However, they've also topped shows in Portland, Ore., and at the Hollywood Bowl, which were straightforward-for-profit stage presentations. Last season, the troupe also played a circus date at Disneyland Park.

## 'They Love That Indian Stuff'

### So Sam Marx's 'Broken Arrow' Will Shoot for More Action, More Shooting

Hollywood, Oct. 30.

The redskins are coming in the TCF-TV "Broken Arrow" series, with the emphasis shifting to Indian life and lore. According to Sam Marx, producer of the ABC-TV series, all future scripts will hit the redskin angle heavily, because of public reaction to early stanzas. Two scripts already completed are being reworked in accordance with the new policy.

Marx, who is also producing "Seven Steps" for the TCF "20th-Fox Hour" series as well, also disclosed that "Deception," an earlier "Hour" telepic, is being prepped for theatrical feature filming. This is the first 20th telepic to get the feature treatment. Linda Darnell and Trevor Howard starred in the vidpic version.

Meanwhile, Marx will produce "City In Flames," for "Hour," a teleadaptation of 20th's theatrical film, "In Old Chicago." Stock footage from the original feature will be used in the vidversion, which Kitty Buhler is adapting.

Returning to his "Broken Arrow" series, Marx commented that original plans were to concentrate heavily on the paleface character portrayed by John Lupton. However, "The public loves the Indian stuff," Marx noted. Letters and a survey conducted by Young & Rubicam ad agency showed this and while the Lupton character remains important, in future stanzas the character of Cochise, (Continued on page 35)

## Cal Nat Scraps

### 'Citizen Soldier'

California National Productions has decided to abandon what would have been its first new telefilm series since its reorganization under the CNP banner. Series is "Citizen Soldier," series in cooperation with the Army which was to have been filmed on location in Germany.

Decision to call off the project stemmed from two basic reasons. First is the internal exec shuffle at CNP, which saw Alan Livingston exiting the presidency and Bob Levitt taking over as chief exec, along with the appointment of Bob Cinader as Levitt's right arm. These changes, along with the new board of directors, ended a re-amination of the project.

A second and more compelling reason was the discovery that shooting in Europe would have cost twice the original estimates. This was determined by a survey undertaken by Roland Alcorn, who brought the property to CNP; Robert Stillman, named the show's producer and George (Dink) Templeton, who had been set as director. After the survey and the internal reevaluation, CNP allowed the property to revert to Alcorn.

A abandoned "Citizen Soldier" leaves CNP with only one new telefilm property on the boards. That's the upcoming "Tarzan" series, being coproduced with Sol Lesser.

## FLOCK OF NEW ENTRIES ON TAP

Despite the feature film excitement engendered by the new backlogs being unveiled, major telefilm outfits are going ahead with planned productions, confident that the tv umbrella is big enough to encompass projected skeins and sure of the staying power of telefilms.

Significantly, motion picture company subsidia, namely Columbia's Screen Gems, 20th-Fox's TCF, and RKO Teleradio, all having big stakes in features to tv sales, are also heavily in telefilm operations. Additionally, Metro-TV is just awaiting the go-ahead from Metro's newly-appointed prez Joseph R. Vogel to get into telefilm production.

Overriding anxious expressions from some indie telefilm producers in Hollywood on the possibility of theatricals pushing over telefilms on the electronic spectrum, and rumblings in ad agency quarters on how telefilms stack up as vehicle against vintage pix, are the telefilm production blueprints.

For instance, Screen Gems plans to have eight or 10 skeins for national sale next spring, as well as up to four series for syndication. The Columbia subsid, which recently set up a \$2,500,000 fund to finance independent production, also has inked William Goetz, veteran motion picture producer, to do an hour tint Bible series, titled "The Book of Books," marking Goetz' first entry into tv.

Other major eastern telefilm distributors have at least 11 series either now in production or planned. These include:

Official Films, via its tieup with Sapphire Productions in Britain, two series for spring; Ziv TV has "Men In Annapolis" in production for the syndicated market and "Harbor Patrol" and others planned; ABC-Film Syndication has set a deal with Overseas Press Club for a series and is negotiating for other spring properties; NBC's subsid California National Productions has "Tarzan" going into production this week; Television Programs of America has "Last of the Mohicans" shooting in Canada and is slated to begin filming of "Charlie Chan" on Nov. 15.

Also CBS Film Sales is in the midst of completing shooting the "Assignment—Foreign Legion" skein; Guild is filming "Captain Grief," while National Telefilm Associates is completing episodes on "Sheriff of Cochise."

## TPA Plays 'Monte Cristo' Both Ways—In English & French for Canadians

Television Programs of America this week gained the distinction of being the first distributor to have both an English and French version of the same series on the Canadian Broadcasting network. TPA this week sold a French-dubbed version of "Count of Monte Cristo" to CBC for use on eight stations starting in about June—it already has the English version of "Count" on a 32-station CBC hook-up comprising both Government and indie Canadian stations.

Dubbing is scheduled to start next week in Paris, and TPA will then take steps to sell the French-language version elsewhere. Potential French-language markets include France itself (Paris, Lille, etc.), Monaco, Switzerland, Belgium and Luxembourg, as well as the Saar. CBC deal is unusual too, in terms of the lineup of stations. Most French dubs are sold individually to the two CBC-TV French-languers in Montreal and Quebec.

More TV Film News  
On Page 34

## WCBS-TV Dangling \$2,225,000

### 1-Sponsor Deal on Sat. Features

#### 'Cugie & Abbe' Pilot

Hollywood, Oct. 30.

Pilot for a 39-stanza telecolor series, filmed in Rome with Abbe Lane and Xavier Cugat toppling, has been completed, with clown Toto guesting. Remainder will also be filmed there after Jan. 1, under the title, "Around the World with Cugie and Abbe."

Also lined up for a guest shot in the show, with format described as a dramatic s'ory with music, is producer-director-thesp Vittorio De Sica.

## Fairbanks Mulls 'Gaucho,' Flock Of Other TV Entries

Douglas Fairbanks, Jr., has eight tv projects on the planning board, three or four of which are slated to be filmed within the next three months.

Going by the wayside in the new tv production schedule is the "Douglas Fairbanks Presents" series, which Rheingold Beer has purchased for the past four years in major markets. With the expiration of the current series in February, Fairbanks, who hosted the series, has no plans for its continuance, although he is talking with Rheingold execs on other projects.

Fairbanks, with production facilities in England and Hollywood, as well as other ties on the Continent, plans a series on the "Gaucho" property which has been owned by his father, partnered with Sol Lesser. He also had a pilot on "The Arabian Nights," which he may expand from a half-hour a full hour show, with a possibility of filming it in color.

Additionally, he is planning a skein on the "Bulldog Drummond" property, the tv rights for which he procured some months ago. Another contemplated color series is a semi-historical documentary.

In New York talking with network and ad execs, Fairbanks said he plans to film the "Gaucho" in South America and Hollywood. Regarding the Rheingold skein, Fairbanks said his multiple production activities, which also encompass motion picture productions, just doesn't give him enough time to act as host as well as producer. The anthology has been on the market four years, he added, indicated his desire to tackle a new project.

In the motion picture, field, in which he has continued to retain an interest via financing the last few years, Fairbanks said he had three properties in mind, one of which is "Pantomime," a modern melodrama which he plans to film in England. While in the U. S., he is lining up a director, talent and distribution for his motion picture projects, as well.

## American Chiclé Coin For WPIX Features

American Chiclé Co. has bought two participations in WPIX's "Movie of the Week" programmer, which is the New York outlet of the National Telefilm Associates film network.

The addition of the chewing gum firm brings the number of local participations sold to five, the others being Sterling Drug Co., Lever Bros. and Quaker Oats. NTA and WPIX share in the local sponsorship proceeds, as NTA continues in its effort to lineup national sponsorship.

On the telefilm front, WPIX has purchased a package of 39 episodes of the "Kingdom of the Sea" series from Guild Films.

Topping the list of recent facts & figures in the dramatic spurt of feature films as key television fare is a tentative \$42,500 per week asking price of WCBS-TV, N. Y., for the full sponsorship of Saturday night showings of its top product from among the Metro and Warners library.

Plan is to sell the Saturdays-only showings of "The Late Show," complete with top-top films, to one single sponsor, that subject-to-negotiation figure of \$42,500 being the weekly rap for time & program. On an annual basis, this would come to \$2,225,000, less annual discounts. This is the tallest coin yet asked for New York-only exposure of any kind, almost three times as large an outlay as Colgate's weekly Metro showings on KTTV in Los Angeles (which is in prime time, compared to WCBS-TV's fringe time period).

In fact, it's not in terms of the per-week cost that WCBS-TV has encountered difficulty in convincing advertisers of the value of the buy, nor in terms of cost-per-thousand, but simply because \$2,225,000 for New York alone simply staggers the imagination of even the blue-blue chippers. They'd have to drop all other media in N. Y. just to afford the bill.

**30 Rating Potential**  
Compared with the Colgate \$15,000 a week on the Coast, the WCBS-TV proposal on the face of it seems way out of line. But the N. Y. market is two and a half times larger than L. A., with a total of 4,815,000 tv homes. "The Late Show," over a four-month period last winter, averaged a 16.0 Nielsen with feature product far more inferior to the Metro-Warner-Columbia backlog now at hand. Moreover, eight-week Nielsen figures for March-April showed that the four N. Y. stations carrying features on Sa'urday nights after 11 p. m. had combined weekly ratings in the 30's, which means one-third of the entire tv population was watching late features.

With 52 out of the 1,000-plus features handicapped, WCBS-TV figures it could pull a 25 to a 30 rating with ease. Broken down to cost-per-thousand-per-commercial minute (with 10 to 12 commercial minutes per show, depending on the length of the feature), this comes to a cost-per-thousand homes ranging between \$3.30 for a 25 rating and \$2.40 for a 30 Nielsen. At the outside, there's better than the cost-per-thousand of the average net- (Continued on page 35)

## \$1,500,000 Sales On UA's Package

United Artists' package of 39 features, all post-'49 theatricals with 12 in color, has been sold in over 40 markets since September for a gross in excess of \$1,500,000.

For some of the pics, UA has cleared the musicians rights and as to the residual rights of various talent guilds in certain theatricals, UA is expected to follow the pattern set by the majors for post-'49 films. That pattern has been the subject of negotiations and is yet to be worked out.

## 'SUPERMAN' TELEPIX 6-YR. TAB: \$3,000,000

Hollywood, Oct. 30.  
Cost of 91 "Superman" telepix made over a six-year period totals to over \$3,000,000, sixth annual report of Superman firm discloses.

Producer Whitney Ellsworth revealed that 39 of the 91 vidfilms are in color and in vaults for future tinctastings, although black-and-white prints of the entire 91 are currently circulating.

Kellogg Co. (cereals) sponsors nationally in 167 markets.

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"Bowling Time" is truly a *family* show, full of suspense, action and humor. Sponsors of cigarettes, cigars, soft drinks, beer, blades and appliances, to mention a few, have had gratifying response. Whatever the product, "Bowling Time" reaches a vast cross section of the market and holds the viewer from beginning to end.

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The best bowlers in the nation representing their respective cities vie for championship honors in the National League of Bowling, with narration by bowling authority Sammy Levine.

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## CNP Dickers Feature Film Financing In Unique 'Pilot Extraction' Deal

Hollywood, Oct. 30.

California National Productions, the NBC subsidiary set up to produce and finance telefilms and invest in legit and theatrical film production, is negotiating its first motion picture deal, a precontractual financing arrangement under which it would lift a trio of tv pilots from the theatrical footage. Deal is being negotiated with indie producers N. Peter Rathvon and Sol Lesser for partial financing of "Captain Horatio Hornblower."

Under the deal, which is being handled for California National by Alan W. Livingston, until a couple of weeks ago its president and now v.p. for West Coast programs, the film would be shot so as to constitute three tv pilots, which CNP would attempt to sell to prospective sponsors. If such a sale is consummated and the pilots are used, there would be no theatrical distribution of the pic in the U. S., but distribution elsewhere in the world. If the pilots are not sold, distribution would proceed along normal lines. Feature version would have additional bridging footage.

California National considers the setup, which is not yet finalized, an ideal investment from both the potentials of the pic itself, and the opportunity to get pilot films out of it. Moreover, a trend has developed among sponsors in which they prefer three or more pilots instead of the customary single film. So that California National will be going into sponsors with an edge over its competitors in the form of three pilots.

If the deal is finalized, the film would roll the first of the year in England. CNP is also considering at least two other investment possibilities in feature films, along the same lines, it's been learned.

## CBS-TV Into Fullscale Production on 5-a-Week 'Tom Terrific' Cartoons

CBS-TV has flashed the green light to its Terrytoons subsidiary to go ahead on fullscale production of "Tom Terrific," the new five-a-week cartoon series to be used on the web's "Captain Kangaroo" series.

Pilot spread of "Terrific" is already finished, and the network ordered 13 weekly units of the series on the basis of the pilot. Each weekly series would consist of five three-and-a-half-minute episodes, to be run daily on "Kangaroo." Later, they would be combined into 15-minute shows for rerun on the web and subsequent syndication through CBS Television Film Sales. Series will make its debut on April 1 of next year and would run through July of 1958.

## Screen Directors Series to RKO Tel

RKO Teleradio's tv division, building its syndication portfolio, has acquired the distribution rights of the "Screen Directors Playhouse" skein in a deal with Hal Roach Productions.

The anthology series, which went off the NBC-TV net early this year, consists of 35 half-hour episodes. Under the deal, RKO Teleradio acquires world-wide distribution rights for a seven-year period.

The addition of "Screen Directors Playhouse" to the RKO catalog comes on the heels of distribution deals for the "Aggie," "Sailor of Fortune," and "The Big Idea" skeins. It also comes at a time when RKO Teleradio, with its RKO Radio Pictures tie, is planning to enter telefilm production on its own, as well as extending the company's tv activities in other areas.

## Murray Benson's TPA Merchandising Slot

Murray Benson has joined Television Programs of America as director of merchandising. Benson has been handling much of TPA's merchandising for the past year and more as an exec of (Martin) Stone Associates, which until now has been operating as TPA's merchandising reps. Under the new set-up, Stone is out of the picture, with TPA licensing directly via Benson's new department.

A former announcer and actor, Benson was an NBC producer-director before joining Stone several years ago as public relations director of Kagan Corp. That stint ended when Stone sold Kagan to NBC, but Benson rejoined Stone in his new producing-merchandising setup early this year.

## Plan to Convert Hour TV Dramas Into 90-Min. Pix

Revision of top hour-length tv dramatic script's into 90-minute drama shows for filming as possible networking or syndication is one of the contemplated projects of RKO Radio Pictures' newly activated tv production department.

Alex March, former CBS producer, and now one of the RKO tv production toppers, has collected 13 hour-length tv "classics" for possible conversion to film in the 90-minute format. Among the scripts are such names as David Swift, Tad Mosel, Sumner Lock Elliot, Jerome Ross, Alvin Sapiensley and Michael Dryne. March returns to the Coast in about two weeks for a decision on the project.

The idea behind the plan is to adapt the tv plays which already have won critical acclaim into a broadened format, which would allow the introduction of new production values, a name cast, and added dramatic values because of the extra 30 minutes. It is felt that the one-shot on tv did not spoil the market for the expanded versions.

## WCBS-TV Files Provide Clearing House For Info on TV Features

With New York now one of the most feature-happy television towns in the country, WCBS-TV, until recently the most prolific film-user, has taken on the formal status of an informational clearing house on features. The listing editor of one of the city's top dailies is using the station's files to determine just what's played where and when.

Station's new-found status, came about almost accidentally, when the station raised a squawk to the newspaper in question when it "highlighted" a film of a rival station. Seems the paper's policy was to highlight—include in the detailed information above the logs—all "first New York television showings," and the rival outlet had so notified the paper that the pic was a Gotham tv preem.

Turned out that the pic in question had actually been run on WCBS-TV some six times in the previous couple of years. Bill Lacey, WCBS-TV film director, keeps a file index on not only every pic that's played the station, but on all pic made available to television. So now, every time there's a question about the "first run" status of a feature film, that editor consults WCBS-TV.

## WATV's Movie Sponsor

WATV, Newark, has inked its sixth "Famous All-Star Movie" sponsor. American Tobacco, for the Hit Parade brand, has bought into the 20th Fox feature film show.

Deal was handled through BBDO, which also bought a group of adjacencies to the films for United Fruit Co.

## 'CRUSADER' SERIES INTO SYNDICATION

The "Crusader" series, slated to go off the CBS-TV net come January, is being offered for syndication by MCA TV, marking the third telefilm series to be put on the local syndication recently by MCA TV. The others are "If You Had A Million," titled "The Millionaire" on network, and "State Trooper," both of which had heretofore been pitched for regional selling.

The "Crusader" skein consists of 52 half-hours.

## Gannaway's 250G For 5 Tint Pilots

Hollywood, Oct. 30. Fund of \$250,000 has been set aside by Albert C. Gannaway Productions to film five telefilm pilots in tint, for possible net sale. Shooting has started on one, another format has been selected, and Gannaway is currently negotiating with King Features Syndicate to obtain other three properties.

Telefilm fund is aside from the theatrical features which Gannaway disclosed for the '57 season.

Exteriors on "Western Musketeers," first of the pilots, starring hillbilly singers Carl Smith, Webb Pierce and Marty Robbins, already have been lensed at Kanab, Utah. Interiors will roll here shortly.

Second property is tentatively entitled "Medal of Honor," and will biopic live of 30 winners of the nation's highest combat award. Thomas Crowley has been assigned by Gannaway to produce "Medal." Footage from "Big Picture," documentary telefilm series produced by Gannaway for the Defense Department, will be used in "Medal."

Meanwhile, Gannaway Productions will make 26 more stanzas of "Country Show," western-dance-and-song series, also in color, for syndication by Flamingo Films. Lensing starts in February. Gannaway already has filmed 95 "Country Show" segments, at a cost of \$1,750,000. Twenty-six additional telefilm are budgeted at \$650,000 for the lot.

## TPA BUYS RIGHTS ON 'CHARLIE CHAN'

Television Programs of America has bought up rights to the "Charlie Chan" series and on Nov. 15 will go into production on 39 new half-hours of "The New Adventures of Charlie Chan" with J. Carroll Naish in the lead. Leon Fromkess, TPA v.p. in charge of production, will be exec producer on the series, which will roll on the Coast. While the new series will be based on the Earl Derr Biggers stories, the scripts will be originals.

"Chan" marks TPA's second new series of the season earmarked for syndication. First, "Last of the Mohicans," is currently shooting in Toronto.

## Fremantle's Deals On 'Olympic Highlights'

Fremantle Overseas Radio & Television Inc., the outfit representing the Australian Olympic Committee here, inked with Sports TV to film six half-hours of "Olympic Highlights" for syndication. Sports TV is the company which syndicates coverage of Pacific Coast football.

Meanwhile, FORTV reports that both the newsreels and the Olympic bosses are still negotiating in an effort to overcome differences. Several weeks ago, the newsreels informed the Aussies that they wanted nine minutes a day of news film on the games. The Olympic Committee countered with an offer of three minutes a day.

The half-hour films, narrated by Tom Harmon and including on-the-spot interviews by Bob Mathias, are being syndicated in the west by Sports TV, by Trans Lux Corp. in the east, and by Fremantle of Canada in Toronto. Four of the six films will be delivered to stations while the games are still going on.

## AAP's Swap of WB Features For Stake in TV Station Ownership

### Pubrelations Counselor For N. Y. Film Producers

Faced with a threat from the Coast, the Film Producers Assn. in N. Y. took on a public relations counsel last week. Wally Ross was hired in a specific attempt, it appears, to yak up the advantages of lensing vidfilm commercials in N. Y.

FPA, to which 25 industrial-commercial film producers belong, has put aside a bally budget that goes beyond the newspaper pitch. It'll set up trade seminars and make direct pitches to various manufacturing-dealer assn.

## Murcott to Face WGA Ousting; Dues Rap a Precedent

Hollywood, Oct. 30. Joel Murcott, Hollywood tv writer, may be ousted from Writers Guild of America West for his refusal to pay dues on reruns of vidfilm. Murcott has defied MGAW on the issue on grounds the guild doesn't police telefilm reruns, a charge the guild terms "completely inaccurate and without basis."

Board members of the guild's tv-radio branch will take up Murcott's case. Before ouster proceedings can begin, constitution of guild calls for writer to be given an opportunity to appear before a special committee.

Murcott had also criticized guild minimums, saying they were of no value to over-scale writers. To this, tv-radio branch prexy David Dortort replied it was the first such complaint before the guild since its original film tv pact was negotiated four years ago.

"The guild's efforts are well known to the members, not only insofar as policing reruns is concerned, but in negotiations of collective bargaining agreements. I am confident the bulk of the membership knows, and the contracts themselves prove on their face, that our film tv agreements are the best contracts that have ever been negotiated for writers in the history of our collective bargaining," said Dortort.

Frances Inglis, exec director of the guild, said never before has any member questioned paying dues on reruns. Added the exec: "To say that the guild lacks any policing system for telefilm rerun is completely inaccurate and without basis. The guild acts almost as a collection agency in the following up on individual rerun payments, and has also taken legal steps to enforce payments where necessary."

"In addition, the guild has recently negotiated clauses in its new tv film contracts covering interest (Continued on page 35)

## Roach Makes Like An Agency in Realigning Teleblurb Operation

Hollywood, Oct. 30. Teleblurb operation of Hal Roach studios is being realigned along agency practices, studio v.p.-general manager Sidney S. Van Keurin disclosed last week. Production units, each consisting of a production head, art director and film crew, are being assigned to individual accounts, with Cecil Underwood, top of the Roach commercial operation, coordinating the entire program.

Far such units went into effect last week, with Jack Reynolds, Miles Middough, John Rogers and Charles (Tex) Hastings as unit heads. By end of year, eight such units will be functioning, Van Keurin predicted.

Similar units are being set up in N. Y. for animated teleblurbs, but most of animation, special effect and film processing will continue to done here, it was disclosed.

Associated Artists Productions is seeking ownership in tv stations in return for use of the Warner Bros. pictures. Another approach is a complex profit-sharing plan.

AAP, run by Elliot Hyman and financed by Lou Chesler's PRM Inc., had limited itself to straight cash-for-film contracts until the policy change was handed down recently. The distribution company is maintaining a full national sales staff, but it has dropped its scheme to sell the best of the Warners catalog to one or more national sponsors on a "film network," a company spokesman said.

Last week, Hyman was reported to be negotiating with DuMont's WABD, in N. Y., on the sale of Warners features. Station already owns a group of 60, while rival WCBS-TV bought 152 of the "cream" features at approximately \$1,500,000. The new WABD negotiations were said to have centered around a proposition by AAP for part ownership in the station in return for all of Warner product remaining unsold in the Metropolitan market. AAP has 758 Warner pictures altogether.

A WABD executive said on Friday (26) that no deal was made. A reason may be that DuMont is controlled by Paramount Pictures, which has a large supply of pre-1949 features not yet released to television. Once they are released, it's thought, there would be little reason for WABD to seek outside product.

Another factor that may have squelched a WABD-AAP corporate tieup is that AAP and Paramount are intermittently discussing an overall pact on release of the Par vaults. Until this is ironed out, it is believed Par does not know whether it is wise to commit itself to relinquishing part ownership of WABD.

Further negotiations are understood to be going on with tv outlets in upper N. Y. state and with a Connecticut UHFer. One of them may be for part ownership by AAP, the other or others are said to be on the profit-sharing plan. The profit-sharing offer by AAP has not been clarified, but one part of any deal would provide the distrib a substantial share in the resale of pictures to local or national advertisers. The Hyman-helmed outfit additionally seeks a cash payment.

To Maintain Sales Staff  
Thought to be one of the reasons why Hyman chooses to continue supporting a national sales staff, one which was primarily interested in a "film network" plan until the change in thinking a couple of days ago, is that it can help sell the N. Y. agencies on stations where profit-sharing deals are being made. Secondly, the national (Continued on page 35)

## Col Features For WOR-TV's 'Danger'

WOR-TV, N.Y., augmenting its theatrical backlog for its heavily programmed feature schedule, has purchased Screen Gems' "Hollywood Mystery Parade" package of 52 Columbia pix for first-run showing on the station's "Hour of Danger" programmer.

"Danger" utilizes the same mystery feature nine times a week, slotted Monday through Friday 9 to 10 p.m. and Tuesday through Friday at 11:30 to 12:30 p.m. The Screen Gems package includes feature series such as "Boston Blackie," "Crime Doctor," and "The Lone Wolf," and will be integrated with the station's RKO product, featuring series such as "The Saint" and "The Falcon."

Despite the new competition in the 16 showings weekly format of top theatricals now coming from WATV, Newark indie, WOR-TV's "Million Dollar Movie" has gained some ground, according to the latest Telepulse survey. October Telepulse rating, measuring the week of Oct. 11 to 17, found that "MDM" hit a 62.3 cumulative rating for the 16 showings, 18% higher than that of a like period in October, 1955.

## Dems Out of Coin, Cancel Telecasts

The Democratic Party literally ran out of campaign funds last week as the elections moved into the homestretch. The Dems, suffering from a lack of funds, cancelled two of their five-minute network telecasts on NBC-TV and were themselves cancelled out of one on CBS-TV for non-payment.

The CBS-TV cancellation—all political sponsorship coin is payable in advance—came because the Democrats just didn't have the money available. Despite the one-time cancellation, on Thursday afternoon (25), there were no changes in the remainder of the party's CBS-TV schedule, which as of today (Wed.) calls for four more five-minute and one half-hour show.

At NBC-TV, the circumstances were different, though the timing was the same. Dems, obviously in an attempt to avoid embarrassment, came to NBC and asked if it couldn't cancel two previously purchased five-minute shows. NBC okayed the cancellation for the Friday and Saturday shows (26-27) but retained the rest of the schedule, which as of today calls for three more five-minute airings and one half-hour telecast.

## AAP

Continued from page 34  
salesmen of AAP are pitching a large cartoon catalog to agencies.

AAP had approached several national advertisers over the past several months, trying to sell groups of 52 features from an overall pile of between 150 and 190 top Warners features. As late as last week, AAP was believed to have a major bankroller interested in a participation buy. Evidently, the deal fell through because there weren't sufficient additional blue-chippers interested to make it pay off.

Contracts with the 75 stations which the distrib says have signed for groups of Warners films included a stipulation allowing a national sponsor to recapture first run rights in the event of a "network" purchase. An AAP executive said this week that the stipulation has been withdrawn from station contracts.

The station ownership and profit-sharing aspirations of AAP are only a part of the company's overall expansion plan. On Monday (22), chairman of the board Chesler and president Hyman, announced that the PRM subsidiary planned to "finance, develop, create and package motion picture, television and theatrical enterprises." Ray Stark, formerly an officer of Famous Artists, becomes Coast veep of AAP to oversee the production unit.

AAP, Stark said, will start branches in London and Rome to aid in affecting the expansion.

## Indian Stuff

Continued from page 31  
played by Michael Ansara, will show up more heavily.

"We intend to portray the Indian as a human being, despite his being a savage," Marx commented. First three episodes were based on the feature version of "Broken Arrow," made by 20th several years ago. Subsequent stanzas have "struck out on new territory," he notes.

Elliot Arnold, on whose book "Blood Brother" both theatrical and telepix versions are based, is acting as story consultant on the series. As such, he has issued a memo to the freelance writers working on the series which says, "It is the present policy of the sponsors that we have more action in the stories and that we work in Indians in every segment. I know there has been jockeying back and forth on this, but this is the way it stands now. More Action. More Shooting. More Indians."

Des Moines—Guy Koenigsberg, production manager of KRNT-TV, Des Moines, has been promoted to creative advertising director for both the KRNT television and radio stations. He will continue as head of television production.

## WCBS-TV Features

Continued from page 31

work show, which runs about \$3.60 in terms of the N. Y. market.

Still, the staggering costs involved, despite the low cost-per-thousand, make even the more optimistic WCBS-TV execs dubious over whether they can find a client willing to foot the whole bill. What may happen between now and Jan. 1, which has been set as a target date, is a multi-sponsorship arrangement between two or three clients, but no more than three.

From the station viewpoint, sale of the Saturday night setup would quadruple the current revenues of the Saturday "Late Show," which is priced at \$1,000 a participation and houses 10 sponsors. (All these are subject, per contract, to pre-emption.) Moreover, it would in one master stroke make up nearly a third of the entire cost of the 750-pic Metro library within a year. Out of the \$11,000,000 CBS-TV reportedly paid for the library for its o&o stations, WCBS-TV is said to have picked up \$6,000,000 of the bill. Taking time charges (minimal) out of the \$42,500, a year's gross would cover nearly a third of the original costs and leave almost 700 of the pix still unsold.

Denver—Perry Allen has been appointed program director of indie radio station -KTLLN.

## ART LANDRY HEARD FROM

Veteran Stage Band Leader and Wife 5-a-Week 'Impossible'

Burlington, Vt.

Editor, VARIETY:

You haven't heard from us in a long time. However, I thought you might be interested in hearing the story that has all tv wondering how it was done.

It reminds me of the first time I played the Palace and was held over for weeks after the first show. Everyone asked, where did he come from? They didn't know I had been patting them around the sticks for years. Once again it has happened to us, and what makes it different is that my wife Ann and I have been doing this (Variety show on WCAX-TV) five days a week with no writers, no rehearsals, no run through. According to the best authorities in tv, this can not be done. What do you think we would do if we were in N. Y. where we could be placing a call, get anything we wanted?

Art Landry.

(Back in the heyday of the entertaining bands in vaude and cinema shrines, Art Landry was a spectacular showman of the day. Now working in tandem with Ann Landry his show is averaging 1,200 pieces of fan mail weekly —Ed.).

## WBKB's Film Bonanza

Continued from page 31

followed by a late strip, using reruns. Then there will be a Sunday matinee which has also been sold, for a total of 15 fully sponsored fulllengths a week. And the onhand coin tally does not include the anticipated increase in daytime spot billings from the morning "Movietime," which also gets underway Dec. 3.

To take advantage of the mounting enthusiasm of the national spot advertisers for the theatricals, WBKB veep Sterling (Red) Quinlan and general manager Mathew Vieracker set aside the first half hours of the Monday through Thursday 10 o'clock features as spot carriers. Spots were sold at an "introductory" price of \$600 per. On those nights the balance of the films were peddled to single bankrollers. The late showings were unloaded to both single and dual sponsors.

The Friday, Saturday and Sunday night 10 o'clock "Movietimes" brought in a premium price for the films since the trio of car dealers that bought those segments wanted the choice titles. Jim Moran's Courtesy Ford has Friday nights; Peoples Pontiac, Saturday nights, and Burke Motors, Sunday nights.

WBKB's flash film bonanza is

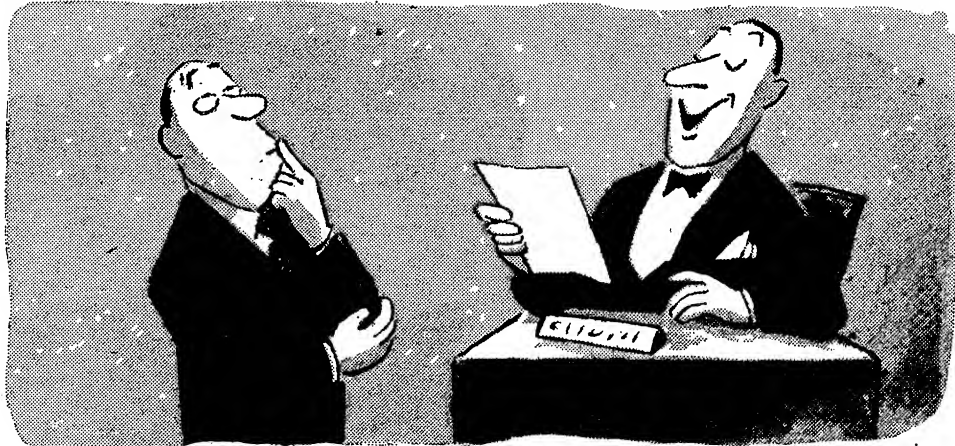
all the more amazing because there was no cash investment involved in its deal for the RKO catalog. It was a barter arrangement with C & C Television wherein the station will air International Latex blurbs in lieu of a cash payment.

Just how much WBKB paid for the UA pix couldn't be ascertained.

## Murcott

Continued from page 34

payments on reruns which are unpaid on the due dates, with injunctive relief after 30 days delay. These provisions will make collections almost automatic. Further new methods are being devised constantly to keep the guild informed of rerun dates so that the machinery of collection can be set into motion. How well off writers in this field would be, without the benefit of all this machinery, and the protection of the present contracts, is best answered by research into their sad state in the days when they each had to negotiate, as a lone and unprotected individual, and were in many cases unmercifully exploited, if not actually victimized," she declared.



All questions are not jack-pot questions!



## All adhesive bandages are not BAND-AID Adhesive Bandages

TRADE MARK

The "BAND-AID" trade mark is one of the most widely known in the world... recognized in more than 50 countries. The "BAND-AID" trade mark means Johnson & Johnson, not the name of a product.

It refers to a whole family of products made only by Johnson & Johnson... and it is always

followed by the product name—BAND-AID Plastic Strips, BAND-AID Cloth Strips, BAND-AID Moleskin Adhesive.

We appreciate your mentioning our products by name, and we hope you will continue to do so. But when you do, won't you please use the full name correctly?

Johnson & Johnson

The most trusted name in surgical dressings



# JONI JAMES

IT'S



ALL

S

Newest Record Release:  
**"TO YOU I GIVE MY HEART"**  
 and  
**"DANNY BOY"**

Alltime Record Grosses  
**COAST to COAST CONCERT TOUR**

**M-G-M Records**

Record Promotion:  
 RUTH SHAPIRO (East Coast)  
 GEORGE JAY (West Coast)

Person  
**TONY A**  
 Press Relation

**Y POPULAR**

**DEMAND!**

Created  
**THE RECORD GROSS**  
at the  
**ATE THEATRE**  
Hartford, Connecticut

**Tops**  
**IN NEW JERSEY...**  
**MANOR SUPPER CLUB, Wildwood**  
(FIRST REPEAT ENGAGEMENT EVER AT THIS RESORT)  
—and within 4 Weeks!  
**ALLTIME RECORD GROSSES:**  
**CHUBBY'S, Camden**  
**ASBURY PARK CONVENTION HALL**  
**RUSTIC CABIN**  
**STAGE COACH INN**

**CONCERT TOUR**  
October 16 to October 23  
**MANILA**  
Philippine Islands  
October 26 to October 29  
**HONOLULU**  
Hawaii

**ESTABLISHED RECORD**  
at the fabulous  
**EDEN ROC**  
Miami Beach

Television  
Recently **GUEST STAR**  
**VEE ALLEN SHOW**  
NBC-TV

Manager:  
**UAVIVA**  
WEBER

Recording Conductor and Arranger:  
**DAVID TERRY**  
Personal Appearance Conductor:  
**JOSEPH BERLINGERI**

**GAC** General Artists Corporation  
NEW YORK CHICAGO BEVERLY HILLS CINCINNATI DALLAS LONDON

**I, THE DIPLOMAT**

With Michael Redgrave, Basil Rathbone, Orson Welles, Edward Everett Horton, Albert Dekker, Julianne Marie, Abraham Sofaer, John Drainie

Producer-Director: Gerald Kean  
Writers: Gohl Ohlrair, Kean  
Musical Director: Louis Applebaum

60 Mins., Wed. (24), 8 p.m.  
ABC, from N. Y. (transcribed)

The United Nations has had a decade to develop the radio documentary to a fine point of presentation. Last week, amid a rash of UN anniversary programs, there was a fine radio stanza done by the UN and aired by ABC.

For "I, the Diplomat" not to reach a national television audience would be unpardonable. Radio could not provide the wide appreciation it deserved. Actually, the hour program was distinctly the type that "Omnibus" would like.

Gerald Kean, who produced and directed "I, the Diplomat," co-authored the dramatic narrative with an Indian writer, Gohl Ohlrair, who's never done this manner of dramatic program before. It was an excellent writing job and Michael Redgrave was perfection in developing the nuances of the script, which carried the diplomat from the Neanderthal age through the UN. Kean and Ohlrair deftly gave full measure to a satire of the career of diplomacy, and the cast wonderfully captured the lightness of the treatment. Plus Redgrave, there were Basil Rathbone, Orson Welles, Edward Everett Horton, Albert Dekker, Julianne Marie, Abraham Sofaer, and John Drainie.

No less excellent was the music and sound effects. Louis Applebaum did special composition and scoring, as telling as Redgrave's delivery. He used a 30-piece orchestra to help transcribe the show. Harold Johnson and Dan Jones spent a great deal of time—it couldn't be any other way, to judge by the results—mixing the sound effects with the acting and music. An all-around fine job. Art.

Memphis—WHHM, Memphis indie, will move its studios at the turn of the year to the Russwood building. The fulltime station which hit the air here in 1945 has maintained studios in the Sterick building. Cecil Beaver, WHHM skipper, has inked a 10-year pact with the Russwood building execs.

**PHIL STEVENS SHOW**

With Stan Daugherty Orch

Producer: Frankie Helms

Director-writer: Stevens

60 Mins., Mon.-thru-Fri., 2:30 p.m.

25 Mins., Sat., 11:05 a.m.

Participating

KMOX, St. Louis.

This CBS outlet has consolidated three previous daytime programs, "Housewives Protective League," "Sunrise Salute" and "Starlight Salute" into one of the outstanding live shows in this burg. It's beamed to the femmes, and Phil Stevens, virtually a one-man show, with a folksy, persuasive delivery covers a multitude of topics that are surefire to hold the attention of the dialers. Stevens' only help in the stint is from the tooters.

Stevens' repertory covers humorous yarns, historical episodes, sly gags, information such as the history of the construction of the Alaskan highway, freak news stories gleaned from newspapers and the wire services, poetry recitations, romances such as how a blind date brought George and Gracie Allen together, how to be a successful home gardener, etc. Politics are included but a different slant is unfolded as Stevens relates how presidential candidates in yonder years used various gimmicks to attract the voters as compared with present day tactics.

The program is unique in that not a single ditty is offered and the music from the orchestra is strictly sans rock'n'roll stuff. The music is confined to Broadway musicals and include such as "Poor People of Paris," "Autumn Leaves," "Giant" and works from such composers as Vincent Youmans and others.

Stevens does not resort to any high power sales spiels for the various sponsors who sell almost everything a housewife may need, including cosmetics, garments in addition to foodstuffs. Instead he has a delivery not unlike Arthur Godfrey. Stan Daugherty, the baton waver, doubles on the 88 in several solos and the tooters on the whole concoct ear soothing melodies. Sahu.

**WOR ELECTION COIN**

Forstner, Inc., jewelry manufacturer, will co-sponsor a minimum of six hours of election returns over WOR, N. Y., Tuesday (6) night.

Other sponsor is Kohler of Kohler, which had inked for the full Mutual net, as part of its convention sponsorship deal.

**CAMPAIGN TRAIL**

With Jim Van Sickle, Jay Kraus, Pete French, Bill Minshall, Bill Small, producer.

15 Mins., Mon.-thru Fri., 6:30 p.m.

Sustaining

WHAS, Louisville

WHAS news staff has been turning in an energetic job on the 1956 political news in the 6:30 p.m. slot, with info to listeners dished out impartially on the up-to-the-minute dope on national as well as regional (Kentucky-Indiana) politico doings. Jay Kraus is moderator, and during the fast-moving sesh taped interviews were aired with both Democratic and Republican candidates. Since Kentucky is considered a key state in the forthcoming election, tapings of interviews with Democratic Senatorial aspirant, Lawrence Wetherby; and incumbent senator Earl Clemente, as well as Republicans John Sherman Cooper and Thruston Morton, both candidates for the Senate, packed a great deal of interest for listeners.

Jim Van Sickle gave a slick and factual rundown of the Indiana political news, and the farm issue was presented from both viewpoints. Strictly a political newscast, as against paid talks which are carried by the station, this 15-minute political news roundup is an honest and informative effort in the public interest category. Smoothly integrated, live and taped portions came through with clarity, with no editorializing. Excellent timing, and well produced. Wied.

**Bishop's Consecration**

Slated for Hub Video

Boston, Oct. 30.

For the first time in the history of the Massachusetts Diocese, the consecration of a bishop will be seen on tv Saturday (1) at 10:30 a.m. on WBZ-TV. The consecration of Bishop-elect Frederic C. Lawrence at Trinity Church, Boston, will be shown.

The Rev. Dana F. Kennedy, executive secretary of the division of radio and television of the department of promotion of the Episcopal Church, will be narrator. The live televising will run approximately two hours.

**Inside Stuff—Radio-TV**

J. Harold McGrath, superintendent of the U. S. Senate radio and television gallery since its establishment in February, 1940, will retire next Jan. 1, it was announced over the weekend. The gallery is the working suite of the radio-television newsmen. It includes small broadcasting studios, desk space, etc.

He will be succeeded by Robert C. Hough, 29, who first came to the Senate as a Page Boy in January 1940, just a month before the Senate radio-tv gallery was created. Hough worked up to chief page and in 1943 went to work in the gallery. Except for two years' leave when he was in the armed forces, Hough has been an employee of the gallery ever since.

WOV, the Gotham radio independent, will eliminate its regular nighttime Negro broadcasting schedule to carry special election coverage in Italian. The station, which splits its regular time between Italo and Negro market programming, is adding the Tuesday (6) news coverage to the usual 10½-hour-a-day Italian lineup.

WNYC, the N.Y.C.-owned English language non-commercial radio station, will supply election news to WOV, which will also have its own men in the field to cover local elections. Pio Winery has bought two hours of the special WOV election show. Brooklyn Union Gas, Scalandre Silks and Medaglia D'Oro coffee have taken lesser blocks.

CBS newsmen Doug Edwards received a special citation from his alma mater, the U. of Alabama, last week at a luncheon celebrating his 10th anni as a tv newscaster at the Sherry-Netherlands Hotel, N. Y.

Plaques, bearing a kudos for Edwards and signed by O. C. Carmichael, the university's president, was presented to Edwards by Burl S. Watson, prez of Cities Service and head of the N. Y. chapter of the school's alumni association. Mel Allen emceed the lunch, with Sam Levenson joining the salute.

Wall Streeter John A. Coleman (Adler & Co.), who is on the boards of several show biz outfits (AB-PT, among others), was stand-in for RCA prexy Frank M. Folsom at the presentation ceremonies Sunday (28) afternoon of the James J. Hoey Award for Interracial Justice. Coleman made the acceptance speech for Folsom, who is on the Coast opening the new RCA Victor distribution plant in L. A. Co-honored with the president of the Radio Corp. of America was Paul G. King, comptroller of South Carolina State College, Orangeburg, S. C. Ceremonies were at the Cathedral High School Auditorium, N. Y. City.

WCBS-TV, the CBS-TV flagship in N. Y. which has often been criticized for its lack of live programming and installed a 45-minute musical show with Vincent Lopez in early Saturday evening time to counteract the criticism, has found that the move paid off. First rating on the 6:15-7 p.m. Saturday outing has the station dominating the time period, with its own rating for the time period up 100% over its programming for the month before. Telepulse rated the preem show on Oct. 13 show at 6.8, with the nearest competitor being WABD's combine of "Range Rider" and "Looney Tunes" with a 4.3.

A script has been making the rounds of television producers under the authorship of Lenny Traube, not to be confused with Leonard Traube, the Trau of VARIETY.

Lenny Traube (nee Leon) is a legit pressagent and freelance writer listed in the Manhattan phone book as Lenny L. Traube. He's the brother of legit producer Shepard Traube—cousins of the VARIETY staffer.

# There's still time for you to STAND UP AND BE COUNTED!

## "STAND UP AND BE COUNTED"

—television's liveliest audience participation show—  
can still be purchased locally in many of your most  
important markets. But better act fast . . .

## "STAND UP AND BE COUNTED"

—carried by 83 CBS Television Stations and available  
to LOCAL and NATIONAL SPOT ADVERTISERS—has  
just been purchased in its entirety by the Hudson Pa-  
per & Pulp Company in the New York City market.

## "STAND UP AND BE COUNTED"

—1:10 to 1:30 p.m., NYT, Monday through Friday — is  
also sold out in Los Angeles and Milwaukee.

For more details on how you can make your advertising count.  
Don't just stand there! Get in touch with your local CBS  
Television Station, its national spot representative or

# FRANK COOPER ASSOCIATES

17 East 54th Street  
New York 22, New York



Source: Nielsen Station Index Sept. 1956



**impossible?** In New York, it's not only possible, it's mathematically correct.

In this highly-competitive, seven station market, WCBS-TV, Channel 2, is the number one station — by an almost-incredible margin!

Clearly, WCBS-TV is far and away New York's favorite. Isn't it also clear that WCBS-TV should be your number one choice too?

WCBS-TV, New York, CBS Owned, Channel **2**  
Represented by CBS Television Spot Sales

## From the Production Centres

Continued from page 26

with Mort Goddman to head up an L. A. office for the Frisco commission house of Johnson & Lewis . . . CBS-TV program chief Hubbell Robinson had his first look at the pilot of "Perry Mason" and exuded high glee. He calls it "fresh and different with a strong flavor of quality." It's being held back until next season . . . ABC's tv program topper, Bob Lewine, looked over the new crop of shows for next season and departed with a cuff full of notes . . . Bill Phillipson, veepee of Showcase Productions, and Danny Seymour, of the J. Walter Thompson top program level, had more serious business to resolve, the outcome of which weighs in the balance. Seymour's particular business concerned Ford Jubilee, and Phillipson was involved in Producers' Showcase spec of "Pal Joey" . . . Earl Collins, prexy of Hollywood Television Service, subsid of Republic, back after three weeks of calling on the keys . . . Harry Matzlish has taken offices in the same building, housing KFVB, which he recently sold to Crowell-Collier, to direct the operations of his radio station in Palm Springs and the FM unit of KFVB, which was not included in the station sale.

### IN CHICAGO . . .

WGN and WGN-TV have split their sales staff along national and local lines. Brad Eidmann will supervise WGN-TV's national sales here in Chicago and Mel Wolens will be local sales supervisor. Both will report to WGN-TV sales manager Ted Weber. Jim O'Rourke, ex-Crosley Broadcasting, and Dave Williams, ex-Weed, have joined Eidmann's division. WGN radio sales manager Bill McGuineas has assigned Charles Gates, Don Getz and Earl Matthews to national sales and Herman Sitrick to local sales . . . Don McNeill's ABC "Breakfast Club" will originate next Monday (5) from Oleny, Ill., the U. S. population centre. Special show will be in behalf of the United Community Fund . . . Tom Montgomery added to the WNBQ sales crew, vice Dick Ricker who switched to NBC-TV network sales. Don Ansel is slated to transfer from WMAQ sales to WNBQ sales, filling berth vacated by Charles Dyer, now selling for WBBM-TV . . . "Navy Log" producer Sam Gallu here last week lensing footage for an upcoming chapter dealing with the Navy's capture of the German U-505 sub. Adm. Dan Gallery, who masterminded the World War II coup, will script and narrate the yarn . . . Howard Coleman, WNBQ's color specialist, addressing the Kiwanis Club luncheon Nov. 8 . . . Eleanor Steber, appearing at the Lyric Opera, guested last night (Tues.) on Burr Tillstrom's ABC-TV "Kukla, Fran & Ollie" display . . . George Watson, host of WBBM's "Gold Coast Show," now into his 21st year with the Columbia station . . . Bob Dressler, upped from producer's status at WNBQ to become station's program manager. Dick Johnson takes over the same spot at WMAQ, sister radio station. Both will report to Harry Trigg, director of programming for the two NBC stations.

### IN WASHINGTON . . .

WRC-NBC singer Gene Acherer a regular half-time attraction at Washington Redskins grid games . . . "Face the Nation" (CBS) moderator Stuart Novins kept on the job past week despite broken ribs, result of horseback riding . . . Jim Gibson, chief of Dept. of Agriculture's Motion Picture Service, which also makes film for tv, hospitalized because of injuries suffered in an auto accident . . . WRC-TV's Patty Cavin and Inga pinchhitting for weather girl Tippy Stringer while latter vacations in Florida . . . Jane Angel, ex of TV Guide's Washington-Baltimore edition, has joined WMAJ-ABC's promotion staff . . . Indie station WWDC kicks off "Voice of Democracy" contest Friday (2) with a special broadcast to town's 41 high schools . . . Drama student Dorothy Cole taking over as on-the-air assistant to Mark Evans at WTOP-CBS while Angela Bayer honeymooners . . . Three Metro starlets, Betty Ullitt, Theona Bryant and Marjorie Hellen, making the rounds of local radio-tv stations on behalf of United Givers Fund, with added tub thumping for "The Opposite Sex," M-G pix in which trio play minor roles.

### IN SAN FRANCISCO . . .

David A. Engles, KNBC's director of merchandising since 1953, steps up to manager of NBC radio sales in Frisco. Into Engles' KNBC spot goes William A. Canella, formerly merchandising director for KFRC . . . Another radio shift: Roman Wassenberg, general manager of indie KSFO, is reported to have handed in his resignation, effective Dec. 1, with Bill Shaw, of CBS Radio, scheduled to succeed him . . . At KRON they've hired James Bentley, radio-tv director of Mallory Advertising, San Jose, as assistant program manager . . . New copywriter at KRON is Archie L. Tegland, late of the E. W. Shafer Agency . . . New additions to KPXX sales promotion staff are Barbara Newman and Lee Hoffman . . . KPXX has also started a monthly merchandising magazine, Pre-Sell . . . KGO-TV has added Dick Luckey, up from Los Angeles, as a film editor . . . KNTV, San Jose, has brought in Jim Emmett from Portland as

EVERY DAY  
ON EVERY CHANNEL  
**TV**  
**BROOKS**  
**COSTUMES**  
3 West 61st St., N.Y.C. - Tel. PL 7-5100

Montreal—H. T. (Mac) McCurdy has been named to the new post of manager of CJAD, Montreal. Ned Conlon has been named director of programs, while Robert L. Laurion has been appointed assistant program director and office manager. McCurdy reports to J. Arthur Dupont, prez and general manager of the AM'er.

promotion director and added three new salesmen, Allen Dunn and Joe Ehrhard, recent Stanford grads, and Frank Swan, ex-channel 10, San Diego.

### IN PHILADELPHIA . . .

Ralf Brent, WIP veepee, was guest speaker at the Central Canada Broadcasters Association annual convention in Hamilton, Ontario (23) . . . Awards of Distinguished Merit from the State of Israel to William Sytk, pres., and Harry S. Sytk, veepee of WPEN . . . WIP execs honored Benedict Gimbel Jr., state's president, at a birthday luncheon in the Ben Franklin . . . Eddie Callahan Jr., former booking agent, has joined staff of WPEN . . . Max Leon, WDAS pres., is a candidate for City Council because he feels "that body is in desperate need of a business man" . . . Jim Gallant, WFIL-TV announcer, has been named to WHNC-TV, Triangle Stations affiliate in New Haven, Conn. . . Ruth Feingold, formerly of TV Guide, joins staff of WFFH . . . Buzz Curtis, former deejay and emcee of the Eddie Newman show, inducted in the Army (26).

### IN PITTSBURGH . . .

Ed Schaughency vacationing from KDKA-TV daily "Hometown" hour and Bill Brant filling in for him . . . Gunnar O. Wiig, executive veepee of KQV, appointed to copyright committee of NARTE . . . Alan Bond has joined KQV announcing staff. He was at WBVP in Beaver Falls for years . . . Gloria Abdon, director of women's activities at WCAE and active actress at Pittsburgh Playhouse, now teaching adult classes two nights a week at community theatre . . . Julian Bernard, WCAE salesman, doing volunteer announcing at night on the educational channel, WQED . . . Grace Hirsch, WWSW traffic head, and her husband celebrated their sixth wedding anni . . . Al Nobel using a different teenage "disk jockey" every day on the 4:30 segment of his afternoon platter show on KQV.

### IN DETROIT . . .

Another round of hearings in the Flint tv controversy is on tap as a result of FCC action on a U. S. Court of Appeals decision to recognize appeals to the court by Trebit Corp. (WFDF) and W. S. Butterfield Theatres, Inc., to deny grant of Channel 12 to WJR. The Goodwill Station, Inc. . . . WXYZ-TV's three bowling shows will award in the next 26 weeks in excess of \$59,000 in prize money . . . "The Patti Page Show" is an added starter on WWJ-TV . . . "Brave Eagle" and "Frontier Doctor" are new WXYZ-TV entries . . . "Lion's Quarterback Club," a recent WJBK-TV football feature, moves from Thursday to Friday night and expands from 15 minutes to half an hour . . . Four film shows in the early evening hours have been added to WJBK-TV's schedule. They are "Sheena, Queen of the Jungle," "Frontier," "Range Rider," and "Colonel March of Scotland Yard."

### IN BOSTON . . .

WBZ's disk jockey Carl de Suze given the Massachusetts Committee for United Nations Day annual award at ceremonies in the Hall of Flags, State House . . . WNAAC-TV's documentary "Yankee Story," premed in Hub, now on tour of key U. S. cities. Brochure, written by George Hallberg and Ed Pearle, asst. promotion chief, glamorizing the film of life in Yankeeeland, is being submitted in nationwide contest by the printers . . . John Bassett, WBZ disk, had Judy Holliday, star of "Bells Are Ringing," current at the Shubert, as guest on his program, pre-recorded, opening night . . . Guy Glampapa, WNAAC-TV film dept., father of a new baby girl . . . Chuck Brinkman, former WJER, Dover, O., disk, started this frame as 2-6 p.m. deejay at WELI, New Haven . . . Don Rondo in visiting diskers on his new Jubilee platter . . . Dave Maynard, WORL platter spinner, passing out cigars on birth of a baby girl . . . Jack Chase, WBZ-TV a.m. newscaster, back from two week military cruise.

### IN CLEVELAND . . .

Ed Stevens exits as WERE program manager for newly purchased KPAS . . . Charles Edwards named WJW disk . . . Bob Engel leaves KFVB for new shellac stint at WJW . . . Walt "Kousin" Kay exited broadcasting for auto sales . . . Plain Dealer radio-tv editor George Condon back after two-week New York writing chore . . . Ron Smith added to WJW-TV sales . . . Johnny Andrews returns to city to emcee "Old Dutch Revue" half-hour WEWS Monday night stanza . . . Ed Wallis named KYW manager while Gordon Davis is on vacation . . . Betty Cope is hostess on WEWS morning movies . . . Barbara Cahill named WGAR traffic manager . . . Dorothy Rhoads is KYW radio traffic manager . . . Carl Lawton, ex-Boston, appointed KYW-TV film supervisor . . . Dick Reynolds, ex-Cleveland, leaves WHKK for WCUE . . . Roger Kennedy, ex NBC commentator, pacted for daily 15-minute WJW-TV newscast . . . Mark Olds, KYW program manager, out for two weeks pending knee surgery

### IN MINNEAPOLIS . . .

Bill Davey, KSTP promotion director, enriched by sale of card layouts and ideas to Hallmark . . . George Lord moved from sales to publicity-promotion at WTCN-TV and will start his new duties as soon as he recovers from a major operation. He succeeds Maurice "Clipper" Smith, onetime Notre Dame football star and a famed gridiron coach, who has resigned and returned to California . . . Minnesota Savings & Loan sponsoring two new WCCO Radio sports shows, Minneapolis Tribune sportswriter Sid Hartman's Sunday afternoon "Sid Hartman Show," devoted to Minnesota and Big 10 football, and "Thursday nights" "Prep Parade," a review of high schools' athletic happenings . . . KSTP-TV's clown character T. N. Tatters limping as result of foot injury sustained when one of his youthful fans jumped on the pedal extremity in the heat of excitement engendered during a personal appearance

## WBC Credo: Manpower Just as Important As Markets, Transmitters

Appointment last week of Tad Reeves, program and operations chief of WBNS-TV, Columbus, as general manager of KDKA-TV, Pittsburgh, spotlights the credo of Westinghouse Broadcasting Co. management that "exec manpower is as vital as stations, markets and transmitters."

Generally overlooked during WBC's hyping of its industry and market position during last couple of years has been fact that, while Westinghouse AM and tv has been adding new stations, it also has been adding some high-powered creative personnel on many levels via the triple-play route of hiring them from outside, getting them in the course of station acquisition, and by promotion from within.

Reeves, who will report to WBC Pittsburgh area VP Harold Lund, under WBC system of having general manager for radio, and general manager for tv in cities where company operates both AM and tv, has a rep as an outstanding young execs not only in field of programming and film, but in all-around local station operational savvy.

WBC started adding new outside manpower few years back under regime of ex-prexy Chris Witting (now veepee for all consumer divisions of Westinghouse parent outfit), who brought in Dick Pack, WBC VP for programming from NBC flagships in New York, Bill Kaland, national program manager from WNEW, and Don McGannon, who succeeded Witting, from DuMont.

Sidelight on company's acquisition of exec talent from outside, is that simultaneously WBC, under both Witting and McGannon, has actively followed policy of promoting from within, wherever possible. Manager of KYW, Cleveland, is former KYW program manager, Gordon Davis. New KDKA-TV program manager, Cal Jones, is former KYW executive producer. McGannon's exec assistant, Bob Teter, is former station manager. General Manager of WBZ-TV, Boston, is former AM station chief. At other levels, salesmen have been upped to sales manager posts, director to assistant program managers, etc.

Feeling of WBC management is that "you're only as good as your people."

### Disabled Vets' Giveaway Into Production in Dec.

"The Hidden Treasure," the hour-long telefilm show being sponsored by Disabled American Veterans, goes into production in early December. First telecast date will be early February, according to producer William Tell Productions.

Giveaway is for \$55,000. Films will be distributed on a market-by-market basis.

### \$25,000 A YEAR

Actor, highly educated, with integrity, and likes hard work, with 20 years experience, still young, now down to \$10,000. Highly qualified to be Man Friday or assistant with a future. Part full time in TV, radio, or picture organization.  
BOX V-50-706, VARIETY, 154 West 46th St., New York 36

### CLEVE'S LIVE PICKUP PROBES MENTALLY ILL

Cleveland, Oct. 30.  
In what is believed a television first, KYW-TV this week takes its "Morning Surprise" camera into Cleveland State Hospital for a daily semi-documentary "live" presentation of problems dealing with the mentally ill.

Tom Haley, emcee of the hour-long show, confers with Dr. Patrick Grover, director of the hospital, as the camera tours therapy and hospital rooms.

In another hospital bit, "Open Camera" presents a daily filmed portion of the story of a nine-year-old who successfully underwent cardiac surgery at University Hospital. The child had, previous to surgery, been given a limited life span.

Columbus—Fred Hohl, who created the "Mr. Widdgett" character for WLW-C children's show, has left the station because of ill health.



### HUNTING BIG GAME?

You'll find it in the Northwest . . . a big, rich ready market for your product.

This is the area which KSTP-TV serves and sells . . . \$4 BILLION in spendable income and 615,000 TV families. Let KSTP-TV start a sales stampede for you.

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Basic NBC Affiliate "The Northwest's Leading Station"  
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THE GREATEST STARS!  
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October 17, 1956

Mr. Bob Rich  
Associated Artists Productions, Inc.  
345 Madison Avenue  
New York 17, N. Y.

Dear Bob:

This is the kind of letter I really enjoy writing. Our new "Boston Movietime" program featuring those wonderful Popeye cartoons and "First Time on TV" Warner Bros. features more than tripled our ratings in September over those of August. The ARB average in the Monday-Friday period (4:45-6:45 PM) leaped from a 4.3 up to 13.7!

What's more, the very first time out, "Boston Movietime" beat "Mickey Mouse Club" which runs against us for an hour in this period. Last month we pulled a 4.5 against a 15.7 for the hour. But look what happened with "Boston Movietime" — we got a 14.5 to the opposition's 12.6.

Yes, Popeye and Warner Bros. features have changed the viewing habit here in Boston and New England. Families push their supper time back a little to enjoy this excellent television fare. And the audience composition is something, too. "Boston Movietime" now boasts of an audience of 26% men, 41% women, and 33% children!

In one week, the program drew 33,383 letters and postcards. And needless to say, we're completely sold out.

Of course, we knew these pictures were great. And we backed them with a fine host, Alan Dary, and the biggest promotional campaign to hit New England. Wrapped all together, AAP's wonderful pictures produced these sensational results.

The future? "Boston Movietime" is growing every day. And as the season advances, we are confident these ratings will go even higher. We, and our sponsors, couldn't be happier.

Best regards,

*J. Q. Tooke*

F. A. Tooke  
General Manager

Capture the  
Audience in  
**YOUR MARKET** with  
**WARNER BROS. HITS**  
and **POPEYE**  
cartoons

Call or wire today

**a.a.p.**  
Associated Artists Productions, Inc.

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DALLAS 151 Bryan Street RANDolph 6043  
LOS ANGELES 9110 Sunset Boulevard CRestylew 6-5886

345 Madison Ave.  
New York City  
Murray Hill 6-2323



"THE PETRIFIED FOREST"



"THE SANTA FE TRAIL"



"SHINE ON HARVEST MOON"



"THE STORY OF LOUIS PASTEUR"



"CONFIDENTIAL AGENT"



## Tele Followups

Continued from page 27

riches—Cinderella" angle was accentuated anew in his intros of Miss Kirk ("the Sunday school teacher from Pennsylvania") and disk jockey-singer Jim Lowe ("the country-boy from the Ozarks").

That's the human interest touch and Winchell makes the most of it in a glamorizing delivery that's intended to make the viewer think he's sharing in discovery of the Comstock lode. Such a buildup was used on Dolores Dorn Hef, Barry Sullivan's vis-a-vis in a brief dramatic sketch. For in a "history-is-being-made-before-you" announcement it was indicated that this Chicago girl heading for stardom was reporting to Budd Schulberg and Elia Kazan as a contractee. An added filip was Schulberg who nodded in assent from the jury box.

With the Cinderellas out of the way for the nonce, Bea Lillie came before the cameras to do a "song about a cabaret artist written for me by Noel Coward." Catchy and lulling, her "Weary" was a typical Lillie showpiece. And the two piano team of Edie & Rack backstopped nicely.

Miss Kirk, who was billed as bringing a portion of her nitty act to tv, obviously deleted the shower scene but scored nicely with "I'm-So In Love with Manhattan" followed by a medley from "Allegro" and "Kiss Me Kate." A svelte figure in a striking gown,

she sold the tunes true to her sock fashion.

Lowe, the Ozark country boy, opened the sesh with "The Green Door," his disclick on the Dot label. His was a stint with teenage appeal and the show backed the WCSB disk jockey's vocalizing with a production touch that employed several youthful dancers. While the Sullivan-Hef scene was short, nevertheless it had an element of punch as the ex-convict husband renounces crime and returns to his worried wife.

Winchell, who can't resist being "on," donned a rain hat at the finale to walk off with the principals in a "Just Walkin' in the Rain" number. This show, incidentally, marked the first time that the confereer introed his jury box occupants by name. Among them, aside from Schulberg, were the Dave Garrows (Fenel Wilde), Jack Leonard Wendy Barrie, Capt. Dick Merrill and Eva Gabor.

### Omnibus

Ford Foundation's Radio-TV Workshop took a frying-pan-to-the-fire leap when it moved from CBS-TV afternoons to ABC-TV nighttime this fall. As low as the ratings were on the Columbia span, they've been worse on ABC-TV. Trouble is, shows like last Sunday's (28) don't help any.

A three-way layout comprising William Saroyan's "My Heart's in the Highlands," a live remote on "All About Horses" and more excerpts Jacques-Yves Cousteau's "The Silent World" pic added up to the dullest "Omnibus" outing of a relatively dull season. To take the shorter pieces first, the "Silent World" clips were the third and last such showing, and comprised the least interesting parts of the film, including the introduction. Considering the wealth of brilliant pictorial material in the picture, it's surprising that the choice was so poor, even if it were dictated by Columbia, the distributor.

"All About Horses" was interesting enough, but hardly worth the time spent on the topic. As a sort of prelude to the opening of the horse show at Madison Sq. Garden, N.Y., this week, "Omnibus" sent Bud Palmer up to Boulder Brook Country Club in Scarsdale, where he showed off the fine points of breeding and riding with some 13 different breeds ranging from jumpers to N.Y. police horses. Use of slow-motion film clips provided good contrast and supplementation to the live action, and U.S. Olympic Equestrian Team captain William Steinkraus was a knowledgeable and voluble expert on the subject.

The angest and least rewarding of the show's components was the performance of the Saroyan play, which was his first on Broadway. It's tough enough to swallow the Saroyan pastiche in the theatre, where at least one can be lulled into a happy state of disbelief. But on the homescreen, the fairy tale falls to register. Beyond that, the "Omnibus" performance, directed by Charles Dubin, suffered from awkward and self-conscious performances. James Daly, a solid citizen when it comes to a straightforward thesping role, didn't seem himself to believe the part of the irresponsible poet, and his efforts were stilted and forced. Everett Sloane was somewhat better as the old man but didn't give the role much clarity. Dickie Olsen came off about the best as Daly's young son. Supporting players were okay.

If "Omnibus" continues with this sort of translation of "something for everybody," it will wind up with nothing for nobody. Chan.

### Studio One

"Studio One" on CBS-TV tried a variation on a theme Monday night (29), and while part of the show had definite suspense value, the rest didn't match it. There were rasping sounds where there might have been poetry and the camerawork was vastly overstressed.

Play was entitled "American Primitive" and was written for the show by Ernest Pascal and Dale Wasserman. It told of a group of settlers on their way to Oregon who are stopped by Indians. Later report one of their number has been killed by a white man. They demand punishment for the guilty party, who turns out to be the wagon train's leader's son. Settlers condemn the boy to hang. Love affair between his sister and the train's scout allows him to escape. The scout hangs instead. Lloyd Bridges played the scout with an economy of movement, but

also without much emotion. Cameron Prud'homme had dignity as the leader, and Robert Dowdell caught the frightened desperation of the boy afraid to own up to his deed. As Olive, Joanne Linville gave the most interesting—and most uneven—performance of the evening. She was excellent in some scenes, but overacted badly in others.

Much of the unevenness of the show must be blamed on director Karl Genus. In his eagerness to create tension, he accentuated the camerawork beyond reason, slowing down the story without gaining much in return. Also, the script was meant to be symbolic rather than actual. Genus definitely gave it a literal treatment that, due to the type of story, suffered from the natural limitations of the medium. One or two of the sets—particularly the final one when Bridges guarded Dowdell—were outstanding and in the proper mood.

The Pascal-Wasserman script had definite merit but needed more sensitive interpretation. Dialog at times seemed unnatural in the sharply realistic setup. Climax, too, was too frenetic and Miss Linville's final lines lacked conviction and seemed out of context.

This was Robert Herridge's last opus as "Studio One" producer. (He moves into Seven Lively Arts.) Betty Furness sailed through her Westinghouse plugs with her customary "not-a-hair-out-of-place" impersonal assurance. She almost makes one pray for one little fluff, just to prove she's human. Hift.

### Goodyear Playhouse

Robert Anderson's "All Summer Long," which had a flop 60-performance Broadway run in 1954, was cut down for a generally absorbing hour-long stand last Sunday (28) eve on NBC-TV's "Goodyear Playhouse." The net actually was riding tandem with legit that night, with the preceding 90 minutes going to the "Hallmark" production of "Born Yesterday," another Broadway starter.

The Anderson play, adapted from a novel by Donald Wetzel, was more poignant in scattered scenes than in the overall story. Through the playwright's penetrating character moldings, the Munson family, faced with impending disaster which only a 10-year-old boy and his lame elder brother are willing to recognize, emerged as believable and pitiful figures. Faced with destruction of their river bank home by rising waters, the family, except for the older brother, refuse to heed the younger boy's pleas to take precautionary measures. Unable to convince them, the lad spends his summer vacation building a makeshift wall to ward off destruction. It fails.

It's the relationship between the members of the family and their individual selfish desires, however, that gives the play stateliness. The tender understanding given the sensitive lad by his older brother, the painful attempt at conversation between members of family and the anguish suffered by the married daughter on learning she's to have a child, which she feels would destroy her only asset, beauty.

Not to be overlooked is the sequence in the barn when the father discovers various items and a notify my brother—this case of accident note—thereby the boy preparatory to running away from home. Also, equally impressive was the incident in which the youngster is irrationally censured by his sister for watching his dog give birth to pups after being told it was okay to do so by his older brother.

The performances were all good. Raymond Massey, as the father, headed the cast, while others in the lineup included William Shatner, as the boy; Malcolm Brodick, as the older brother; Katherine Squire, as the mother; and Sandra Church, as the daughter. Jess.

### Wide Wide World

Apparently the American public is slightly indifferent to politics, if we're to judge by the "American scene nine days before the presidential election" as presented on NBC-TV's electronic g a d a b o u t, "Wide Wide World" last Sunday (2). The only mentions of the upcoming elections were the opening remote, showing the Farmingdale, L. I., high school teenagers in a mock political rally, and the commentary of H. V. Kaltenborn as a quartet sang presidential campaign songs of bygone years in a pickup from the N.Y. Historical Society.

WWV visited, in a documentary mood, historic North Bridge, Concord, Mass., scene of the "shot heard 'round the world." Next, the program leaptfrogged to a place well populated, but where no resident will vote—the state prison at Huntsville, Tex. There the cameras

picked up the prison's annual rodeo, with the usual bronc busting and bull dogging. Then, back to Boston for an interview with "the last of the big city bosses," former Mayor James L. Curley, who gave a third-person eulogy for his political accomplishments.

At Newport Beach, Calif., the U.S. Olympic team members listlessly exhibited a number of track and swimming events (let's hope they get a bit more spark in their performances in Australia during the real competition). Catfish was the theme of the Batesville, Ark., pickup, where the state's Gov. Orval Faubus politicked for hushpuppies to be served with catfish, while his Republican opponent Roy Mitchell came out for corn bread.

Fiscal pickup was the impressive interior of the National Cathedral, Washington, where Dean Francis B. Sayre gave the invocation, and the choir sang several numbers. Program closed with emcee Dave Garraway giving a get-out-and-vote plea.

Too frequently on the show, the cues were given late, and on several pickups the participants didn't get into action until after the cameras were on them, spoiling the WWW attempt at creating a feeling of spontaneity. Don.

## CANADA'S COVERAGE OF U. S. ELECTIONS

Toronto, Oct. 30.

Full radio and television coverage of the U. S. presidential election returns will be brought to Canadian viewers and listeners Election Night with a tie-in between the Canadian Broadcasting Corp. and NBC. Supplementing American commentators will be a corps of Canadian political analysts commenting on results meaningful to Canada's citizens.

CBC plans, as announced by W. H. Hogg, chief news editor of the CBC, include electronic computers set up by the Canadians in Radio City, New York. CBC-TV will carry full service across the Dominion from 9:30 on. At regular intervals, James M. Minife, CBC's Washington correspondent, will interpret results from the Canadian viewpoint. Full coverage, via radio and tv, will be carried on the trans-Canada network of the CBC.

### Falstaff's Hoop Coin

St. Louis, Oct. 30.

Falstaff Brewing Co. will bankroll all of the basketball games of the St. Louis Hawks, local pro aggregation over KMOX and this will be the second such effort to enter the winter sports field over this station.

Anheuser-Busch, Inc. has signed a contract with KMOX to sponsor the basketball games played by St. Louis U.

### ATAS Plans a Ball

Hollywood, Oct. 30.

A New Year's Eve ball, first of what the Hollywood Academy of TV Arts and Sciences hopes will become an annual event, was disclosed at a membership meeting last week. Harry Ackerman, ATAS treasurer, revealed that CBS-TV is donating two sound stages for the ball, slated for Dec. 31 of this year. He credited Howard Meighan, CBS v.p. for the western division, for the donation.

Ackerman noted that the N. Y. branch of the Academy has plans for a similar bash. He commented that event will be a source of income, outside of membership fees and NBC-TV payments for the Emmy telecasts, for the ATAS.

## Survey of TV Commercials

With the support of the General Federation of Women's Clubs and other civic and social agencies around the country, the National Audience Board is beginning a survey of tv commercials. Unusual factor is that the organization normally concerned with "good taste" in tv offerings, is as much interested in sales impact of the commercials reviewed.

Survey, in the form of questionnaires, to be distributed by CFWC and some 36 other groups in at least 64 cities, will cover commercials of network, national spot and local origin during the week from Nov. 26 through Dec. 2.

From VARIETY October 24, 1956

## U. of Mich. TV'er To Com'l Stations

Ann Arbor, Oct. 30.

Revision of "Love and Marriage" lyrics into "Blood on Marriage" is the theme song around U. of Michigan's television center these days as the studio shoots kines of its new fall series on marriage. Prof. Robert Blood, of the Sociology Department, will host this 15-week series which occupies the first half-hour segment of the U. of Michigan "Television Hour," beginning its seventh year.

Subjects range from dating to probing such problems as love and courtship, marriage between different faiths, physical adjustments, in-laws, divorce and remarriage. Extensive use of vignettes, special guests such as clergymen, economists, doctors and authors are planned to treat the subject in depth.

The second half-hour kicks off with an eight week series "From Haydn to Hi-Fi," dealing with chamber music. The university's professional quartet in residence "The Stanley Quartet" is featured. Program notes and discussion of the "why" of this musical form for direct personal acquaintance with great composers are incorporated to heighten interest in a field of serious music largely neglected by tv.

Nine commercial tv stations already are set to carry the TV Hour which was honored last spring with the only VARIETY plaque for show-management awarded to an educational group. The program, which started Sunday (21), will be carried by commercial stations in Detroit, Lansing, Saginaw, Bay City, Cadillac, Traverse City and Ann Arbor, all in Michigan, and South Bend, Indiana. Other commercial stations on the U. of M "kine" net, ranging from KOMO-TV, Seattle to WPIX, New York, are expected to expand coverage for these series as prints become available. Currently some 44 stations, 19 commercial and 15 non-commercial across the nation and Canada are broadcasting various kine series produced in the U. of M. studios.

### MITCHELL, POPE VEEPEES

T. E. Mitchell and Leavitt J. Pope have been elected veepees of WPIX, N.Y.

Mitchell will be v.p. and controller, while Pope will be v.p. in charge of operations, both reporting to Fred M. Thrower, v.p. and general manager.

### Producer Will Sell

35mm musical short negative world rights \$1000. Six songs for \$2000. Feature movie script \$1500.

Write Box 5068, VARIETY, 154 W. 46th St., New York 36

### HOTEL

Algonquin

59 West 44th Street  
New York • MU 7-4400

Preferred by people of the Theatre...

100% Air Conditioned



## STEAMING AHEAD!

Since the sternwheelers first opened our Ohio River Valley to large-scale trade, this region has constantly steamed ahead to greater industrial records.

Today, its array of manufacturing is the most vast in America... a solid head-of-steam typified by our own doorstep counties of Cabell and Kanawha (the Huntington-Charleston area) where—say preliminary reports of the new U. S. Census of Manufactures—the value of industry alone is up 55% since 1947, currently over one billion dollars!

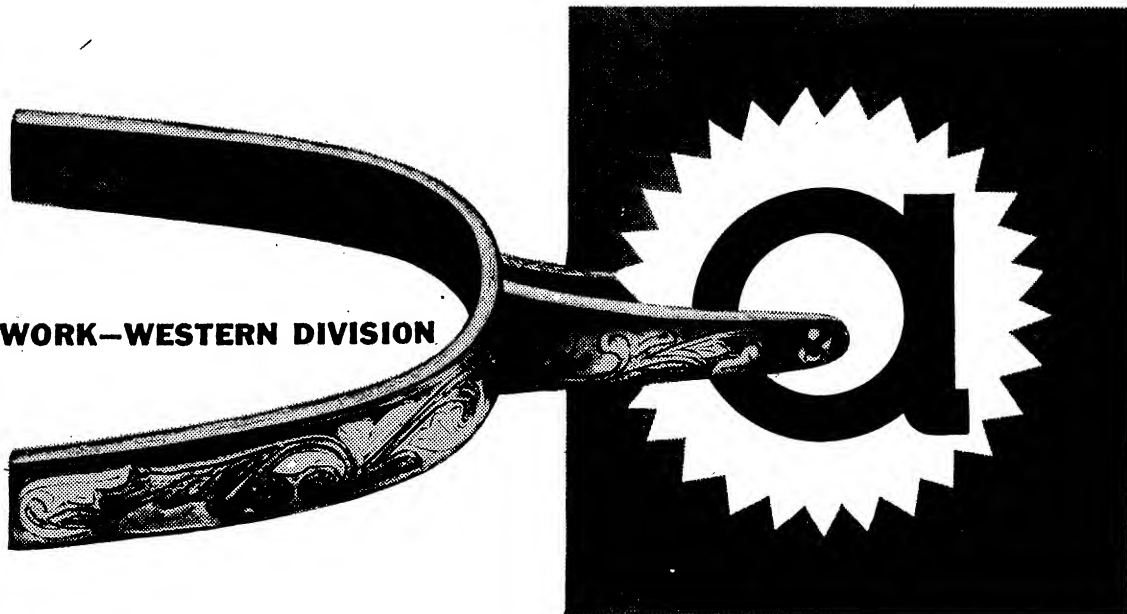
This is only part of what you can command with WSAZ-TV. Surrounding our near-quarter-mile-high tower lies America's 23rd television market—four states wide, four billion dollars deep in buying potential. You leave a smart wake when you sail aboard WSAZ-TV. Any Katz office can make out a profitable bill of lading for you.

**WSAZ-TV**  
CHANNEL 3  
HUNTINGTON-CHARLESTON, W. VA.  
N.B.C. NETWORK  
Affiliated with Radio Stations  
WSAZ, Huntington & WGVK, Charleston  
LAWRENCE H. ROGERS, PRESIDENT  
Represented by The Katz Agency

*A new symbol—  
a new sales force*

**ALL SET TO SPUR  
WESTERN SALES!**

**ABC RADIO NETWORK—WESTERN DIVISION**



**NOW! THE MOST  
EFFECTIVE SALES  
FORCE IN THE  
ELEVEN WESTERN  
STATES**

*ABC California Radio Network  
ABC Pacific Radio Network  
ABC Western Radio Network*

**REPRESENTED BY**



**ABC RADIO NETWORK SALES**

**NEW YORK**

*Clint Nangle  
ABC Radio  
SU 7-5000*

**CHICAGO**

*Ernest Walker  
ABC Radio  
AN 3-0800*

**HOLLYWOOD**

*Harry Woodworth, Director  
ABC Western Radio Network  
NO 3-3311*

## Television Reviews

Continued from page 27

officials hope to gain heavier use of the airport's facilities by concentrating on radio-TV tie-ins. It will take stronger stuff than "Flights of Fashion."

The emphasis is on fashion provided by some of Baltimore's better women's apparel salons and men's stores. On the preem, the focus on the fashions was spread carelessly against a background of indifferent luncheon guests, restless children and gossiping kibitzers grouped casually around the airport's spacious banquet room. Lynn Swann handled the usual glib fashion commentary with aplomb but her attractive models had to compete with the busy background.

Al Moritz served as m.c. and his personality proved to be properly relaxed but not particularly interesting. He sang "Perfume," one of his own compositions, and introduced the N. Y. guest, warbler Lynn Taylor. An interview with a representative of the local Community Fund campaign made for a rather dull public service filler.

Ray Ratacheck directed. *Burn.*

**KNOW YOUR CANDIDATE**  
With Mrs. D. Moore, others  
Producer: Mrs. T. O. Everson  
Director: John Degan  
30 Mins.; Sat., 4:30 p.m.  
KSTP-TV, Minneapolis

This local "Meet the Press" version is well handled and is an exceedingly informative and interesting unfoldment for the electorate. In presenting opposing candidates for various state offices before the camera, permitting them to state their qualifications, make a bid for votes and be questioned by a panel of reporters from Twin Cities and outside newspapers, it performs a vital public service as well as providing a good show.

Series started Sept. 15 and will continue through next Saturday. Particular show caught was ably moderated by the St. Paul League of Women Voters head and produced fireworks and real excitement when the Republican and Farmer Labor-Democratic state attorney-general candidates hurled verbal brickbats at each other and almost seemed at the point of exchanging fistfights.

Miles Lord, incumbent FLD candidate, accused the Republican candidate, Keith Kennedy, of waging a dirty campaign—"going into the sewers"—and told Kennedy that the only reason the latter showed some restraint on this occasion was because he was face to face with Lord. "But I'll keep fighting you in this election regardless of how dirty you get," Lord told Kennedy. On his part, Kennedy charged Lord with having allowed politics to enter his office and with lacking dignity, moderation and balance. At times, the conflict took on the aspects of a fiery debate.

On the same program, the incumbent FLD secretary of state candidate was seen, heard and

questioned intelligently. His Republican opponent failed to put in appearance.

Program merits kudos for the way it gives the public an easy chance to see, hear and size up state offices candidates and to help it to reach a choice and thus cast more intelligent ballots. It's in public relations' interest and should make friends for the live-wire station. *Rees.*

## Calif. TV Study

Continued from page 25

threat may prove transitory or empty. Make the NAFBRAT annual awards more effective, by having a station carry the ceremonies. Set up round table discussions between producers and such organizations as NAFBRAT, so that NAFBRAT can serve as a bridge between the producers and the public."

Mrs. Clara Logan, NAFBRAT prexy and founder, restated the group's objections to the NARTB tv code. "We are convinced that such enforcement would be illegal censorship over a public medium of communication," she declared. "We cite the fact that the code is not enforced to point out the almost 100% ineffectiveness of self-inflicted censorship, by a trade group, which has assumed censorship powers which this group has no right to possess. These powers are explicitly denied even to the FCC."

"NAFBRAT, of course, is in full accord with the programming principles expressed in the NARTB code. However, this association is firmly opposed to this code as an enforcement instrument to police these principles."

## Cox-Knight

Continued from page 23

charged, "for the purposes of this one case."

Taking up the various factors that entered into the decision, the agency claimed that it "correctly adjusted" the record of the Cox and Knight Miami stations (WIOD and WQAM) to be "good" and gave Biscayne "significant preference" on this issue. Similarly, it contended, it properly gave Biscayne "clear preference" on broadcast experience and found it "distinctly superior" on the issue of integration of ownership and management.

As to the diversification issue, the Commission denied that it "played down" its importance and pointed out that it "properly assessed" this factor in favor of the other applicants and awarded them "clear preference" on this score. Actually, the agency asserted, it was simply looking at "all" the pertinent facts involved in the issue to "delineate" the weight to be given it.

The examiner's refusal to require testimony on other stations owned by Biscayne principals, the Commission contended, was "a reasonable exercise of his discretion."

Trammell's consultant contract, the agency declared, does not mean that NBC will be able to influence Biscayne's operation or that Trammell will have "divided loyalties." The contract, the Commission asserted, is, in effect, an "honorarium" given by the network to a retiring official and serves to prevent him from working for a competitor and giving away NBC's trade secrets.

In charging that it "arbitrarily minimized" the diversification issue, the Commission contended, the applicants have chosen to tilt at a straw man of their own creation." Evaluation of the various

factors in the case, the agency declared, was "fully consistent" with past decisions and court rulings.

Appellants in the proceeding are South Florida Television Corp., headed by real estate man Jack C. Stein and in which former FCC chairman James L. Fly has a substantial interest; East Coast Television Corp., headed by Charles Silvers, furniture manufacturer; and Sunbeam Television Corp., headed by Sidney D. Ansin, shoe manufacturer.

## Short Tempers

Continued from page 24

power to give the residents of this area the kind of radio they want and are more than confident that within 120 days KOBV will be a dominant factor in the listening habits of the area.

"Could it be that you are afraid we may take a few dollars from your newspaper, or are you peeved because we take 30 minutes of concert music away each day?"

"We plan to stay in San Francisco whether you like it or not. We want to be friends with everyone, but certainly do not appreciate your maliciousness."

"On the contrary, we must be nice to you because some day you may want to buy some advertising because our formula is selling newspapers in other cities."

Meantime, NABET strike Segal inherited from 10,000-watt's former owner, Stephen A. Cislser, went into its fifth week and Frisco chapter of AFTRA voted \$400 to help strikers.

Union has quietly pressured some advertisers into dropping station, but Segal has picked up some new business, too, mainly from large Midwestern and Eastern firms with whom he presumably has done business before.

It's understood that Milton Stern Jr., lawyer for dissident minority stockholders who fought Cislser's lease of station to Segal, has persuaded FCC to grant rehearing on Segal's station license. Segal took over station Oct. 7, month after FCC had granted shift to license to him.

## TV's Phantom \$\$

Continued from page 23

continuous 15-year sponsorship she could conceivably reach that figure, but Miss Raye even today hasn't got a sponsor or a show she can call her own. There will, of course, be some deferred payments, per contractual agreement, but an NBC spokesman was inclined to think that if she earned \$50,000 from the web this season it would be a lot.

Recently NBC signed a director-producer to a seven-year pact. His pressagent drumbeated the fact that it would guarantee him \$1,000,000 with likelihood that the amount would be spiraled into several million over the course of the contract. Actually, says NBC, the network is committed to \$75,000, period. The rest is predicated on options, flock of "ifs" that hinge on creation and sale of properties and even under the most ideal conditions extending over the seven-year range he couldn't earn more than \$900,000.

When Jackie Gleason signed with Buick for his ill-fated "Honey-mooners" film series, the Gleason drumbeaters rushed out with the news that it meant a two-year \$11,000,000 bonanza for the comic. What the press neglected to point out was that it included over and below the line costs, production, network time, continuous sponsorship (which didn't continue beyond a season), and a multiplicity of other factors. True, Gleason didn't exactly starve, but that \$11,000,000 figure as the Gleason take was split like an atom.

## 'Joan' Emerges

Continued from page 22

showing up best was "My Little type of programming that was Margie," the Official Films-released reruns of the Gale Storm comedy running in strips. NBC—tv veep Tom McAvity and Chester, that is—furthermore found that some 4,000,000 housewives were watching during the time period, and maybe they didn't care for "Mickey Mouse."

So NBC took the gamble; "Margie" wasn't available, but Interstate Television had only started to sell "Joan" in syndication, and NBC made its deal there, buying rights to all 96, taking on options for several years, and additionally buying back the films from those stations which had already purchased them from Interstate. "Joan," under the umbrella title of "Comedy Time," took to the air in May.

### Peak 'Freak'

With the first Trendex, the NBC boys pinched themselves—it was a 6.8, outrating most daytime shows. "It's a freak," was the reaction, but just in case it wasn't, NBC wanted to grab some more properties before the price went up, so it extended its options on "Joan" and bought multiple-run rights to five other series, "Topper," "So This Is Hollywood," "It's Always Jan," "It's a Great Life" and "Dear Phoebe." This, of course, was an additional gamble, but again it paid off. At the end of four weeks the rating was a 7.9, which was beating "Mickey" and outrating the average daytime by 40%.

In spite of the hot-shot rating showing, NBC couldn't sell it. Clients objected to two facts—that "Joan" was an unusually good property and that the others wouldn't do as well, and that "Joan" wasn't making it on its own, but was benefiting from the powerful "Queen for a Day" lead-in.

To counteract the first argument, NBC in the first week in July put in the two weakest series in the lot—"Hollywood" and "Jan." Where "Joan" had been pulling down a 39% share of audience, "Hollywood" dropped only three points to a 36% share and "Jan" jumped back up to a 38% share. In the second instance, NBC in early July moved "Queen" down to 4:45 and inserted "Modern Romances" in 4:45-5, with this result. "Queen" before the shift had a 9.1 rating and 45% share; "Comedy Time" had a 7.5 and a 39% Nielsen share. After the switch, in July-August, "Romances" had a 7.2 Nielsen and 38% share, a share drop of seven percentage points, but "Comedy Time" retained a 7.1 rating and 37% share, a drop of only two percentage points in the share.

With the objections overcome, the NBC sales boys finally got busy (meanwhile, CBS had gone ahead with "Brooks" in the daytime and at this point is doing even better, sponsorwise, than NBC and additionally has been searching out more properties of the same type). After pulling in Pharmac as its first bankroller, NBC got Welch Grape Juice—a particular source of satisfaction. Welch had been a longtime sponsor of "Howdy Dood," but with the arrival of "Mickey," switched over to ABC, where it stayed for a full year. Now it's back to NBC, again in the same time, and opposite "Mickey."

Where do they go from here? Not very far, at this point. There's a limited number of filmed comedy shows available for rerun—in fact CBS is in a better position, since it conceivably could use "I Love Lucy" and "Burns & Allen" reruns. But the rerun field isn't necessarily limited to comedy for the networks

—NBC is also toying with the idea of filmed dramatic show reruns, and maybe mystery too. "Comedy Time" has put the spark to a daytime revolution, and could be it may blow up the whole business as it's presently constituted.

## Goldenson

Continued from page 22

John Balaban, prexy of the Balaban & Katz circuit and veteran of 43 years in the film biz. He pointed out that never before have so many top quality productions been berthed simultaneously in Loop theatres. He ticked off such current entries as "War and Peace," "Giant," "Opposite Sex," and "Friendly Persuasion."

The tv network's stance vis-a-vis celluloid were discussed by Oliver Treyz, installed as ABC-TV chief in the wake of Kintner's exit. He implied the web will eventually call a halt to the use of features as is done currently on the Saturday and afternoon "Film Festivals." Using a Lincolnian paraphrase, Treyz said it's his belief a network should only provide the type of programs the individual stations can't provide on their own.

Sterling (Red) Quinlan, as v.p. in charge of ABC-TV's WBKB, was an enthusiastic spokesman on the features' role in local station operations. He and his sales crew had just logged in \$1,500,000 in orders for his two back-to-back nighttime "Movietime USA" strips built from the RKO and United Artist libraries, starting Dec. 3.

A hypothetical question posed to Quinlan, as a station operator, highlighted the necessarily split loyalties within the ABPT camp now that the video side is competing with the theatre side as film exhibitors. Quinlan, the first ABC o&o manager to swing all-out to features, is programming his first-run films at 10 p.m. He said he'd "love" to be able to offer some blockbusters at an earlier hour and to go after that national coin similar to Colgate's \$750,000 investment in KTTV film package. Thus he'd be competing directly with B&K's theatres for the early evening patrons and with his network colleagues for the kind of bluechip coin that heretofore has been earmarked for web placement.

There have been sotto voce reports that one of the capstones to Kintner's sudden departure from ABC was his refusal to consider the Metro feature package for the o&o stations. CBS-TV eventually snagged the bundle for \$12,000,000 a purchase that's looking better everyday as the film "success stories" roll in.

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**WBBM-RADIO**

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## TV Writers

Continued from page 25

highest price ever paid for an hour-long tv script, yet changes made in the already-purchased product by Chrysler made Wasserman walk out on the show, "Climax."

A couple of weeks earlier, Richard Landau and Fred Freiberg had "Climax" trouble. Sources close to them reported that Eddy Albert, star of their "Burst of Violence" script, rewrote it to suit himself and with full knowledge and consent of the sponsor's representatives. From a sad tale, it was turned into a happy denouement. Bill Kozlenko and Boris Ingsten wrote "The Man Who Loved Children," which producer Herb Brokin bought for Alcoa. NBC stepped in and rejected the teleplay—after purchase—because it "placed a child in jeopardy."

The network rejection is apparently a rare thing, since writers insist on tracing the source of their censorship problems most often to the sponsors.

### 'American Primitive' Due

Wasserman, who is very much employed as a tv writer at present despite his "Climax" tiff, said in an interview the other day that "I accept the producers and directors because they aren't guilty of arbitrary changes. They attack a problem in a workmanlike way. The resistance comes from somewhere else." Wasserman penned the Oct. 29 "Studio One" on CBS-TV for producer Robert Herridge, called "American Primitive," and co-authored by Ernest Pascal.

"A program has the privilege to refuse a script," Wasserman said,

"but once it is bought, they should not have the right to change the original concept of the story." Wasserman's point is in direct accord with the thinking of WGA.

Wasserman, who has penned 22 tv scripts and sold them all since beginning in the medium three years ago, suggested that this practice of first buying scripts for video and then changing them throws light on the so-called dearth of script material. VARIETY, for example, has in recent weeks highlighted both sides of an issue in which the producer and sponsor, on the one hand, exclaim a great need for new tv writers, and the new writers, on the other, say they can't find a market for their goods.

As Wasserman sees it, exciting tv stories—whether by new writers or by old writers with new ideas—are bought hastily by enthused sponsors. After the initial impact of the yarn wears off, the producers begin to think of the implications—that so-and-so might be offended or that sponsor X would find the play detrimental to his economic or political philosophy. Often new scripts are rejected before purchase; that is, when they are of a possible inflammatory nature. All this discourages further new material, according to Wasserman, and indicates that tv is "idea-shy."

In the legit theatre field, the dramatist has an undeniable say in his final script, Wasserman stated. The tv author has a long legit history as a producer and director. He was general director of the Katherine Dunham dancers for 10 years and recently directed the two American stands of the Japanese Kabuki dancers for Sol Hurok. He's sold two motion picture stories, "World of Strangers," which Daltrey Strate is about to produce in Italy, and "The Viking," the Kirk Douglas-starrer, which Bryna Productions is making now.

## ABC Tint

Continued from page 22

set aside for the color conversion but added that the tint debut may be deferred beyond next year unless set sales show an acceleration this fall.

Both he and Trezz made it apparent that the new ABC-TV party line regarding the knotty problem of station clearances will accentuate the positive. In an obvious reference to the position taken by Kintner spotlighting the web's handicaps in not having fulltime outlets in some key markets, Trezz asserted "We perhaps have been too negative about our coverage."

He argued that it's largely a matter of programming. "To the extent a program is of 'A' quality, stations will react with clearances." He pointed to the "Disneyland," 97% coverage and Lawrence Welk's 94% blanket. Jim Beach, ABC-TV's midwest chief, added that this fall the web's schedule is averaging 85.5% coverage of the country's tv markets.

Although the specifics haven't been blueprinted, Goldenson indicated Trezz and his programmers will get the go-ahead on a major-budgeted live dramatic show and a variety display for the '57-'58 semester. Both are areas in which ABC-TV has yet to make a big-time entry.

## Ghi Election

Continued from page 24

crew to Democratic presidential candidate Adlai Stevenson's Conrad Hilton headquarters with possibly another crew covering the excitement at the City News Bureau's tabulating centre.

WMAQ-WNBQ news chief Bill Ray likewise will staff the major news points but is concentrating on gearing his setup so as to be able to spot and properly interpret the voting trends once they start shaping in the city, county and state returns. For WNBQ's tv reports he's experimenting with the lensing of the running tallies directly off a special teleplay.

The five-minute squibs on WMAQ will be underwritten by the Reed Candy Co. and Prestone has purchased WNBQ's bundle.

WGN, which is carrying Mutual's national accounts, will have remote hookups at all the key spots

for continuous coverage starting at 8:15 p.m. until the wrapup. Station's regular advertisers and the Chicago Tribune will sponsor the local cutaways.

WGN-TV will intersperse its regular programming with five-minute election bulletins and will stay on the air past its signoff time if any of the major contests are still undecided.

WBKB will supplement ABC-TV's roundelay with a five-minute look at the local picture every half-hour. Ulmer Turner will handle these segments, working with the Sun-Times staff. Florsheim Shoe Co. is sponsoring.

WLS, airing the ABC radio's coverage, has sold its inserts to the Chicago Buick Dealers and will have the usual party lines out. Indie WIND wings into action at 6 p.m. via a tie-in with the Chicago Daily News. Here, too, there'll be lines into the key points including the paper's city room. WCFL this week is finalizing the sale of its balloting bundle which kicks off when the polls close and will run to the windup.

## Groucho

Continued from page 26

so are we to assume our show had a 16 here? The same is true of other shows—they aren't included in the Trendex in L.A.

"I'm also puzzled at ARB saying 'Thirty Seconds Over Tokyo' attracted 2,000,000 viewers on KTTV, while all other local stations combined attracted another 2,000,000. There must be close to a million kids too young to stay up and watch tv that particular night. There are still people who don't own tv sets. And the same night, there were shoppers on the streets, there were theatregoers, and the police department said the freeways had fairly heavy traffic. All this adds up to more than the population of this area, if you go by the ARB rating."

"If the ARB figure were accurate, to me it would mean no stores did any business that night; there would be no traffic—just about everybody would be home watching tv. It doesn't make any sense to me, using plain arithmetic to try and figure it out," he declared.

## BBC-TV

Continued from page 26

exported to other countries. Most went to the Canadian Broadcasting Corp., but increased interest, particularly for telefilms, has been shown by European tv organizations. A large order for BBC telefilms and telecordings has been placed by the Australian Broadcasting Commission which begins its transmissions next month, and already the first consignment has been sent.

The Handbook reveals that since the visit to this country of Soviet chiefs Bulganin and Krushchev in April, there has been a "noticeable reduction" in the jamming of BBC transmissions to the Soviet Union and Communist satellite countries.

## DISNEY'S 'TREMAIN' INTO THEATRES FIRST

"Johnny Tremain," originally planned by Walt Disney for presentation on "Disneyland," ABC-TV, will instead be released first as a regular theatrical feature.

The decision was reached after shooting on the picture had been completed, the Disney organization feeling that the Technicolor and wide-screen pic had a definite theatrical revenue potential which should be first realized before offering it on tv.

## AFTRA's Cleve. Dickers

Cleveland, Oct. 30.

AFTRA contract talks are under way at both the Storer and Westinghouse stations in Cleveland, with the latter negotiations expected to set the pattern for this area's broadcasting working conditions.

The KYW, KYW-TV talks have reached the half-way mark with working conditions almost agreed upon. Salaries and fees at the Westinghouse outlets, are expected to be the next and major source of contention with AFTRA, reportedly asking for \$150 salary base. Talks at the Storer outlets, WJW, WJW-TV, are described as being in the "preliminary stage."

## FCC in Dilemma

Continued from page 24

esa Rogers, sold them to RKO over his objections. He is also attacking a provision of the deal under which the Rogers receive \$25,000 a year for five years for consultant services.

The order puts the FCC in a dilemma since it had presumably expected to maintain the status quo pending a decision on Smith's protest. In the meantime, RKO has made substantial changes in the WGSMS operation and Rogers, who had managed the station, is currently campaigning for President Eisenhower.

Following its approval of the transfer, the Commission granted Smith an oral argument on his protest and ordered reassignment of the licenses by Oct. 12. However, before the reassignment took effect, RKO and the Rogers' filed for reconsideration of the order and the agency extended the time for reassignment until Nov. 12. Smith then went to the Court of Appeals.

The Court's order, which was rather cryptic in its wording, seemed to suggest that the Commission should not have allowed 30 days originally for the reassignment of the licenses and should not have extended the reassignment for 30 more days. The order, which was dated Oct. 25, gave the Commission only seven days to direct the reassignment.

The Commission has several courses to take in the light of the Court's order. If it can decide the case within the seven days set by the Court and decides against Smith the order would not take effect. However, if it finds in favor of Smith, it must direct the reassignment, pending the outcome of evidentiary hearings. Whether the agency can act in such short time to avert compliance with the order appears doubtful.

## Poznan Trials

Continued from page 23

Wednesday (7), stopping off in Berlin, Prague, Poznan and Warsaw. During the two-week stay, he hopes to conduct interviews with the accused at the Poznan trials, the attorneys and Polish officials, as well as doing some location shooting. If barred from Poznan, he hopes to get behind the Iron Curtain anyway to get a first-hand impression of the situation there for his projected drama.

The off-beat Unit Four Productions also has another project in mind. Franklin Shaffner, another member of the production team, is weighing scripts from current Soviet drama for possible presentation on the "Kaiser Aluminum Hour" in the spring. The one selected will be devoid of any anti-American slant, but considered reflective of the Soviet stage today.

## 'Matinee'

Continued from page 26

submits it to 'Matinee.' They get the rejects because they pay so little.

"We're tired of these 'experts' such as casting directors who like to identify themselves as 'experts' and damn an entire craft," concluded the guild source.

N. Y. is the source of most NBC-TV "Matinee Theatre" scripts, says Winston O'Keefe. "We find that the writers there will write for tv money," he said. "Also, the writers there are familiar with theatre techniques, which are most adaptable to live video. We have to confine action and depend on dialog to carry our story points."

"Most of the writers in Hollywood, if they're worth anything, are more interested in writing for feature pictures," he concluded sadly.

## Sked Forces Bob Crosby Out of 'Shower of Stars'

Hollywood, Oct. 30.

Heavy daily rehearsal sked for his own CBS-TV afternoon strip has forced Bob Crosby to withdraw from his toplining role in the Nov. 1 "Shower of Stars" spec. According to Crosby, he couldn't find time to rehearse for both, so he pulled out of "Shower."

## All CBS Radio House Shows to Do Election Duty in Promotion Push

Election coverage on CBS Radio will have the benefit of a tightly-organized on-the-air promotion campaign starting this week which will forego the customary promos and integrate promotional material into the web's regular shows.

Two shows, in fact, will be devoted to election themes, with the Nov. 2 "CBS Radio Workshop" dealing with occupants of the White House and Eric Sevareid appearing to push for get-out-the-vote and listen-to-the-returns-on-CBS-Radio, and the Nov. 4 "Indictment" stanza using as its story election frauds and winding with Larry LeSeuer making a similar pitch. In addition, there will be guest appearances on variety and musical shows by CBS commentators Doug Edwards (who'll do a comedy skit on the Robert Q. Lewis show), LeSeuer, Sevareid and Bob Trout, who's radio anchor man.

Even the daytime soaps will get the treatment, with the leads stepping out of character, introducing themselves and asking listeners to vote and listen to the returns. The promotion campaign will involve every CBS house show.

Reason for the strong pitch is that for the first time, CBS Radio will have its own independent election coverage. While some commentators will double over from tv, the radio web has set all other facts of its coverage on its own. This includes regional correspondents, along with the studio staff—compilers, experts, etc.

## Religioso Counselling Program Set for WBZ

Boston, Oct. 30.

The Massachusetts Council of Churches is using a new radio counselling program dealing with personal problems. The Rev.-Dr. Lemuel K. Lord, pastor of the First Methodist Church of Melrose, w.k. expert in the field of counselling, will conduct a 15-min. program, "What Do You Think?" Sunday nights at 9:45 over WBZ-WBZA.

The program is a joint project of the departments of pastoral services and radio-tv of the Massachusetts Council of Churches and marks the first use of radio for this service here.

Dr. Lord will seek to find the answers to personal problems and questions pertaining to religion and other difficulties.

## Doerfer

Continued from page 24

charge that the networks conspired against the development of UHF must be taken with a great deal of circumspection."

Regarding the Commission's proposal for selective deintermixing, Doerfer said he has been "skeptical" of the plan "as presently proposed" because it would have "no substantial effect upon the overall problem." Interim measures, he said, "should be based upon reasonable expectations of alignment with the final determinations. It is a serious matter to take away or deny at least one tv service to millions of fringe viewers—even on an interim basis."



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At the end of the first year, the score is in. An experiment has become an institution. The NBC "Matinee Theater" consistently rates in daytime's Top Ten.

The plays are seen by some 34,000,000 viewers a week. In its first year, the NBC "Matinee Theater"

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On the air today, AFTRA will mark the occasion of this anniversary of NBC "Matinee Theater" by presenting another Award, the seventh.

EVERY DAY MONDAY THROUGH FRIDAY



# Jocks, Jukes and Disks

By HERM SCHOENFELD

**Al Hibbler:** "I'm Free"—"Nightfall" (Decca). Al Hibbler has another standout coupling to become a factor on the hit lists. "I'm Free," a patriotic-inspirational number, is handled with the same vocal intensity which put over Hibbler's previous hit, "He." Both tunes, incidentally, were written by the same tunesmith, Richard Mullan. On the flip, Hibbler does an excellent job on an oldie, "Nightfall," title song from the Columbia Picture. It could step out big.

**Hugo Winterhalter:** "The Boulevard of Love"—"All That I Ask Is Love" (RCA Victor). Hugo Winterhalter, who came up with one of the year's standout instrumentals in "Canadian Sunset," has another

tion. His projection of "Be Mine Tonight" has range, power and an offbeat selling quality that could add up to a big one. "It's Too Soon To Know" is a ballad in the current groove and the Mitchell mannerisms give it a special commercial edge.

**The Satisfiers:** "Where'll I Be Tomorrow Night"—"Come Away, Love" (Coral). "Where'll I Be Tomorrow Night," a Pat Ballard number, is a charming, old-fashioned-type song which The Satisfiers, a mixed vocal combo, deliver in neat fashion with close harmony and strong beat. Could be a sleeper. "Come Away, Love" is another tune with a simple, direct appeal.

**Arlene DeMarco:** "Don't Rush Me"—"Old Enough To Know"

## Best Bets

AL HIBBLER	.....I'M FREE
(Decca)	Nightfall
HUGO WINTERHALTER	.....THE BOULEVARD OF LOVE
(RCA Victor)	All That I Ask Is Love
MITCH MILLER	.....JUBILATION T. CORNPONE
(Columbia)	War and Peace
CLIFF EDWARDS	.....JA DA
(Disneyland)	How Can I Miss You

potent entry in "The Boulevard of Love," a number with a catching repetitive melody which Winterhalter has given a highly attractive arrangement. "All That I Ask Is Love" is a good ballad lushly rendered by orch and choral ensemble.

**Mitch Miller:** "Jubilation T. Cornpone"—"War and Peace" (Columbia). From the score of the upcoming Broadway musical, "Lil Abner," Mitch Miller has come up with a comedy sequel to his "Yellow Rose of Texas." "Jubilation T. Cornpone" is clever material which Miller's orch and chorus belts over in a happy marching tempo. Solid jock and juke fare. "War and Peace" from the Paramount film epic, is a change of pace over to the heavy side.

**Cliff Edwards:** "Ja Da"—"How Can I Miss You" (Disneyland). Authentic oldtime vocals and numbers are always in season and Cliff Edwards' swinging version of "Ja Da" should be getting plenty of spins. Done in dixie style, "Ja Da" is one of the predecessors of the "Oop Shoop" school of nonsense lyrics. This number, taken from the recent Edwards' album, could have a tremendous revival. "How Can I Miss You" is a fair rhythm ballad.

**Sunny Gale:** "Hot Dog! That Made Him Mad"—"Welcome To My Heart" (Decca). Sunny Gale, who recently switched to the Decca roster, has a cute rhythm idea in "Hot Dog." One of the best pieces of material she has had since "Wheel of Fortune." It's in the rock 'n' roll groove and the kids may go for it. "Welcome To My Heart" is an okay slow-tempoed ballad.

**The Blenders:** "Wake Up To Music"—"New Sensations in Sound" (RCA Victor). "Wake Up To Music," the theme song of the Telechron promotion during November, is a neat potpourri of snatches from recent hits. The Blenders handle their assignment in polished style. "New Sensations in Sound" is a number with a rather tricky lyric, but The Blenders project it smoothly.

**Jerry Lewis:** "Come Rain or Come Shine"—"Rock-a-bye Your Baby With A Dixie Melody" (Decca). Jerry Lewis makes an okay bow as a straight song belter, although he is recognizable through the nasal intonation. On "Come Rain or Come Shine," he delivers in strong style and, although his voice is not standout, the Lewis personality angle will earn it jockey spins. On "Rock-a-bye Your Baby," there's a trace of Jolson in the interpretation and, because of that, Lewis has to come out second best to the late mammy singer.

**Ray Bloch Orch:** "Brave Margot"—"Cano Canoe" (Coral). "Brave Margot," a French import, a very attractive instrument with good chances. Ray Bloch has dressed up the melody in a colorful, swinging arrangements for best commercial impact. "Cano Canoe" is another pleasing instrumental imaginatively arranged.

**Duke Mitchell:** "Be Mine Tonight"—"It's Too Soon To Know" (Liberty). Duke Mitchell is an unusual baritone stylist whose dramatic belting will rate jockey atten-

(Cameo). Soling away from her sisters for the first time, Arlene DeMarco shows a shellac savvy that could take her into the money-making brackets. She's got a good scoring chance with "Don't Rush Me," an appealing ballad neatly tailored to her ear-arresting vocal style. There's some teenage attraction in "Old Enough To Know," but not enough to swing it out of the also-rans.

**Hi-Fi's:** "The Last Wagon"—"Dodie" (Liberty). Title song from the 20th-Fox sagerunner, "The Last Wagon," is built along familiar western musical motif lines with some fresh approaches that make it an overall likeable tune. Hi-Fi's add to the pleasure with a topnotch group reading. "Dodie," from 20th's "Teen Age Rebel," is a lighthearted entry and here too, the group meets the demands in standard fashion.

### CHI BALLROOM SOLD

Chicago, Oct. 30.  
Chicago's Holiday Club, a 1,400-capacity ballroom on the southwest side, was sold last week to an unidentified buyer. Asking price had been in the neighborhood of \$150,000, supposedly three times the annual net profit.

Manager and majority stockholder Joseph McElroy, who completed the sale, will open a new ballroom on Chicago's north side next month.



### LAWRENCE WELK

and his  
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Dodge and Plymouth Dealers of America

### British Pop Reviews

**Peter Lowe:** "Toula"—"Hear My Song of Love" (Parlophone). Lowe, new vocalist with the Ted Heath orch, gives two of his own compositions a workout in an idiom which is a cross between rock 'n' roll and his native South African folk beat. He solos on alto, too, to prove his versatility, but might perhaps do better to concentrate on vocalizing.

**Eddie Calvert:** "Goodnight, Mother, Goodnight"—"They Didn't Believe Me" (Columbia). Though there are in "Goodnight" none of the trumpet histrionics which made Calvert's "Oh Mein Papa" such a hit, the tooter puts it over with a smooth syrupiness.

**Frank Weir:** "Intimate Stranger"—"Students' Serenade" (Parlophone). Combination of Weir's soprano sax, some solid orchestration for strings, and a suitably moody chorus, give "Stranger" that unusual touch which usually makes for big sales. "Serenade" has a beefy crowd of student-type voices ree-rah-rahing in all directions while Weir tootles merrily around them.

**Glen Mason:** "Love, Love, Love"—"Glendora" (Parlophone). Glen Mason has been skirting the hit brackets for a year or two now, and may make it with one of these titles. Though "Love" is bright and breezy, he gives "Glendora" a standout reading which could squash the hefty competition and get the spins it deserves.

## Phi Beta Kappa Leer-ics

Jubilee's just-released album by Martha Wright, accompanied by the Joe Harnell Trio, is titled "Censored," an anthology of 12 "original" versions presented on Broadway, not cleared for broadcasting.

It's French postcards with an ASCAP rating, excerpts from top musicals by Cole Porter, Irving Berlin, Rodgers & Hart, Dan Shapiro-Milton Pascal-Filip Charig and Dietz & Schwartz.

The clever wordage evidences that the top songsmiths can be as unsubtle as some of those "party" records which have been disklagged around. Only difference is that the rhymes are more literate but not the less plain in their points.

Miss Wright, a pro of some standing in the bistros, radio-tv and legit (she succeeded Mary Martin in "South Pacific" on tour), imparts a certain class to the saucy wordage but somehow she sometimes gives the impression she is a little embarrassed by it all.

A reprise of the titles and show origins will indicate that only some original extra choruses, as done onstage, have been restricted to broadcasting, and it's a question how much this Phi Beta Kappa brand of leer-ics ever added to the stage originals. This is the brand of song which the rock 'n' roll aficionados point to as equally unsubtle, overlooking, of course, that unlike some earthier r&r wordage, these musically excerpts (1) were aimed at a class legit theatre audience, not the kids which compromise the r&r masses, and (2), there is the major distinction of ultra-literateness. This latter differentiation will be seized upon by some that smut, whether in lumbic pentameter or limerick, has the same effect. Let this philosophical discussion end here.

Miss Wright quite obviously went to great lengths to dig deep and plough under the original wordage, even unto Noel Coward's addenda to "Let's Do It" (as if Cole Porter ever needed an assist). This item, is from "Paris," originally sung by Irene Bordoni and Arthur Margetson in the Oct. 8, 1923 production. "Let's Misbehave" is from the same show; also originally introduced by Miss Bordoni. Irving Berlin's "Moonshine Lullaby" from "Annie Get Your Gun" (May 16, 1946), sung by Ethel Merman, and "Doin' What Comes Naturally" (ditto) end Berlin's contributions.

Porter is represented again with "Love For Sale" ("The New Yorkers," Dec. 8, 1930, sung by Inez Courtney and Lillian Tai) and "The Great Indoors" (same show, originally introduced by Frances Williams).

Richard Rodgers and Lorenz Hart top Porter, with four excerpts: "Den of Iniquity" and "Bewitched, Bothered and Bewildered," both from "Pal Joey" (Dec. 25, 1940); Vivienne Segal and Gene Kelly, and one each from "America's Sweetheart" ("I Want a Man," Feb. 10, 1931; Jeanne Aubert) and "Spring Is Here" ("Why Can't I" March 11, 1929; Inez Courtney and Lillian Tai).

Howard Dietz & Arthur Schwartz's "Confessions" is from "Bandwagon" (June 3, 1931) and "I Wanna Get Married" by Shapiro-Pascal-Charig was Gertrude Niesen's burthen in "Follow the Girls" (April 8, 1944).

A verbose liner by Mort Goode protests too much for the cause of frankness and belabors the allegation "here is no debauchery of a double-entendre." He may be right on several counts—Miss Wright's points are singularly made, with the basic assists, of course, of the forthright wordage.

## Album Reviews

Elvis Presley is the big noise in the disk business—the hottest seller in the past few decades—and his latest album for RCA Victor is due to sustain the phenomenal pace. Simply titled "Elvis," with a pin-up color photo of the singer, this set showcases the familiar Presley style on a dozen numbers, all of which are destined to step out as singles when and if Victor decides to issue them that way as they did with Presley's first album. Whatever the attitude towards Presley as a vocalist, there's no denying his showmanly, offbeat quality which could well be, as the liner notes put it, be a perfect parody of the folk, gospel, rhythm and pop style. In this set, Presley al-

ternates between the break 'em up rhythm numbers, such as "Rip It Up," "Long Tall Sally," "Paralyzed," "So Glad You're Mine," and "Reddy Teddy." The set contains some strong ballads, notably "Love Me," and "First In Line." Presley does a long version of "Old Shep," a sentimental piece about a dog. The J. Danajans supply excellent backing on several of the numbers.

"This Is Paris," a Capitol Records set by Les Compagnons de la Chanson and Annie Cordy, is part of this label's growing international character since the British EMI (Electric & Musical Industries) bought it out. While Les Compagnons deliver with their usual skill, the hit of this set is the ebullient Miss Cordy whose bright, lucid vocal style carries across all language barriers. She's a change of pace from the tragic chanteuses that have had a vogue in this country since Edith Piaf.

"Required Singing," an Epic set of familiar vocal numbers by Joey Singer, The Quartones and the National Fraternity Chorus, has a catching repertoire and a clever series of photos on the jacket. The collection covers some 20 numbers, of the order of "Alouette," "Schmitzbank," "Abdullah Bulbul Ami" and other classics of close harmony. Complete set of lyrics of all the tunes goes with the album.

"Christmas Eve With Burl Ives" (Decca) is an early harbinger of the flood of holiday sets still in the offing. This collection hews to the traditional repertoire, such as "12 Days of Christmas," "Down In Yon Forest," "Silent Night" and other authentic folk numbers, all delivered with Ives' clarity and simplicity. Also on Decca, in a more popular vein, is Guy Lombardo's Xmas collection under the title of "Jingle Bells." On the same label, Fred Waring and his Pennsylvanians present choral and solo vocal versions of the old holiday standards in tasteful set called "Christmas Time," while, from Germany, Werner Muelle's orch and chorus delivers a charming set of German songs in an album titled "O Tannenbaum," also on the Decca banner. On the Kapp label, pianist Roger Williams also has a seasonal entry with a mix of traditional and Tin Pan Alley tunes played in solo and doubletracked style.

Herm.  
Erroll Garner returns to New York's Basin Street for a weekend stand beginning Friday (2).

### VARIETY

## 10 Best Sellers on Coin-Machines

1. JUST WALKING IN THE RAIN (6)	Johnnie Ray	Columbia
2. LOVE ME TENDER (2)	Elvis Presley	Victor
3. THE GREEN DOOR (4)	Jim Lowe	Dot
4. DON'T BE CRUEL (11)	Elvis Presley	Victor
5. HONKY TONK (7)	Bill Doggett	King
6. BLUEBERRY HILL (2)	Fats Domino	Imperial
7. MIRACLE OF LOVE (4)	Eileen Rodgers	Columbia
8. CANADIAN SUNSET (12)	Ginny Gibson	ABC-Par
9. WHEN THE WHITE LILACS BLOOM AGAIN (7)	Hugo Winterhalter	Victor
10. TRUE LOVE (1)	Andy Williams	Cadence
	Helmut Zacharias	Decca
	Billy Vaughn	Dot
	LeRoy Holmes	MGM
	Florian Zabach	Mercury
	Crosby & Kelly	Capitol
	Jane Powell	Verve

### Second Group

SINGING THE BLUES	Guy Mitchell	Columbia
YOU'LL NEVER, NEVER KNOW	Platters	Mercury
TONIGHT YOU BELONG TO ME	Patience & Prudence	Liberty
FRIENDLY PERSUASION	Pat Boone	Dot
WHATEVER WILL BE WILL BE	Four Aces	Decca
CINDY, OH CINDY	Doris Day	Columbia
LAY DOWN YOUR ARMS	Eddie Fisher	Victor
MY PRAYER	Vince Martin	Glory
AFTER THE LIGHTS GO DOWN LOW	Chordettes	Cadence
HEY, JEALOUS LOVER	Ann Shelton	Columbia
	Platters	Mercury
	Al Hibbler	Decca
	Frank Sinatra	Capitol

[Figures in parentheses indicate number of weeks song has been in the Top 10]

# VETS BACK IN DISK PICTURE

## 'New Developments' Cue SPA Bid To Extend Basic Pact to End of '57

The basic contract of the Songwriters Protective Assn., which was due to expire at the end of this year, is likely to be extended for another 12 months, ending Dec. 31, 1957. SPA proxy Abel Baer has proposed to all signatories of the 1947 pact that such an extension be made.

SPA execs pointed out that since the music biz is still undergoing several developments which would affect the outline of any future cleaver contract, it would be advisable to wait rather than cover such developments prematurely in a new pact. It's understood that the new developments refer to the fading of the sheet music phase of the music biz and the dominating role now played by disks in the cleaver-publisher relationships.

An SPA committee has been studying recommendations for changes in the basic contract for the past several months, but no final draft of a new pact was ever proposed. Some publishing execs were wondering recently when the SPA would suggest sitting down to new negotiations since time was running out. Last time, it took considerably more than a year of talks before the publishers, through the Music Publishers Protective Assn., inked the SPA contract.

The SPA pact, through successive revisions since the early 1930s when SPA first entered the field, (Continued on page 54)

## BBC 'Disk Week' Plans U.S. Tieups

London, Oct. 30. Two American radio tieups are planned by the British Broadcasting Corp. for their disk festival, "The Record Week of 1956." First will be on Dec. 13 when a live exchange between a U.S. record library in America and the BBC library in London will be effected. The BBC do not know as yet which American library will be taking part. On the last day of the festival, "Records All the Way" will feature Skitch Henderson in New York and Franklin Engelmann in London.

BBC Light Program controller Roney Pelletier set plans for the "Record Week," beginning Sunday, Dec. 9. During the week 15 hours of radio time will be devoted to disks as a result of saving minutes of allowed canned time over the past few months. Most of the programs are planned not to clash with peak time tv, but Pelletier said this was not an intentional fight for listening audiences.

A special jazz program is scheduled, with listeners voting for the top 10 jazz disks. There will also be a five-point edition of "Family Favorites" between disk jockeys in London, Cologne, Hamburg, Malta and Cyprus.

## Boston Supermarket Sells 99c LP As Tie-In

Boston, Oct. 30. Elf Farm supermarkets chain here has launched a disk promotion, backed by page ads. In Hub newspapers, in-store merchandising and display, for LP albums at 99c, with any purchase. Disks are pressed by Remington Records in Webster, Mass. Fifteen albums are being offered in the series by the chain.

The LP's are being offered one title each week for 15 weeks. The chain kicked off with "Parisian Nights" (Echoes of Offenbach, RTAS Symphony Orch) and is currently offering "Music from 'My Fair Lady,'" by Jack Hansen Orch. plus mood music on the other side. In addition a "sampler" is being offered, "Swan Lake" ballet music, at 49c with a purchase of \$2.50 or more of groceries.

## Hogging the Stage

Regina, Sask., Oct. 30. Some of the listeners "hammed" things up when Mantovani's orchestrated Regina's 1956-57 "Celebrity Concerts" series in Exhibition Auditorium last Monday (22). Even took place on the eve of a swine show and during the program's pianissimo bits the porkers in the adjoining livestock annex could be heard carrying on a strictly non-union accompaniment. Turnout was the biggest yet for a series opener here with some 1,600 on hand for a gross of \$5,000. Stubholders for the season's lineup were in the minority, at about 600. Most tickets were sold at the door for \$4.40, \$3.75 and \$2.75.

## RCA Releasing 2 De Luxe Sets For Xmas Trade

RCA Victor is releasing this month two ultra deluxe expensive longhair packages for the Christmas trade. One package, a 13-LP platter set of Schnabel's performances of Beethoven's 32 sonatas, will go for \$80. The other, titled "Homage To Mozart," will be a three-LP limited edition set retailing at \$50.

The Mozart package, timed for the composer's bicentennial celebration this year, will be a highly elaborate album containing rare photos associated with Mozart's life as well as portraits and other memorabilia. Designed by Alfred Frankfurter and Eleanor C. Munroe, editor and assistant editor respectively of Art News, the leather-covered album will be limited to 1,000 copies. Irving Kolodin, disk editor of the Saturday Review of Literature, selected the repertory, featuring topranking operatic and (Continued on page 54)

## VALJO MUSIC SUES FOR PIECE OF 'HOUND DOG'

A suit seeking an accounting from the alleged infringement of the tune, "Hound Dog," was filed in N. Y. Federal Court last week by Valjo Music against Elvis Presley Music, publisher of the tune, Mike Stoller and Jerry Lieber. The suit also seeks an injunction restraining and enjoining the defendants from representing that they are the exclusive owners of the tune.

According to the complaint, "Hound Dog" was written by S'oller, Lieber and Johnny Otis in 1953. The complaint claims that the plaintiff had a contract with Otis, who assigned his rights to Valjo. The complaint further charges that the defendants have converted the publishing rights for themselves and refuse to share with the plaintiff or account for the royalties.

## Olman in From Europe With 3 Schirmer Albums

Abe Olman has returned to New York after a European trek where he recorded three albums of tunes from the G. Schirmer catalog. Sets are intended to be sold to a major label.

The albums were cut in Rome, Paris and London. Each album contains 12 Schirmer standards and is part of Olman's campaign to revive the firm's catalog. His affiliation with Schirmer is on a freelance basis and is being operated in addition to his own publishing venture which was set up when he left the Big Three earlier this year.

## SHARE HITS WITH TYROS

Established disk artists, who've been off the hit lists for some time, are again cracking into the bestseller brackets. Although the disk companies have never marked them off as losing wax propositions, they are now coming through to share the market with the hot-shot tyros.

According to Mitch Miller, Columbia's pop artists & repertoire chief, his established diskers have been selling their disk quotas quietly but its only in recent months that they've been coming through for the really big score. Miller says, "They were just taking a deep breath."

Vets in the Col stable who've already returned to earlier selling strides are Doris Day, Johnnie Ray and Guy Mitchell. Miss Day is still rolling strong with "Whatever Will Be, Will Be," after a two-year lull, Johnnie Ray is climbing for the first time in years with "Just Walking In The Rain," while Mitchell is stirring up noise again with "Singing The Blues."

Jo Stafford, another Col vet who's been quiet for some time, appears to be back in her old selling form with the recently released coupling of "Bells Are Ringing" and "On London Bridge." And after a long slump period on the Mercury label, Vic Damone recently returned to the hit brackets via his Columbia etching of "On The Street Where You Live."

Another vet performer currently riding the top 10 is Bing Crosby with "True Love" for Capitol. Tune, a soundtrack single release from Metro's "High Society," has been the label's top selling for the past couple of weeks. It was the crooner's first release away from Decca in close to 20 years and his first top-10 platter in a long time. Crosby is sharing the billing honors on "True Love" with Grace Kelly, who co-stars in the pic.

## Harry Fox Slating 60-70c Fee Rebate To Pub Principals

Exceptionally good disk biz during 1956 is earning publishers a rebate on collection fees charged by Harry Fox, agent and trustee who collects on mechanicals for most of the leading music firms. Fox expects that between \$60,000 and \$70,000 will be given back to the publishers after the final figures are in at the end of the year.

The rebate is on the 3 1/2% fee that Fox charges publishers to make the mechanical collections and run his office. Since the take from the disk companies was high this year, reflecting the expanding disk biz, a surplus developed in (Continued on page 56)

## ABC-Par Expands Into Publishing, Following Pattern Set by Majors

### Pundits & Presley

Philadelphia, Oct. 30. In case you want to know how Elvis Presley racked up that first million so fast, it was "self torture." Dr. David H. Webster, Shakespearean authority, defined the secret of Presley's appeal at Temple U.'s annual "homecoming" celebration.

Under the unique title coupling "Elvis Presley and William Shakespeare," Dr. Webster in his address stated "The music of Presley emphasizes exhaustion, self-torture, frustration and always a rhythm of sullen, ugly complaint."

Jazz of 30 years ago expressed vitality, exuberance and a hearty enjoyment of life, the English professor continued. "But Presley's popularity is more serious than we think. We should examine more closely those forces in our civilization which make so many of our young people respond so quickly to the self-pity and the hatred that beat through this music."

## ASCAP Again Powwowing On Payoff Formula

Beefs against the payoff formula on background music, recently installed by the American Society of Composers, Authors & Publishers, are still hanging fire, awaiting the outcome of new meetings by ASCAP toppers. A session of the publishers' classification committee last week failed to produce any answer to the protests and another meeting is scheduled for today (Wed.).

If the board fails to revise the new formula, which cuts the performance values of all background music that has not achieved 20,000 logging credits, there's a strong possibility that joint action will be taken by a group of affected publishers. One important publisher in the background field said that he would take the case to courts, by himself and with others, if no changes were made in ASCAP's board.

The writers classification committee is due to meet early in November and will likely consider the same matter. It's known that a group of Hollywood writers, who have written background music for films now being shown on video, are also opposed to the new ruling.

## Payola at High Noon

Editor, VARIETY:

Believing that certain confidential matters should be aired, in the interests of my industry I am submitting, without personal regard, the exact, if lurid, details of a meeting I had with a prominent artists & repertoire man.

1. The date of the meeting was Wednesday, Oct. 24.
2. It involved the passing of cash from me to the a&r man.
3. The name of the a&r man was Mitch Miller.
4. The payment was effected on the street in front of the RCA Bldg., at approximately 11:45 a.m.
5. A beautiful girl, obviously acting as a decoy, had been stationed at the corner of 50th St. and 6th Ave. for the purpose of directing me, and, no doubt, others to him.
6. The actual payment, however, was made at the direct solicitation of Miller himself, who requested me to fold the money and drop it into a small box which he had provided for the purpose.
7. Parked directly behind Mr. Miller was a truck, apparently the getaway car.
8. I have reason to believe that Mr. Miller remained in front of the building for several hours, brazenly soliciting other songwriters.
9. The exact amount of money involved in my transaction was \$1, and the box into which it was dropped was labeled, as was the truck:

HELP THE LIGHTHOUSE HELP THE BLIND!

Al Stillman.

ABC - Paramount Records is spreading its music business activities into the publishing field following the pattern established by most of the major disk companies.

The diskery's "music publishing" subsides will be Ampco Music (ASCAP) and Pamco Music (BMI). First song, "Everybody Loves Pierre," has been put into the Pamco firm. It was etched for the label by Don Costa, who clefted the tune and who also is an ABC-Paramount artists & repertoire staffer.

Directors of the firms are Leonard H. Goldenson, American Broadcasting-Paramount Theatres proxy; Robert H. O'Brien, AB-PT treasurer; Simon B. Siegel, AB-PT counsel, and Sam Clark, president of the disk company. The diskery, incidentally, is a subsid of AB-PT.

Among the other diskeries now operating with publishing affiliations are Columbia (April and Blackwood), Decca (Northern), Capitol (Ardmore and Beshwood) and the recently set up RKO-Unique label with Lamas Music. RCA Victor stands alone among the majors with no music publishing tieup although the recently launched California National Productions, another NBC subsid, is embarking on a music publishing venture.

Such diskeries with studio ties as Unique with RKO and Decca with Universal are using their publishing subsides to full advantage. Decca, for example, is stepping up the activity of its Northern Music firm via tunes from some Universal pix. And Unique is currently lining up scores and background themes from RKO product for its Lamas firm.

## Decca and Col's Soundtrack Sets

Decca is augmenting its catalog of pic soundtrack albums with a set from the forthcoming Columbia Picture production, "You Can't Run Away From It," the musical version of "It Happened One Night" starring June Allyson, Jack Lemmon and Stubby Kaye. Diskery is also issuing a single of the pic's title song by the Four Aces, who do the tune in the film's prolog. Johnny Mercer and Gene De Paul wrote the score.

Columbia Records has also wrapped up a soundtrack album with rights to "Baby Doll," Elia Kazan production for Warner Bros. release. Score for the pic, which is being published by Music Publishers Holding Corp. (WB music firms), was written by Kenyon Hopkins.

"Doll" follows "War and Peace," "Trapeze," and the coupling of "East of Eden" - "Rebel Without A Cause" soundtracks on Col's schedule.

## MPHC Folio Tells How To Jazz Up Longhairs

In line with the mushrooming interest in jazz, Music Publishers Holding Corp. (the Warner Bros. music firms) is bringing the beat into the folio field. Firm has prepped the first jazz instruction folio designed to teach the serious musician how to play jazz. Folio will be tagged "Professional Jazz Piano" and will be priced at \$3.

MPHC has also hopped on the accordion vogue with two folios by Lawrence Welk and another by Myron Floren, who plays with the Welk orch.

## Pat Brand's H'wood O.O.

Pat Brand, editor of Melody Maker & Rhythm, the London music weekly, is in the U.S. on his first visit. After a week in Gotham he is now in Hollywood.

He returns to his London base from N.Y. on Nov. 2.

1	2	3	4	5	6	7	8	9	10
MY FAIR LADY	EDDY DUCHIN	CALYPSO	KING AND I	ELVIS PRESLEY	OKLAHOMA!	HIGH SOCIETY	SONGS FOR SWINGING LOVERS	CAROUSEL	BELAFONTE
Broadway Cast	STORY Film Soundtrack	Harry Belafonte	Film Soundtrack	Elvis Presley	Film Soundtrack	Film Soundtrack		Film Soundtrack	Harry Belafonte
		Victor	Capitol	Victor	Capitol	Capitol	Frank Sinatra	Capitol	Victor
Columbia	Decca	LPM 1248	W 740	LPM 1254	SAO 595	Capitol	W 653	W 694	LPM 1150
OL 5090	DL 8289	EPA 1248	EAP 740	EPB 1254	SDM 595	W 750	EAP 653	EDM 694	



# Hampton's 'Wreck 'n' Roll' in Brit. KOs One Date But Boosts His B.O.

London, Oct. 30. Forced to cancel out of his Albert Hall concert after the rock 'n' roll riots at his first British appearances at the Empress Hall last Sunday (21), Lionel Hampton has been booked for a midnight show at the Festival Hall on Nov. 13 in lieu of the other date.

Bookings throughout the country have been intensified since the publicity given to Hampton and his 17-piece band (over here on an exchange band visits with Vic Lewis) after the first of his two concerts at the Empress Hall was stopped 20 minutes short because the 6,000 strong audience became over-enthusiastic, and the scenes at the evening show when the crowd wrecked seats, danced in the aisles, thronged the stage and were forcibly calmed by strong arm attendants.

The Sunday evening show started mildly enough. The band were greeted by enthusiastic applause as they took their positions, and when they struck up an instrumental number "The Chase," the audience settled back to listen to first rate jazz. Eddie Chamblee supplied some very good variations on his tenor saxophone, and it looked as though the mood was set for an evening of the best American jazz.

Then Hampton appeared and bounced on stage. The first golden notes from the vibes soon dissolved into riotous rock 'n' roll music based on "Clair de Lune" and "When the Saints Come Marchin' In." That was the first taste of the shape of things to come. The crowd went wild. However, Hampton cooled them off quickly with the next number, "Stardust," which he played solo.

Shortly afterwards vocalists Mammie Watts and Robert Mosely joined forces in "Baby Don't Love Me No More." It was powerhouse singing that set the audience rocking in their seats.

At the intermission Hampton told the audience that there was plenty more in store for them in the second half of the show.

After the break, the pace began to heat up when drummer Curly Hammer joined Hampton on the platform for "Drum Boogie." After that it was every man for himself, and the final climax came when Hampton announced "Flying Home." Hampton capped the lot by leading the seven strong brass section and sax section, minus Chamblee, down into the audience. The crowd surged forward, and the seats began to fall. Everyone was on their feet, and the jiving began. Attendants tried to stop the surge but were driven before the music crazed crowd. The Empress Hall was in uproar, and Hampton, seeing the way things were going, hurriedly led his musicians back onto the stage.

Hampton could do anything he wanted to with the crowd, and when he had quelled the near riot, he led them in a scat singing session. Chamblee, now jacketless, leapt from the stage and played among the crowd. He was quickly ushered back onto the platform. The Hall was now in shambles and uniformed attendants lined the stage to keep the crowds off.

Hampton, waving his jacket round his head, quickly lost it to the crowd, but prompt action by one of his guards retrieved it. With almost the entire audience thronging round the platform, screaming, stamping, dancing and near hysteria, Hampton shouted for more. He leaped about, he clapped, he shouted.

Finally, only the National Anthem brought near calm to the hall. But as soon as the last chord faded away, the crowd roared for more and tried to invade the stage. Hampton seemed to want to stay, but he was ushered off through a rear curtain and the lights were dimmed.

**Mull Crackdown**  
Amsterdam, Oct. 30.

In a move to stem the wave of riots at jazz concerts here, Arnold d'Ailly, Amsterdam police chief, is mulling a crackdown on the issuance of licenses for night performances at jazz concerts. Riots during the Lionel Hampton performance at the Concertgebouw recently sparked the official action.

The Count Basie and Kid Ory concerts, scheduled for Nov. 4, have

not been cancelled as yet since they've already been sold out. Errol Garner's date in December, however, has been postponed.

Jazz impresario Lou van Rees is now negotiating to sign Duke Ellington and "Jazz at the Philharmonic" for one night stands in January and February, respectively, in Amsterdam and The Hague. Concert by Benny Goodman and Nat King Cole are also in the works depending on the availability of the artists and the consent of the authorities.

Local press and police officials were given further reason for concern when a group of "rock 'n' roll" juves disturbed a church service recently in the industrial town of Enschede. One paper already voiced an opinion that the pending appearance of Bill Haley be cancelled as a repeat of the Hampton riot can be predicted.

**NEW FIRM IN PAPER DISKS**  
Olmstead Sound Studios is the latest firm to spread into the paper-disk biz. The new disk division will feature "the talking brochure," in which a paperback recording will be utilized as the front cover of a general sale brochure with an inside printed text.

Company also has developed a new method of surprinting in color on the face of both laminated and plastic records.

## 'Rudolph' Firm Aims For More Yule Cheer Via Two New Marks Xmas Tunes

Johnny Marks, who has been riding high for past seven years with his "Rudolph, the Red-Nosed Reindeer," is prepping a big push this Yule season of his new tune, "I Heard the Bells on Christmas Day." Song was adapted by Marks from a poem by Henry Wadsworth Longfellow, and has been cut by Bing Crosby for the Decca label.

The staff of St. Nicholas Music, Marks' publishing firm, has been augmenting to promote "I Heard the Bells on Christmas Day," as well as another Marks' newie, "Everyone's A Child At Christmas," which has been put into the groove by Gene Autry for Columbia. (This puts Marks in the unusual position of having two different Christmas songs waxed by the artists who have the top Christmas disk sellers—Crosby with over 10,000,000 on "White Christmas" for Decca and Autry with 5,000,000 on "Rudolph" for Columbia).

In addition to the Crosby etching, the St. Nicholas firm will continue riding "Rudolph" through its eighth year. Close to 25,000,000 disks on the tune have been sold on over 95 different recordings.

The augmented St. Nicholas staff includes, Sam Wigler and Tommy Tempesta in New York, Sol Wagner in Chicago, and Milt Stein and Joe Whalen in Hollywood. Jim McCarthy will handle the national disk promotion and Marvin Drager, the public relations.

## Victor's Schooldays for Rackjobbers To Stress Mechanics of Disk Biz

The disk potential in supermarkets and other chain stores will be put into focus at the first industry seminar to be conducted for the nation's rackjobbers next month at the RCA Victor Indianapolis plant Nov. 15-16. Top Victor execs, including v.p. and general manager, Larry Kanaga, will attend the sessions to which the company distributes have invited all rackjobbers. Around 50 jobbers servicing the syndicate stores with disks are now in operation.

Purpose of the seminar to initiate the jobbers into the backstage mechanics of the platter industry. Many of the racks are run by people with no experience in disks since their record lines are adjuncts of other merchandise distributions. The Victor session will be a complete course in how disks are made, packaged, shipped and sold.

Rackjobbing has been getting increasing attention from the disk companies recently and all the majors are now in the field. While the market is still relatively small, with only about 2,000 racks now in operation, a big potential is seen in selling disks in locations where impulse buying plays a big role.

## BG Set Crew; Goodwill Swing Through Far East

Benny Goodman will head on a six-week goodwill tour of the Far East early in December. The tour will be under the auspices of the State Dept. and the American Theatre & National Academy's International Exchange Program.

The Goodman orch's first date will be a two-week stand at the Bangkok (Thailand) Fair Dec. 7, where it will play at the U. S. Commerce Dept.'s American Exhibit. Following the Fair, the orch will trek to Indonesia, Malaya, Philippines, Japan, Korea, Formosa, Hong Kong and Vietnam.

Although the complete unit has not yet been formed, the toolsters already lined up for the junket are Mousie Alexander (drums); Hank Jones (piano); John Trask (trumpet); Mel Davis (trumpet); Billy Hodges (trumpet); Rex Peer (trombone); Jack Rains (trombone); Budd Johnson (tenor sax), and Irv Manning (bass).

Prior to embarking on the Far East tour, the Goodman group will play several dates in the U. S., covering such cities as Princeton (N. J.); Pottstown (Pa.); Cleveland, Buffalo, Philadelphia, Seattle, Portland, Vancouver and Spokane. Martha Tilton and Jackie Cain & Roy Kral, who'll appear with the band in its U. S. dates, will not accompany the group to the Far East.

## Dick Kollmar Teams Up With Bob Bach in New Label; Plan Cleffer Set

Legit producer Richard Kollmar and tv producer Bob Bach have teamed up for a record business fling. Duo has designated Harlequin Records as the new diskery's tag but they are still waiting for a clearance on the name.

Label's initial venture will be an LP package by cleffers Hugh Martin & Ralph Blaine singing their own compositions. The album is slated for release early in January. Kollmar, incidentally, has the new Martin & Blaine musical, "Three Tigers for Tessie," on his production schedule this season. Kollmar doesn't expect to put the original cast album of the tuner into the Harlequin fold.

Kollmar and Bach are also prepping for Harlequin's entry into the pop singles field. No artists have yet been signed but they're now talking over a project with Peter Lawford.

# VARIETY Scoreboard

OF

## TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution  
Encompassing the Three Major Outlets  
Coin Machines    Retail Disks    Retail Sheet Music  
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

POSITIONS		ARTIST AND LABEL	TUNE
This Week	Last Week		
1	1	ELVIS PRESLEY (Victor)	{ Love Me Tender Don't Be Cruel Hound Dog
2	2	JIM LOWE (Dot)	The Green Door
3	3	JOHNNIE RAY (Columbia)	Just Walking In The Rain
4	5	BILL DOGGETT (King)	Honky Tonk
5	7	FATS DOMINO (Imperial)	{ Blueberry Hill Dreamboat Comes Home
6	4	HUGO WINTERHALTER (Victor)	Canadian Sunset
7		GROSBY & KELLY (Capitol)	True Love
8		GUY MITCHELL (Columbia)	Singing The Blues
9	6	PATIENCE & PRUDENCE (Liberty)	Tonight You Belong To Me
10	9	PAT BOONE (Dot)	{ Friendly Persuasion Chains Of Love

POSITIONS		TUNE	PUBLISHER
This Week	Last Week		
1	1	† LOVE ME TENDER	Presley
2	5	† THE GREEN DOOR	Trinity
3	4	† JUST WALKING IN THE RAIN	Golden West
4	2	† CANADIAN SUNSET	Meridian
5	8	* TRUE LOVE	Buxton Hill
6	9	† HONKY TONK	Billace
7	6	† DON'T BE CRUEL	Presley-S
8	3	* WHATEVER WILL BE, WILL BE	Artists
9	7	* TONIGHT YOU BELONG TO ME	BVC
10		* BLUEBERRY HILL	Chappell





DICK PARTRIDGE  
WHIM



WALTER "SALTY" BRINE  
WPRO



MONROE "BUD" TOEVS  
WPRO



BOB BASSETT  
WHIM



GENE DE GRAIDE  
WJAR



CARL HENRY  
WPAW



JAMES HOLT  
WICE



ARLIE HUFF  
WICE



ART KERSHAW  
WJAR



ARTHUR LAKE  
WJAR



DICK MERRITT  
WRIB



ED PEARSON  
WEAN



DON ROGERS  
WRIB



CHUCK STEVENS  
WPAW



SHERM STRICKHOUSER  
WICE



BRUCE WILLIAMSON  
WHIM



ALBERT WILMARTH  
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JIM YOUNG  
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\*population rank in Sales Management "Survey for Buying Power," 1956.



**RCA VICTOR**

**spotlights hometown broadcasting**



## German 'Memories Are Made'

Continued from page 50

which through Bill Haley (Brunswick) has a couple of topnotch sellers, there's still not much rock 'n' roll with other diskeries here. Teldec has Elvis Presley ("Heartbreak Hotel," "My Baby Left Me," etc.) but this r&r star is apparently no big name here as yet. According to Lothar Rembatz, Teldec's press man in Berlin, it's tough to promote Presley in Berlin. There's even a considerable dislike for Presley on the part of local radio stations which call Presley's style "not suitable" for the German market.

Rembatz and other local disk people believe the rock 'n' roll will soon be passe anyway. Quite a number of local jazz experts call it "decadent music." It must be added, however, that the new trend has still not found its climax in Berlin. Columbia's controversial pic, "Rock Around the Clock," which may or may not find followers, has not been shown here as yet. The big RCA repertory (which also includes Elvis Presley), which is now handled by Teldec here, will be released shortly. The first

## BMI Check List

OF New RECORD RATINGS  
BY THE TRADE PRESS

	Billboard	Cash Box	Variety
<b>FALLEN OUT OF LOVE</b> (Wemar)			
THE THREE CHUCKLES	78 (Good)	Best Bet	
<b>FIRST BORN</b> (Bradshaw)			
TENNESSEE ERNIE FORD (Capitol)	Spotlight	Sure Shot	
<b>HEEBIE JEEBIES</b> (Venice)			
LITTLE RICHARD (Specialty)	Best Buy	Sure Shot	
<b>I'M LONELY TONIGHT</b> (Raleigh)			
CLYDE McPHATTER (Atlantic)	Spotlight	R&B Sure Shot	
<b>THE LAST WAGON</b>			
(Weiss & Barry)			
TEX RITTER (Capitol)	81 (Excellent)	Sleeper of the Week	
LEROY HOLMES (MGM)			
THE HI FI'S (Liberty)	71 (Good)	B (Very Good)	
<b>LOCO BASEBALL</b> (Merrick)			
EDDIE LAWRENCE (Coral)	Spotlight	B (Very Good)	Good
<b>NO ONE</b> (GHI)			
GEORGIE SHAW (Decca)	77 (Good)	Best Bet	Best Bet
<b>OH-H-H</b> (Dare)			
THE MELLO-MAIDS (Baton)	83 (Excellent)	B (Very Good)	
<b>A ROSE AND A BABY RUTH</b>			
(Bentley)			
GEORGE HAMILTON IV (ABC-Par)	Spotlight	Sure Shot	
EDDIE FONTAINE (Decca)	Spotlight	B+ (Excellent)	Good
THE COUNTRY GENTLEMEN (Victor)	C&W 76 (Good)	B+ (Excellent)	
<b>SEE SAW</b> (Arc)			
THE MOONGLOWS (Chess)	R&B Spotlight	Sure Shot	Excellent
DON CORNELL (Coral)	Best Buy	Sleeper of the Week	
<b>SINCE YOU'VE BEEN MINE</b>			
(Radoli)			
TONY MARTIN (Victor)	83 (Excellent)	B (Very Good)	
<b>SINGING THE BLUES</b> (Acutt-Rose)			
GUY MITCHELL (Columbia)	Best Buy	Sure Shot	Good
MARTY ROBBINS (Columbia)	C&W Best Buy	Sure Shot	
<b>SONG OF THE SPARROW</b>			
(Blackwood)			
MITCH MILLER & ORCH. (Columbia)	Spotlight	Sure Shot	Best Bet
<b>THERE'LL BE PEACE IN THE VALLEY FOR ME</b> (Hill & Range)			
RED FOLEY (Decca)	Spotlight	Best Bet	
<b>THIRTY DAYS</b> (Progressive)			
CLYDE McPHATTER (Atlantic)	R&B Best Buy	R&B Sure Shot	
<b>TO THE ENDS OF THE EARTH</b>			
(Winnaton)			
NAT "KING" COLE (Capitol)	Best Buy	Sure Shot	
<b>THE TRAIN KEPT A-ROLLIN'</b>			
(Lois)			
JOHNNY BURNETTE TRIO (Coral)	80 (Excellent)	B (Very Good)	
<b>WILL YOU EVER SAY YOU'RE MINE</b>			
(Dare)			
THE MELLO-MAIDS (Baton)	86 (Excellent)	C+ (Good)	
<b>YOU FORGOT ALL THE WORDS</b>			
(Trans-Music)			
FRANK SINATRA (Capitol)	Spotlight	Disk of the Week	

BROADCAST MUSIC, INC.

## Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. \*Legit musical. †Film. ‡TV. Survey Week of Oct. 19-25, 1956

Allegheny Moon	Oxford
Baby Doll—†"Baby Doll"	Remick
Canadian Sunset	Meridian
Chincherinchee	Roncom
Cindy, Oh Cindy	Marks-B
Friendly Persuasion—†"Friendly Persuasion"	Feist
Giant—†"Giant"	Witmark
Green Door	Trinity
Happiness Street	Planetary
I Could Have Danced All Night—†"My Fair Lady"	Chappell
I Cry More	Famous
Italian Theme	Maurice
Just In Time—*"Bells Are Ringing"	Chappell
Just Walkin' In The Rain	Golden West
Love In A Home—*"Li'l Abner"	Commander
Mama From The Train	Remick
My Last Night In Rome	Famous
Namely You—*"Li'l Abner"	Commander
Never Leave Me	Leeds
Night Lights	BVC
On The Street Where You Live—*"My Fair Lady"	Chappell
Petticoats Of Portugal	Christopher
Star You Wished Upon Last Night	Robbins
Tonight You Belong To Me	BVC
True Love—†"High Society"	Buxton Hill
Two Different Worlds	Princess
War And Peace—†"War And Peace"	Famous
Whatever Will Be, Will Be—†"Man Who Knew"	Artists
When The White Lilacs Bloom Again	Harms
Where In The World	Broadcast

### Top 30 Songs on TV

(More In-Case of Ties)

After The Lights Go Down Low	Harvard
Allegheny Moon	Oxford
Bus Stop Song—†"Bus Stop"	Miller
Canadian Sunset	Meridian
Cindy, Oh Cindy	Marks-B
Don't Be Cruel	Presley-S
Every Day Of My Life	Miller
Friendly Persuasion—†"Friendly Persuasion"	Feist
Ghost Town	Cromwell
Giant—†"Giant"	Witmark
Green Door	Trinity
Happiness Street	Planetary
Hound Dog	Presley-L
I Dreamed	Trinity
Italian Theme	Maurice
Just Walkin' In The Rain	Golden West
Ka Ding Dong	Greta
Mama From The Train	Remick
Married I Can Always Get—†"Manhattan Tower"	Leeds
Miracle Of Love	Rylan
Moonlight Love	Elkan-Vogel
My Prayer	Shapiro-B
New York's My Home—†"Manhattan Tower"	Leeds
Petticoats Of Portugal	Christopher
Show Me—*"My Fair Lady"	Chappell
Silent Treatment	Kahn
Solid Gold Cadillac—†"Solid Gold Cadillac"	Col. Pic.
Song For A Summer Night	Cromwell
Tonight You Belong To Me	BVC
War And Peace—†"War And Peace"	Famous
Whatever Will Be, Will Be—†"Man Who Knew"	Artists
You're In Love	Thunderbird

## RCA's De Luxe

Continued from page 49

instrumentalists, from Victor's archives.

The Schnabel interpretation of Beethoven's sonatas, widely regarded as definitive performances, will be issued as a Beethoven Society Edition, the import that was used when the records were initially released by the HMV company in England from 1932 to 1935. Victor has released most of the disks either in the old style 78 rpm and current LP form, but this is the first time that all the performances will be made available in this country.

This will be a two-volume package, also in a limited edition of as yet an undetermined run, which will contain Schnabel's own annotated edition of the works. Kolodzin is supplying a profile while musicologist Joseph Braunstein has written a detailed analysis of the sonatas. Schnabel's widow, Theresa Behr Schnabel, also has written a piece which will be included.

## SPA

Continued from page 49

has given the songwriter an increasingly important economic role in the music biz. Under the SPA pact, cleffers must get 50% of all mechanicals and foreign revenues; their tunes must be published and recorded within a specific time or returned; and among other features, the copyright automatically reverts back to the songwriter after the first 28-year term.

One of the factors that is believed to have delayed the formula-

tion of the new contract is the now-pending suit of 33 songwriters, all SPA members, against Broadcast Music Inc. and the networks. John Schulman, SPA attorney, has been busy for the past couple of years with the suit as have several leading SPA members.

The board of MPPA is due to consider the SPA proposal at their next meeting next Thursday (8).

## Pitt Tooter Prez Has No Ballot Competition

Pittsburgh, Oct. 30.

Hal Davis, president of Local 60 of Musicians Union for last eight years, has been nominated again without opposition for another two-year term. Election, coming up early in December, will be merely a formality as far as he's concerned. It'll be that, too, for veteran secretary-treasurer Nicholas J. Hagarty, who won't have any opposition either.

Johnny Marino will run again Jimmy Comroda, incumbent, for the vice-presidency and 21 members have been nominated for the six places on Local 60 executive board. This will be Davis' sixth term. Originally election was only for one year; since then it's been increased to two years.

## Jazz Books Flying Like Leaves in Autumn Wind; Longstreet Tome Swings

Still more jazz books: "The Heart of Jazz" by William L. Grossman and Jack W. Farrell (NYU Press); "The Story of Jazz" by Dr. Marshall W. Stearns (long of the NYU faculty) has been issued by the (Oxford Press); and Stephen Longstreet's "The Real Jazz: Old and New" (LSU Press; \$5) is perhaps one of the most elaborate expositions. Written by a vet scenarist-novelist-playwright-jazzophile, it's a top writing job.

Apart from the strange coincidence that three university Presses have seen fit, all in one young fall season, to bring out books on jazz, each treats with the subject in a not too particularly erudite manner. Longstreet's treatise is particularly iconoclastic. Calling Charles (Buddy) Bolden and Joseph (King) Oliver "two of the best of all jazzmen"—hence his dedication of the book to their memory—Longstreet proceeds to develop "The Real Jazz: Old and New" along the premise that "jazz and vice slept in the same bed in Storyville and Basin Street" and comes up with a compelling slice of Americana and its jazz mores not usually encountered in treatises of this nature.

From the New Orleans bordellos of another era to the illstarred Jazz Age that was synonymous with bootlegging, the jazz idiom is developed in its primitive and formative periods and updated to Satchmo, Harlem and bop.

It's one of the more attractive of the jazz tomes, uniquely illustrated by versatile author-artist Longstreet. It's also one of the most authentic because, for all its appealing words-and-sketches format, it packs plenty without weighting the reader with exaggerated erudition. Abel.

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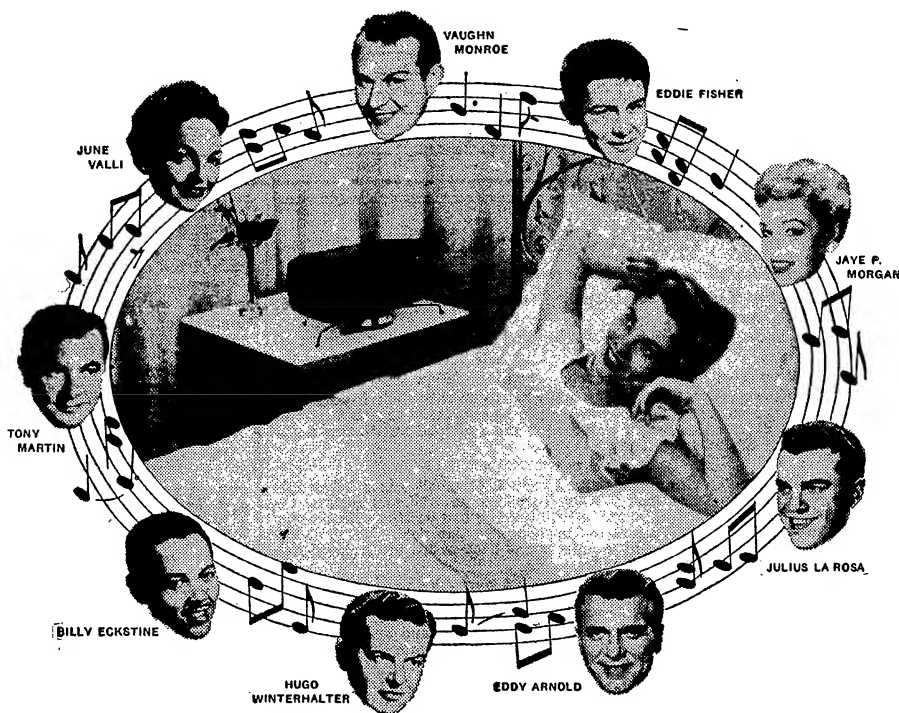
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# DISK JOCKEYS, STATIONS AND SPONSORS TO CASH IN ON WAKE-UP THEME



## Star-spangled Wake to Music Promotion Picks Up Sponsors

Disk jockeys and stations promoting *Wake to Music Month* find sponsors are picking up the tab fast! Key to the whole program is the clock-radio that wakes the listener every morning—automatically! More sales of these mean a bigger early morning audience and more holdover listeners throughout the day.

## WAKE-UP PROMOTIONS TESTED BY WELL-KNOWN STATIONS

### WHDH, Boston, Picks Up 240 Sponsored Spots in a Single Month

Boston's 50,000 watt WHDH hit gold with their promotion, "Wake Up New England to Music on Clock-Radio."

#### Full Newspaper Campaign

For five weeks WHDH newspaper ads plugged their wake-up theme. Ad sizes ranged from ninety 7-line teaser ads up to eight 1000-line ads. 20,000 lines of newspaper ads went into the build-up.

#### Pay-off Begins With Radio Spots

Following the newspaper barrage, a saturation one-minute spot campaign began. And the sponsor money started rolling in. Using eight spots a day (seven days a week), WHDH picked up 240 sponsored announcements for one month! And every spot concerned itself with the sale of clock-radios.

### 59% Jump in Morning Billing



WEJL in Scranton, Pa., plugged "Wake Up With Bill Pierce" in spot announcements, full-page newspaper ads and mailing pieces. The result: the listening audience shot up 25% . . . and billings skyrocketed 59%.

### WACO Gets 46.5% of Morning Listening Homes

Conlan Report showed WACO, Waco, Texas, with 46.5% of morning listening homes . . . 45.6% average in a five-station area.

With clock-radios acting as an alarm, WACO gets the listeners before they're out of bed.

To promote the sale of clock-radios it offered a co-op plan which included a 25% discount to dealers on straight radio copy broadcasts. This promotion was backed up with ten spots daily, mailing pieces and store displays.

### Telechron Timers Promote Wake to Music Month

The makers of Telechron Timers are featuring RCA Victor recording artists in their Nov. 12 *Life* ad, headlined "Wake to the Music of the Stars with a Clock-Radio." Telechron Timers are used to turn on clock-radios automatically.

### FREE Merchandising Helps

Write, wire or phone for details and full information on Wake to Music Month, Telechron Timers, Clock and Timer Department, General Electric Co., 14 Homer Ave., Ashland, Mass.

## On The Upbeat

### New York

Bernard Prager, Big Three sales manager, hitting the road to introduce firm's newly acquired Edizioni Curci educational catalog... Pianist Bernie Fields opens at the Pygmalion Nov. 5... Thrush Rosita Davis, currently at Johnny's Keyboard, set for a winter engagement at the Cotton Club, Miami Beach... Roy Eldridge and Phineas Newborn Jr. open at the Cafe Bohemia Friday (2)... The Four Voices begin a four-frame stay at the Sands, Las Vegas, today (Web)... Roger Coleman into the Metropole, Windsor, Ontario, for one week beginning Nov. 19... Rover Boys into the Muehlebach Hotel, Kansas City, for two weeks starting Nov. 9... Christine Norden, English film actress, will be put into the groove by RCA Victor... Thrush Jean Martin, now recording for RKO Unique, inked a personal management deal with Mammie Greenfield... Jim Friedman assigned to LP production at ABC-Paramount... Don Elliott will introduce a new instrument, the Elliottphone, at Basin Street this weekend (2-3)... The Wayfarers, RCA Victor folk singers, set for Steve Allen's tv show Nov. 8. Group records its second Victor album next month for release early next year...

### Chicago

Bobby Christian Orch signed by Barry Records; first release, due in November, tagged "Chattanooga Cha-Cha"... Chet Baker plays Peacock Alley, St. Louis, Jan. 25-

Feb. 2 for two frames... Crew-Cuts set for the Statler Hotel, Cleveland, Nov. 19-Dec. 1... Constance Towers opens at the Drake Hotel, Chi, Friday (2) for a four-weeker... Dan Belloc and Pat Boone one-night it at Wisconsin U., Madison, Nov. 9... Ben Arden orch into the Brown Suburban Hotel, Louisville, opening next Monday (5) for four frames... Carlos Gastel and Lee Gillette in town last week on the way to New York for Nat (King) Cole's teevee show preem.

### Hollywood

Marguerite Piazza records a new LP album for ABC Paramount in NY Nov. 20... Ray Anthony orch set for the 20th-Fox pic, "The Girl Can't Help It"... Pat Boone, who has been cutting his Dot Records in N. Y. or Chi, henceforth will do all his recording in Hollywood with Randy Wood, label prexy riding herd on the sessions... Kashmiri medical student Kuldip Rae Singh, who recently appeared as a singing contestant on the Groucho Marx show, has been signed to an RCA Victor contract.

### Pittsburgh

Cab Calloway inked for Vogue Terrace week of Nov. 26... Carmen Cavallaro and his trio booked for two-week return engagement at Holiday House beginning March 4... He broke big room's record during his recent stand there... Walter Galla, pianist-organist, into Frankie Ella's Band Box on Grant Street for a run... Vince Lascheid Five giving jazz concerts every Wednesday night at Suburban Room... Johnny Marino, trumpet player, has taken a combo to Jill Kury's Showcase in East Liberty... Don McGovern at Royal York's dining room playing organ music at dinner session and into same spot's Tarry Bar on piano at late sessions... Walt Harper band went back into the Midway Lounge Monday for a stay after week-end fraternity dates at Penn State U... Joe Maize & the Cordemans open Nov. 5 for two weeks at Holiday House... Lecuona Cuban Boys there now on hold-over... Four Showmen wind up fortnight at Chez Dee Saturday.

### Harry Fox

Continued from page 49

the Fox budget which is being turned back to the publishers. The collection fee, originally 2½%, was increased last year to cover Fox's upped accounting costs. Under the publisher's contract with songwriters, no more than 2½% of the mechanical royalties can be deducted for collection purposes. Hence, the publishers have been absorbing the extra 1% since Fox upped his fees and the rebate will probably be kept entirely by the publishers.

### Clicking & Matriculating

Denton, Tex., Oct. 30. Dick & Wade, a singing and instrumental act playing weekend dates in theatres in the area, are students at North Texas State College here. Their full names are Wade Moore and Dick Penner. The duo recently made some recordings for Sam Phillips' Sun Records, of Memphis, the discoverer of Elvis Presley and Carl Perkins. Wade & Dick have also written a number of tunes. Their "Ooby Dooby" is a current click.

## RETAIL SHEET BEST SELLERS

### VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

\* ASCAP † BMI

National Rating  
This Last wk. wk.

Title and Publisher

			N	B	P	S	C	H	D	M	K	S	L	S	S	S
1	1	*Whatever Will Be (Artists)...	4	2	1	2	7	1	...	4	1	2	1	3	...	93
2	2	†Canadian Sunset (Meridian)...	7	4	2	1	3	2	8	...	5	1	4	1	5	89
3	4	*Allegriety Moon (Oxford)...	9	3	10	5	2	3	9	...	2	4	2	2	2	79
4	6	†Love Me Tender (Presley)...	3	7	4	10	1	6	...	6	8	6	3	4	1	73
5	5	*True Love (Buxton Hill)...	1	1	3	6	6	10	...	3	...	5	9	...	4	62
6	3	*You Belong to Me (BVC)...	2	...	...	3	5	...	...	2	3	3	6	9	6	60
7	7	†Walking in Rain (Golden W.)	5	...	5	8	4	7	...	4	7	5	5	3	5	57
8	10	†The Green Door (Trinity)...	8	...	6	...	...	5	...	1	...	...	...	...	...	24
9A	8	†Don't Be Cruel (Presley-S)...	...	...	...	4	8	...	...	7	9	10	8	...	...	20
9B	...	†Honky Tonk (Billie)...	6	...	...	...	...	3	...	...	...	7	...	8	20	
11A	9	†Soft, Summer Breeze (Regent)	...	...	7	10	...	6	...	10	8	...	10	...	...	15
11B	11	*Middle of House (Shapiro-B)...	...	...	...	...	...	5	6	...	...	...	7	15	...	15
13	...	†Moonlight Love (Elkarf-V)...	...	8	...	...	...	1	...	...	...	...	...	...	...	13
14	12	*My Prayer (Shapiro-B)...	...	...	9	...	...	...	...	9	10	...	6	...	...	10
15	13	*Friendly Persuasion (Feist)...	...	8	...	9	9	...	...	...	...	...	...	...	...	7

## Inside Stuff—Music

Continued from page 50

stage, they would have been pelted with vegetables and rotten eggs from the audience.

He added, "There were no screaming mobs following singers 50 years ago. It's all a publicity stunt to hide lack of talent. Presley stands up there and sways around. The other fellow tears his clothes. They have never been taught to act, what to do with their hands. The tunes they sing aren't ones you whistle as you leave the theatre. In the old days the orchestra would send the audience on its way home humming the favorite songs."

Best tonic for ailing songsmith Henry I. Marshall was a letter this week from Remick's Jack McCoy, enclosing an Andrews Sisters' recording of "I Want to Linger," a 1914 tune he had written with Stanley Murphy. It's the trio's first under their new Cap deal. Marshall has been hospitalized in recent months but is back at his 515 Bumble Bee Lane, Scotch Plains, N. J., address.

Latter is an anecdote in itself. The vet songsmith went to the U. S. Post Office and made special request (and got) a contrived address merging the titles of two of his best known pops, "On the 5:15" and "Be My Little Bumble Bee," hence that number and street. In actuality, the Marshall manse is on a lane just off Bonnie Burn Road.

Stuart F. Louchheim, appliance distributor and chairman of the board of the Nuclear Electronics Corp., has been named to the board of directors of the Philadelphia Orchestra. Louchheim distributed Columbia Records for 25 years.

As president of the old Academy of Music of Philadelphia, he spearheaded the drive to restore the century-old concert hall whose forthcoming centennial is scheduled for January 26. A former 'cellist, Louchheim in recent years has made an avocation of "pop" songwriting. One of his song hits, "Mixed Emotions," waxed by Rosemary Clooney, sold close to 1,000,000 records.

Jill Corey, Columbia Records' thrush, has completed the filming of the new "Jill Corey Show," a series of 15-minute musical programs for the National Guard Bureau. She's supported in the series by pianist Dick Hyman and guitarist Mundell Lowe. Plans for distribution of the film, which will be spotted around the country to aid National Guard recruiting, will be announced shortly. Show was filmed through Gold Medal Productions' Special Film Division with Marc Daniels as producer-director and Martin Poll as exec producer.

The Jeanne McComb-Shelly Bond tribute to the United Nations, "Hail the United World," was premiered at New York's City Hall last week (24) by the Stapleton Quartet and the Professional Childrens School Choir. The composition, published by Mills Music, will be recommended to educators throughout the U. S. via the U. N.'s various publication listings and teacher forums.

Al Hibbler's latest Decca echting, "I'm Free," has been picked up by Radio Free Europe for beaming to the countries behind the Iron Curtain. Tune, which was written by Richard Mullan, is being published by Veronique Music.

### British Musicians Rap Copyright Legislation

London, Oct. 30.

Sir Arthur Bliss, Master of the Queen's Music, was among 397 musicians who signed a petition opposing a number of provisions in the new Copyright Bill. The petitioners asked that the "license of right" be deleted from the bill, and that the procedure for the revision of the rate of royalty, stated to be costly and cumbersome, should be simplified.

The bill has already been approved by the House of Lords, and prior to its Commons hearing, members of Parliament received thousands of letters protesting some of the proposed provisions.

The petitioners stated that certain parts of the bill were entirely new to the copyright law and foreign to its basic principles.

### NEW ABC-PAR CINCY DISTRIB

Larry Newton, national sales manager of ABC-Paramount, has switched his distributor affiliation in the Cincinnati territory. New distrib for the label will be Music Suppliers of Ohio, replacing Hit Record Distributing Co. Bob Martin manages the Music Suppliers branch.

### PROGRAM TO-DAY YESTERDAY'S

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# Glaser's ABC in Pacts With Macdonnell, Pousse & Bernheim Agencies in Europe

London, Oct. 30. Joe Glaser's Associated Booking Corp. has made series of international treaties which will enable its talent roster to work on a worldwide scale and at the same time, it will be able to book some of the top European turns into the U. S. Glaser, who left to return to the U. S., late last week, has affected a tieup with Leslie Macdonnell and has an alliance with Andre Pousse & Roger Bernheim, who maintain offices in Paris, Berlin, Milan and Madrid.

Glaser has in the past few years been tapping the international market on a growing scale. Having worked with the U. S. State Dept. in setting up goodwill tours for Louis Armstrong, and having routed worldwide tours for Lionel Hampton and other jazz figures, Glaser is now in a position to map similar tours for acts as well because of the new international alliances.

Macdonnell is a former partner in the Foster Agency, London, while Pousse & Bernheim are among the largest offices on the Continent. Latter firm is the booker for the Lido, Bal Tabarin, Moulin Rouge and Les Ambassadeurs, Paris, as well as other spots in Europe.

The European act market has hit a greater importance of late. Nearly all the novelty acts in cafes, and video have to be imported. At the same time, the acts homebased in the U. S. find it necessary to hit European theatres and nighteries if they're to maintain full employment. Nearly all the disk singers now make it a point to hit Europe at least once annually for extended tours. Acts such as Billy Eckstine and Guy Mitchell find that they have more European playdates than they do in the U. S.

All the major talent offices in the U. S. have European working agreements. Glaser's pact with Macdonnell and Pousse & Bernheim is in keeping with this growing trend.

## AGVA TO FOOT BILL FOR TALENT SHOWCASE

The American Guild of Variety Artists will hold a series of auditions for new talent. First is slated for Jan. 21 at the Lambs Club, N.Y., with all acts who haven't showcased in New York eligible to enter following an audition.

The Entertainment Managers Assn. has long held these auditions for new acts so that agents, producers, cafe owners and other buyers could get an idea of the new acts coming up. In the AGVA auditions, the union will foot all bills in connection with the showcasings.

## Shoreham, D.C., to Test Name Bands for 12 Wks.

The Shoreham Hotel in Washington, D. C., will try a band policy in its Blue Room as an experiment for a 12-week period. Starting Nov. 6, roster of bands coming in kicks off with Art Mooney; Ralph Flanagan comes in Dec. 4, and Russ Morgan follows Jan. 8, during the inauguration period.

Switch in policy followed the resignation of Barnee Breeskin, who maestroed the Blue Room for more than 20 years. The Blue Room had been on an intimate revue policy produced by hotel operator Bernard Bralove and carried a roster of approximately 20 performers, plus a large contingent of violins.

The Shoreham's Palladian Room, however, will continue an intimate policy with Rolly Rolls as the sole performer. Rolls will be there about 20 weeks.

### S.C. Fair Draws 175,000

Columbia, S. C., Oct. 30. Approximately 175,000 persons attended the South Carolina State Fair here last week, secretary-manager Paul V. Moore said. Moore said the gate was about the same as last year.

Rain cut into opening night attendance, despite a free gate, but another threat on Thursday, the big day of the event, did not materialize and more than 50,000 came.

## 103d N.C. State Fair Pulls Over 600,000

Greensboro, N. C., Oct. 30. The N. C. State Fair rang down the curtain on its annual stand at Raleigh on Oct. 20. On the last day the State Highway Patrol estimated 150,000 swelled the week's total to more than 600,000, which matched last year's record 600,000 despite three days of intermittent rains.

Dr. J. S. Dorton is the fair manager. Marking the 143rd anniversary of the first State Fair held in 1853, the 1956 State Fair offered more than \$65,000 in cash premiums to exhibitors. Over 2,500 individual exhibitors submitted entries.

## Nitery Gambling Rises as Factor In Ill. Elections

St. Louis, Oct. 30. Alleged gambling in two niteries in Madison County, Ill., across the Mississippi from here, has become involved in the next week's election. As a result of beefs made by citizens in two spots in the county, the nominees for State's Attorney have joined the fray.

Dick H. Mudge Jr., the Democratic nominee for the job, hired private detectives to gather evidence against the niteries operated by Roy Mitchell and John Vambakietis. As a result of their findings he, as a citizen, swore out warrants against the pair. Mudge's Republican opponent Edward D. Groshong has publicly declared against the resumption of gambling in the county and promised, if elected, he will eliminate all kinds of gambling.

Efforts to purge gambling from various spots in the county began when Mudge defeated Austin Lewis, the incumbent State's Attorney who, he alleged, was supported by a "war chest" contributed by the gambling element and because of his outspoken declarations against gambling. Blackjack, poker, craps, and roulette are said to have operated on a sneak basis for several months in various spots in the county.

## AGVA FORFENDS WW'S CUFFOS WITH GARLAND

The American Guild of Variety Artists holds that even a celebrity who happens to be a syndicated columnist and a star on his own NBC-TV show has to become a member of the union if he's to appear on stage. Last week, the union told Walter Winchell that its rule book held that he must become a dues-paying member in order to make stage appearances. Winchell had been doing cuffo ad lib stints at the Palace with Judy Garland. Winchell subsequently applied for membership.

However, once Winchell becomes a member, he will not be permitted to make free appearances without permission from either AGVA or Theatre Authority. Winchell told the union he thought his honorary membership status gave him membership privileges.

Columbian was also reminded that his protege, Roberta Sherwood, was violating union dictum in appearing gratis at the Palace. She recently appeared with Winchell on Miss Garland's show.

### ATLANTA GETS CIRCUSER

Atlanta, Oct. 30. While Atlanta did not get Ringling Brothers, Barnum & Bailey's Circus this year, void will be filled by the appearance of Clyde Beatty Circus and Shrine Circus.

Beatty outfit made a two-day stand in nearby East Point Monday and Tuesday, while Shrine Circus will play seven-day stand beginning Monday, Nov. 5, at Municipal Auditorium.

## Cosette Taking Over Shows at Flamingo, L.V.

Las Vegas, Oct. 30. Appointment of Pierre Cosette as executive director of entertainment of the Flamingo Hotel was disclosed by Al Parvin, hostelry chief. Cosette takes over immediately. First show under Cosette's aegis will be "First Edition," an original revue, which he packaged for a Flamingo opening Nov. 8.

Cosette also continues as entertainment director of the Mapes Hotel in Reno and as personal manager of Anna Maria Alberghetti.

## Hilton, Savoy In In Stock Swap Deal

The Hilton chain will take over the management of the Savoy-Plaza Hotel, N.Y., around Jan. 1 if present plans for the mutual exchange of stock are completed. Under arrangements now concluded between Conrad N. Hilton, Hilton prexy; Hunter S. Marston, chairman of the board, and Benno M. Boehold, Savoy-Plaza prexy, holders of the S-P common stock, both class A and B, will receive for each share, three shares of Hilton common stock and three shares of a new issue of 5½% preferred stock at a par value of \$25.

Preferred stock which will carry the same voting privileges as common, will be convertible into common stock at any time after three years at the rate of 1½ shares of preferred stock for each share of common. Preferred stock is redeemable after four years at \$26.25 per share at the company's option. Stockholders owning a controlling interest in the Savoy-Plaza have agreed to accept the offer and recommend it to the other shareholders.

The 31-story, 1,000 room inn cradled some important talent. Lena Horne and Hildegard were among those that got their start in the smart rooms at that inn.

Other hotels under the Hilton aegis in New York are the Waldorf-Astoria, Plaza and the Statler. The chain relinquished the Hotel New Yorker and the Roosevelt as a result of a consent decree.

## Jerry Lewis May Bow As Single at Palace; Judy's \$56,000 (5th)

Jerry Lewis may make his first N. Y. bigtime appearance as a single at the Palace, N. Y., following the run of Judy Garland, who is presently booked to January, and may stay longer. Lewis, who recently separated from his partner Dean Martin, is already booked solo for the Sands, Las Vegas, and the Chez Paree, Chicago.

Lewis was eager to go in around the time that his first solo film, "The Delinquent" (Par), goes in release in New York, but that's not feasible.

Meanwhile, Judy's show at the Palace, N. Y., is running at an even keel—capacity plus standees with only a slight variation in the gross which differs only in the amount of standees. This week ending yesterday (Tuesday) chalked up \$56,500 for a total thus far of \$282,600 in its six weeks of operation with its \$7.50 top.

The surrounding show comprises Alan King, Szonys, Bob Williams, Amin Bros., Pompo & Thedy and the Wazzan Troupe.

## Mex Circus Cats on Prowl

Mexico City, Oct. 23. The Circo Atayde, the Mexican circus, which is biggest in Latin America and has been trouping since 1888, is taking a costly rap for an improvised safari. While playing Irapuato, midwestern railroad-strawberry center, the truck containing four lions upset during the street parade. The cats, unhurt, fled in all directions, scaring many people but hurting none.

Posses of help, police, townsfolk and farmers tracked the cats and killed all of them despite efforts of the circusmen to capture the lions alive. Capt. Felipe del Castillo, a trainer, was slightly injured in the search.

# Abramson Challenges Club-Date Setup Of Last-Minute Talent Pacts & Pullouts

## Ringling Circus Setting Itinerary for Next Year

Greensboro, N.C., Oct. 30. Ringling Bros., Barnum & Bailey Circus plans a Charlotte stop in June next year. Charlotte Coliseum manager Paul Buck said the big show had asked for the dates of June 7-8.

The circus expects to play Charlotte on its eastern tour opening in Madison Square Garden in New York, April 3, for 41 days, then move on to Boston, Philadelphia, Baltimore, Washington, Raleigh, Charlotte and Montgomery, Ala.

It will then return to its base at Sarasota, Fla., to prepare for a far west and southern tour to begin in September and end Dec. 15. A midwest tour is planned for 1958, opening in Chicago Jan. 16 and ending March 15.

## Ringling Circus' No 'Bed & Board' Ups Talent Tabs

The switch of the Ringling Bros. and Barnum & Bailey Circus from outdoors to indoors will pose a new set of problems for the talent offices. Hitherto, the Ringling acts were bought on the basis of long routes with no layoffs and food and lodging thrown in. Thus, they were able to get a lot of talent from Europe and elsewhere since the performers envisioned a lot of savings at the end of the season.

However, with the Ringling show shifting from canvas to indoor arenas, the deal will be entirely different. Performers will have to get a lot more money for the same season since the circus will no longer be able to board them. Again, the long consecutive route will be missing. As it now stands, the circus after opening early April in New York, will run until summer and then lay off for a couple of months and resume in fall. These new methods of operation will force the circus to pay more coin to the acts.

At the same time, other touring tent shows will be offering talent the usual kind of deals which include consecutive work as well as board. The agencies would rather accept the other type of booking since commissions are payable on the higher rate. But in the present situation with many novelty and acro acts needed for video shows, industrial layouts and cafes, the chances are that a lot of the vacant time could be filled in.

However to acrobats, especially those coming from Europe where they remain with the same circus for entire seasons and sometimes for several years, the security of a consecutive route and the prospect of saving the bulk of their earnings because of food and lodging, is sometimes too strong a lure to overcome. The buying season for Ringling will start as soon as a route is lined up. The talent agencies, both in the U. S. and abroad, will be in a difficult position until all circuses get their desired quota of acts.

## Mpls. Burleycue Pitches For the 'Carriage Trade'

Minneapolis, Oct. 30. The Alvin, local burlesque house, has become the second downtown theatre here to offer free parking for its patrons. The World, independent film theatre, was the first to provide such gratis accommodations, inaugurating them nearly a year ago.

Charles Winchell, United Paramount president-general manager here, says plans are being formulated, too, for the circuit's three loop theatres here to do likewise. The service started at the chain's two St. Paul downtown houses several months ago. In St. Paul, too, the loop World provides it.

A test case important to all club date bookers is in the making. Nat Abramson, head of the WOR Artists Bureau and president of the Entertainment Managers Assn. of New York, is putting in a claim against major agencies for holding up the finalization of contracts on club dates for major performers.

Abramson charges that many top offices and some of the better heeled indies fail to get acts to sign contracts until the very last moment, thus creating a state of uncertainty regarding the one-nighters.

Abramson stated that he was forced to cancel a club date for Saturday (27) at the Hotel Waldorf-Astoria, N. Y., because he didn't get signed contracts returned to him. He says that on Friday (26), he went to the client and told him that the appearances of Jan Murray and Toni Arden couldn't be guaranteed because of failure to return signed pacts. The client cancelled the deal, which Abramson says would have been a \$3,000 grosser for him. He's seeking ruling from the union regarding liability of the act, agent and the talent buyer in these situations.

Actually, the practice of delaying the signing of contracts until the last minute has virtually become usual in the offices. The agencies are frequently placed in the middle as well, because of the fact that by signing a club date contract long before the actual date, the performer may lose out on a lucrative longterm engagement. Thus many agencies are virtually forced to hold up the finalization until the last possible moment.

Again, some acts that are promised are tied up by options. For example, Miss Arden was at the Fontainebleau, Miami Beach, last week, with the possibility that an option might force cancellation of the Abramson deal. The option wasn't exercised.

However, the club-date percentages, hold that the inordinate delays present an intolerable condition, and they must have firm commitments at least a few days in advance of the club date. In some instances, the topliners cannot be advertised because no contract has been inked, and frequently, the bookings of other acts must be delayed until it's known who the headliner will be. For example, if the headliner is a singer, no other chirper should be booked, or if a comic, no similar act should be on the same setup.

The problem is becoming more acute, according to club date bookers, because an increasingly greater segment of the performers are becoming dependant upon the casual one-nighters. The bookers hold that firm rules must be adhered to and that verbal commitments even if given over the phone should be binding upon both parties. Otherwise, the bookers feel that the club date field is hanging on too tenuous a thread.

## GLORIA DE HAVEN GETS \$1,000 RAP FROM AGVA

Hollywood, Oct. 30. Gloria De Haven was found guilty of doing an "unauthorized performance" and fined \$1,000 by the branch executive committee of the local office of American Guild of Variety Artists. Fine was later suspended by the union's national board.

Charges were presented by union's Coast topper Irvin P. Mazzel and his assistant James L. Kelly that the actress-singer had appeared professionally at the Sahara Hotel, Las Vegas, last June while appearing at El Rancho Vegas.

## His Fans, Not Elvis, K.O. S. F. Opera House 1-Niter

San Francisco, Oct. 30. Elvis Presley's fans—not Presley himself—were too hot to handle, trustees of Frisco's 3,300-seat Opera House have decided. A promoter, who claimed to have the singer lined up, wanted first open date for a Presley show. Trustees, who have to pass on all dates, went into off-the-record session, ruled they were afraid fans would wreck Opera House furnishings. Therefore, Presley show was barred.

## New Acts

### SERENA SHAW

Songs  
15 Mins.  
Upstairs Room, N.Y.

Serena Shaw, a striking brunette, is an accomplished, songstress who obviously comes in with a good back log, of experience, but hasn't been documented in the New Acts file. She's a singer of moods, some of her offering constitute strong, heady material which is alternated with lighter pops for good variety.

Miss Shaw works in the small confines of the Upstairs Room of the Duplex, which is an excellent showcase for her vocals. However, she's capable of holding down the songspot in larger spots and seems an excellent bet for the late rooms. Her torchy material comes off excellently and she similarly shows up well in such varied offerings as a Latin lullaby and a vari-tempoed "St. Louis Blues." Miss Shaw gets excellent backing from Rudy de

Saxe at the piano, and Alvaro Dalmar, who plays a sensitive guitar in a classical vein, when doing his own soloing. Jose.

### BABE PIER

Impersonations.  
7 Mins.  
Sahara, Las Vegas

Babe Pier is a comparative newcomer to the bistro circuits, but apparently he has put in considerable time studying the subjects he has chosen to impersonate. His work reveals great pains in effecting not only identifiable sounds, but mannerisms as well. In his initial bow here, Pier lured normal response with his impressions of Cagney, Bogart, et al. but he fired up hefty salvos with his offbeat characterizations, including the late Bela Lugosi, Aldo Ray and Lou Monte.

His mimes of Johnnie Ray and Sammy Davis Jr., are realistically perfect to a sob and a throb. Wrapup deals with Presley, whose unique style has signaled an era of impersonation. Alan.

### SHIRLEY BASSEY

Songs  
28 Mins.  
Cafe de Paris, London

Shirley Bassey, who moved from comparative obscurity to a top role in the current Adelphi revue, is among the most striking new personalities to enter the nitery scene. She has talent in large measure, personality, style and, above all, first class material. She still needs a little more experience and when she has that she should safely move into the top bracket.

The sepiu songstress, though only 19, has some of the qualities that have put both Lena Horne and Eartha Kitt into the first league. In other words, her act blends sex and sophistication with "sweet" songs, all of which she delivers with professional accomplishment.

Her special lyrics are adroitly fashioned to suit her provocative personality and in this category she has several clicko entries, among them "My Body's More Important Than My Mind," a witty number about s-e-x, and her own new version of "Let's Do It" in which she stands favorable comparison with Noel Coward and Hunch, both of whom are renowned for their versions of this number. Her routine, just within the half hour, opens with a strong blues and from then on she reaches her biggest returns for her interpretation of "I've Got You Under My Skin," a song ideally suited to her talent and indicative of her versatility.

Miss Bassey's presentation can be faulted only on one minor score: her choice of gown (trimmed with mink) seems quite unsuitable for the occasion. That's a minor criticism, but the only relevant one. Myro.

### ANDRE MOON'S MARIONETTES

15 Mins.  
Bobino, Paris

In sight of the audience Andre Moon brings out his marionettes to a little platform. Unusual production values and excellent manipulation, plus eye-catching puppets, make this a fine entry of this type, and something that could fit into any bill for quality returns. He trots out a group of dancing girls with changing lights, plus phosphorescent aspects, enhancing the prancing. Then an acrobat with an uncanny use of the strings to make each muscle a dynamic thing. This an adroit entry.

A Chinese mandarin dancing, whirling ballerinas, surrounded by a real fountain, and others make this a fine stringed entry. Mosk.

### AXIDENTALS (4)

Songs  
20 Mins.  
New Golden, Reno

Modern vocal groups, most all of which have the Hi-Los in mind, are increasing. The Axidentals not only have them in mind, but very much in sound. The Hi in this case is supplied by the girl in the group, Ann Winters. In fact, she probably rides a little farther out from the overall blend here so that there is more of a pronounced lead.

Phrasing and arrangements, while steeped with sliding scales, short stabs, whispers and blasts, and those sounds which to the tin ear are described as flat, are for the most part easy enough to follow. Disadvantage for the four-some in this lounge, however, was that not enough background could be given their arrangements by a pickup trio. They should have a band.

"From This Moment On" starts them off impressively. They keep action to a minimum, doing some clapping and changing around, but are concentrating on their sound mostly.

Standards comprise their library except for an occasional quality pop like "Street Where You Live." Attractive feminine lead does the talking for the group. Young and nice looking, they present a likeable, enthusiastic front.

For the niche they've chosen, they are obviously technicians. They'll find not a highly commercial value, but the usual small but devoted following. As an act, they should have no trouble keeping busy in smart rooms and theatres. What they do is always interesting. Mark.

### DOLORES VENTURA

Piano  
10 Mins.  
Empire, Glasgow

Blonde Australian femme offers act of rhythm tunes at the piano, and would score with greater impact if she would add the elusive oomph to current s.a.

A former concert artiste in her native Australia, gal ranges over boogie-woogie numbers to get the customers' feet tapping. Repertoire includes the cute "Barcelona Boogie" and "Baa, Baa, Boogie." She works out her act seated at piano, long blonde tresses falling over her face in seductive fashion and making her not unlike film actress Diana Dors in physical appearance.

Much greater emphasis should be placed on gal's s.a. to justify her publicity billing of "Pin-Up Gal of the Keyboard." As is, she's energetic enough musician, and scores pleasantly and with colorful garbing. Okay act for vaude, tv and niteries, but considerable sharpening is needed for U.S. approval. Gord.

### Saranac Lake

By Happy Benway

Saranac Lake, N.Y., Oct. 30. Dr. Homer McCrary and wife off to Cape Cod for a deserved vacation. At the same time he will attend a medical convention in Boston that concerns the new T. B. drugs.

Hank Hearn, Jacksonville theatre owner, hit the jackpot with his first medical clinic that upped him for meals in main mess hall with limited exercise O.K.'s.

John Gurba, of Lane Theatre in Philly, is about ready to join the ambulatory gang.

Thanks from the patients to Joe McCarthy, John McDowell, Joe Dwyer, John Garvey, Vince Jacobi, of Theatrical Protective Union No. 1, for their time out for the welfare of the patients here; ditto for literature sent in from time to time.

Charlotte Eiselman, nitery entertainer, anticipates a go-home o.k. in the very near future. Ditto for Max (Randforce) Rosenthal. Write to those who are ill.

The Cordons, six-person whip and rope turn that appeared with the Ringling circus this season, returned to their native Germany last week on the S.S. Maasdam.

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## Unit Review

### The Stan Freberg Show

Sydney, Oct. 16.

A Lee Gordon presen'tation; stars Stan Freberg; features Don Cornell, Buddy Rich, Joe "Fingers" Carr, Nilsson Twins, Joe Martin, Tune Twisters, Denis Collison's Band. At Stadium, Sydney, Oct. 12; \$3 top.

Lee Gordon has a wham hit with the current talent lineup playing a quick runaround the Stadium loop on initial show in for the summer span.

On a four-day stint here on a twice-nightly basis, Gordon should take out solid coin with the rest of the runaround the keyers so much added gravy. About 19,000 fans packed the Sydney Stadium for the introductory two shows at a \$3 top proving once again that the Aussies are willing to go overboard on the type of talent they are keen to looksee personally. Gordon, ex-GI long resident here, should find plenty of payees for top U.S. talent over the summer season.

Stan Freberg, known only to the Aussies via his disks, hit the jackpot on debut. Satirist smacks the payees most with "Yellow Rose of Texas," "Life Could Be a Dream," "The Rock Island Line" and "The Great Pretender." He went over for an additional smash with "Cry," a piece of clowning unknown in this zone before. For good measure, Freberg threw in a satire on Elvis Presley, in which he wriggled around stage like an over-sexed burlesque stripper. Looks pretty certain that Freberg will be brought back next year for a repeat run.

Don Cornell, likewise known for his disks in this zone, scored a personal success with "Love Is a Many-Splendored Thing," "Hold My Hand," "Size 12," and "It Isn't Fair." This performer should also be oke for a repeat Aussie run in the near future.

Joe (Fingers) Carr, also known via the record route, scored a sizable hit with his piano act, featur-

### HILDEGARDE SET FOR VERSAILLES, N. Y., STAND

Hildegard will go into her first N.Y. nightclub in several years when she essays a date at the Versailles, starting April 24. Chantosey has in the past played the hotel circuit, having worked the Plaza, Savoy Plaza, Waldorf-Astoria, and the Pierre.

Deal was set by Music Corp. of America.

### FIRE LEVELS N. C. CAFE

Charlotte, N. C., Oct. 30.

The Pine Harbor Club, a combination dining and dancing spot near here, was destroyed in a spectacular blaze last week. R. S. Smith, owner, placed the damage at \$70,000.

The two-story frame structure, built on pilings over the Catawba River collapsed and burning timbers floated down the river endangering docked boats. At least three boats, tied to an adjoining pier, were destroyed.

ing a load of popular numbers and concluding with his blindfold playing sequence—quite new to the Down Under fans. Carr has a pleasant personality and works extremely hard, especially with the "12th Street Rag."

Buddy Rich, drummer, out here before under the Gordon management, has no difficulty in repeating his initial success. Apart from his drumming, Rich does a spot of emceeing and threw in a song for added measure. However, Rich would be wise to stick to his drumsticks.

Nilsson Twins don't jell with a slapstick comedy routine. The gals, goodlookers, would do better with a straight act and away from the Betty Hutton type of humour.

Denis Collison's band does a fine job after only short rehearsals with the imported troupe, with local singers Joe Martin and the Tune Twisters doing nicely on a brief appearance. Rick.

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Photographer  
Broadway & 54th Street  
New York 19, N. Y.  
Columbus 5-3133

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**JOE E. LEWIS**  
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# Slick Maneuvers Overcome R'n'R Ban in Pitt for Two Capacity Shows

Pittsburgh, Oct. 30.

Although management of Syria Mosque, 3,800-seat auditorium here, has banned rock 'n' roll shows in name, they're going to accept them in content again just the same. It all came about as a result of shrewd maneuverings of promoters of "Biggest In-Person Show of '56" at the longhair music hall last week.

That one had been inked in before the ban, but Syria Association, which controls Mosque, still said it wouldn't okay a rental if Bill Haley & the Comets were included. They remembered last time Haley was there when a minor riot developed and furniture and seats worth hundreds of dollars were destroyed by unruly teenagers.

So Haley was eliminated from the lineup (show played to two capacity houses just the same) and for the performances, to which Mayor Lawrence and his city councilmen were invited to give an opinion although they didn't turn up, house lights were turned up throughout, special policemen and plainclothesmen patrolled the aisles, even the longhair music critics were on hand to see what it was all about and an opening announcement was made from the stage that if the packed audience wanted to see more of this kind of entertainment they had to behave.

As a result, there wasn't an incident and customers were so mannerly they could have been attending a symphony concert. As a result, Syria Mosque agreed to another rental, the night of Nov. 13, when Little Richard, Bill Doggett, the Moonglows, Five Keys, Faye Adams, Five Satins, Etta James, the Robins, Tommy Brown, Johnny Torres and Big Jay McNeely's band come in for two performances.

Although they're all explicitly in the rock 'n' roll field, they won't be identified as such in Pittsburgh. Just as last week's package was "The Biggest in Person Show of '56," the one coming up will be labeled "The Top Ten Review of '56."

"The Biggest In-Person Show of '56" lineup included Frankie Lyman & the Teenagers, the Platters, Clovers, Clyde McPhatter, orchs of Vic Lewis and Buddy Johnson, Ella Johnson, Chuck Berry and Shirley & Lee. House was scaled from \$1.75 to \$3.75, tax included. The two sell-outs were almost entirely on the advance sale at downtown ticket agency of Robert Baltz, who handled the local engagement.

## Gene Autry, Gail Davis Pace K. C. Stock Show To 58-Year Peak Take

Kansas City, Oct. 30.

The annual American Royal Live Stock and Horse Show wound up a nine-day run last week with the best attendance in its 58-year history. Triggering the big turnout was Gene Autry and Gail Davis, making their first appearance here and playing at matinee and evening shows first five days, heretofore traditionally light for patronage.

Figures won't be available immediately, but it's foregone that the record will be by a wide margin. Opening day saw 7,000 more patrons than opening day a year ago, and the second day had 5,000 more than the second day in 1955. This pace held throughout the first five days, and the last four days when stakes are high always are capacity. The arena seats 6,200, and there is always much standing room sold. This year virtually every performance from the opening gun was sold out, and that is almost unheard of.

The entertainment roster also included the Cass County Boys, the Zoppl Troupe of equestrians, and the Rodeo Kids, local outfit which is a standard draw for youngsters.

The 1956 show also was the largest in number of horses, Lon Cox, horse show committee chairman, pointed out, with 1,077 nags in the various events.

## Barron Polan Shows How A Couple of Acts Beat Rap On Amortizing Prod. Coin

New York.

Editor, VARIETY:

I was interested in your article in VARIETY asserting that the high cost of production of the average night club act was so excessive that it could not be amortized during the first year's playdates of the act. While this may be true of a number of acts that succeeded the advent of the produced and "choreographed" act, I would like to tell you, for the record, that a good many of these pitfalls are created by the artists themselves—killing the so-called goose, productive of better showcases and higher salaries.

The original Kay Thompson-Williams Bros. act, which taught me what little I know about acts and saloons, was produced in Bob Alton's living room over a period of months at absolutely no cost whatever, except the initial energy and talent contributed by Kay Thompson and Bob Alton, and the then unknown Williams Bros. After endless auditions, the act was finally booked in Vegas by Maxine Lewis, then the booker of the Flamingo. In the wake of the Buggsy Siegel demise, the act was switched to the El Rancho Vegas (b.k., before Katelman) at a nominal salary.

Immediately after the success of the act, every singing group started performing calisthenics in the name of choreography. Not until much later did the acts realize that the greatness of the Thompson-Alton teaming was the creation of vocal choreography, brought about by such a close collaboration that they worked virtually as composer and librettist work on a musical show. Subsequently, with both artists reestablished in high esteem and income brackets to match, it became increasingly difficult to get material—and increasingly expensive.

This is all by way of saying that an act need not necessarily be expensive to be good. In point of fact, Doretta Morrow opened her new act in Montreal and demonstrated that the entire cost of her act will be amortized during her three and a half weeks of break-in.

Originally when an established choreographer was approached, he asked several thousands of dollars and a percentage of the act. This, plus exorbitant rehearsal fees, rehearsal pianists, studios, costumes, and arrangements were all budgeted and rationed. It is necessary to find new talents to produce these acts before they make astronomical demands. While not unknown as choreographer and performer, Robert Herget will be able to make his talents much better known through the staging of this act. In my book, the high cost of production is not proportionate to the high value of talent.

Barron Polan.

## Yanks' Brit. Bookings

London, Oct. 30.

Frankie Lyman & Teen-Agers are to visit Britain for a tour commencing Feb. 4. They will be here for 12 weeks, with tour been arranged by the Lew & Leslie Grade office. From same office, Slim Whitman will make a return visit to Britain for 8-10 weeks commencing March 18.

Preliminary negotiations are underway for U.S. singing group, the Platters, to undertake a British variety tour next year. Their booking rep, Joe Glaser, arrives on Friday (19) and London agent Leslie Macdonnell is awaiting discussions with him. Platters' disks, "Great Pretender" and "Only You," have enjoyed clicks here due to extreme popularity of the film in which these numbers are featured—"Rock Around The Clock."

George Shearing & Quintet, jazz singer Billie Holiday and the Gerry Mulligan Quartet are expected to tour Britain for 15 days next February in an all-star package show. London impresario Harold Davison, now in New York, is negotiating the exchange, but it has not yet been decided which British groups will tour the States.

## 20 First-Timers At Command Variety Gala

London, Oct. 30.

Of 42 acts selected for the Royal Command variety gala, to be staged at the London Palladium next Monday (5), 20 will be first-timers. Among those in this category are Liberace and his brother, George; Jerry Colonna, Holger and Dolores, now appearing in the Palladium revue; Patachou, due to open in a new Adelphi revue next month, and George Tapps and his dancers.

Other first-time stars include Laurence Olivier and Vivien Leigh, Alicia Markova, Antonio and his Spanish Ballet, Ben Lyon, John Mills and Dickie Henderson.

The list also includes Gracie Fields, here for a tv assignment, the Crazy Gang, the George Melachrino Orch, Dickie Valentine, David Whitfield and Alfred Marks.

## Camp Shows Sets 6 Holiday Units

Camp Shows is mapping six volunteer units to supply holiday entertainment in all parts of the world. Two units will be routed for the Far East, which will play U. S. bases in Japan, Korea and Okinawa; one outfit will be sent to the Pacific Islands (Guam, Philippines, Formosa and Eniwetok); one will tour Europe and one will work North Africa and the Caribbean area.

All units will take off from the Lockheed Airport in Burbank, Dec. 21, and all will return Jan. 10, except the North American-Caribbean unit which comes back Jan. 16.

The American Guild of Variety Artists will sponsor one Far Eastern and the Pacific Islands unit. Union will organize both these troupes which will be sent to the Coast Dec. 19. Johnny Grant, Coast disk jockey, will do the second Far Eastern unit.

All acts will volunteer their services and will be flown to their playdates and back in Army special mission aircraft. This is the sixth consecutive year in which cuffo units will work in the off-shore GI bases.

## Vaude, Café Dates

### New York

Roberta Sherwood signed for the Sans Souci Hotel, Havana, latter part of February . . . Peggy King goes into the Shamrock Hotel, Dec. 21 . . . Alan Dale will play the Alan Freed package at the Brooklyn Paramount, Dec. 23 . . . Lisa Kirk goes to El Rancho, Nov. 28 . . . Billy Eckstine tapped for the Ambassador, Los Angeles, Nov. 21 . . . Robert Clary moves into Eddys', Kansas City, in February . . . Larry Storch pacted for the Black Orchid, Chicago, Dec. 27 . . . Senia Gamsa has shifted from being an agent to operating as a personal manager . . . Harry Belafonte will continue without a personal manager. Phil Stein is acting as his stage manager . . . Blackburn Twins signed for the Sephyr Room, Cleveland, where Terri Stevens opened last night (Tues.) . . . Ethel Smith inked for the Beverly Hills Country Club, Newport, Ky., Feb. 1 for two weeks.

Vince Martin & The Tarriers, currently at the Village Vanguard, going to the Town Casino, Buffalo, Dec. 13 . . . Barbara Black to the Club Alamo, Detroit, Monday (29) . . . Monet & Collins to the Frolics, Revere Beach, Mass., Sunday (28) . . . Barbara Lea debuted at the Village Vanguard, yesterday (Tues.) . . . Jerry Lester, Nanci Crompton and Lucienne & Ashour head the layout at the Latin Quarter starting Nov. 1.

### Hollywood

Kathy Sweeney, former vocalist with Ralph Flanagan and Ray McKinley, inked a personal management pact with Si Cohen and is going out as a single . . . Kay Starr set to open Nov. 13 at the Sahara, Las Vegas, following current run of The Vagabonds and Jean Carroll . . . The Lavernes, French Apache act, Carmen Doro and Jack Costanzo drew a holdover at the Club Seville . . . Dean Jones is prepping a nitery act . . . Helene Stanton's option picked up for another fortnight at John Walsh's 881 Club . . . Billy Eckstine opens a two week stand at the Cocoanut

## More Vegas Mgt. Talent to Cuba; Entratter to Prod. at Habana-Riviera

Havana, Oct. 30.

### Joe Glaser, Alexander Talk More Swap Deals Between U. S.-U. K. Bands

London, Oct. 30.

U. S. agent Joe Glaser is in London for talks with British impresario Harold Davison regarding more transatlantic band exchange deals. He's negotiating a swap between the George Shearing quintet and Ray Ellington quartet, and the suggestion is that the Shearing package should include the Gerry Mulligan quartet and songstress Billie Holiday. The Malcolm Mitchell trio is also being put forward in the reciprocal negotiations from the British end.

At the same time, it's understood agent Willard Alexander (at present negotiating an exchange deal between the Count Basie orch and Ted Heath's band) is interested in fixing swaps between the recently reformed Glenn Miller Orchestra, under Ray McKinley, and the Dorsey Bros. band for similar British attractions. Britain's Johnny Dankworth orchestra is named in connection with these discussions. Finally Ted Heath is still dickering with dates and offers for an exchange between his band and either Count Basie or Billy May.

### Boone Gets Variety Club Pick as '56 Personality

Washington, Oct. 30.

Pat Boone, 22-year-old singer, has been voted "Personality of the Year" in show biz by the board of governors of Washington's Variety Club, Tent 11. He will receive a plaque at the club's 21st annual dinner-dance on Nov. 21 at the Statler Hotel here.

Boone is the eighth show biz figure to be chosen for the annual award. Previous winners include Al Jolson, Arthur Godfrey, Joe E. Brown, Perry Como, Jane Froman, Eddie Fisher and Steve Allen.

## Stock Swindle Expose Forces Royal Nevada Ops To Run Las Vegas Hotel

Las Vegas, Oct. 30.

Owners Bill Simonds and Harry Oederkirk have decided to run the Royal Nevada themselves. Decision was made following the disclosure of the fact that Gene Meredith with whom they had been negotiating for the takeover of the inn, was a principal in an alleged \$2,300,000 stock swindle in Manhattan.

Both Simonds and Oederkirk are principals in the New Frontier Corp., which has been renting the Royal Nevada's rooms and restaurant facilities from the pair. Last week (25), Simonds disclosed that a three year lease has been negotiated with New Frontier stockholders T. W. Richardson and Maurice Friedman. Latter recently lost a bitter stock fight to Simonds for the New Frontier presidency.

Terms of lease, which goes into effect Thurs. (1), were not revealed by either party. Richardson did say, however, that plans call for reopening of the Royal Nevada's 600-seat Crown Room, which has been shuttered since the spa folded last New Year's eve, and re-establishing the Royal Nevada's major entertainment policy. It's expected that before any major shows can be docked in the supper room, clearance will have to be received from AGVA. Union still holds several liens against the hotel for salaries that went unpaid when the original operation declared itself bankrupt.

Simonds and Oederkirk purchased the Royal Nevada from its original owner, Frank Fishman, last summer. Resort has since reportedly proven to be a valuable asset to the New Frontier as an annex to accommodate its overflow patrons.

## COULDN'T FORETELL B.O., DUNNINGER DROPS 3G

Los Angeles, Oct. 30.

Dunninger eked out another thin \$6,300 week at the Huntington Hartford Theatre here to give the house a loss of around \$3,000 for the fortnight. Mentalist's total tally was \$12,600.

He was booked on a 50-50 split after expenses, but with a guarantee of \$5,000 per week

Grove Nov. 21. He follows The Modernaires and Harvey Stone who come in Nov. 7.

### Chicago

Jerry Lewis set for the Chez Paree, Chi, Dec. 27-Jan. 9; Liberace pacted for the Chez Jan. 30-Feb. 25 and Sammy Davis Jr. segues Feb. 26-March 18 . . . Dick Lynn on the bill topped by Louis Armstrong, opening at the Chez Paree, Chi, Friday (2) . . . Dick Contino plays the Milwaukee Athletic Club Nov. 28 . . . Don Shirley, Anne Russell and Jo Ann Miller opening at the Black Orchid, Chicago, Friday (2) for three weeks.

### Atlanta

Singer Paul Dana headlines new show which opened Monday (29) at John Carmichael's Steak Ranch and is backed up by Marsh & Adams, impressionist-instrumentalists, and the Dancing Leonardas, adagio-tap team, plus Larry Ward's orch . . . Sans Souci, housed in Darlington Apartments, reopened Monday (29) with the Mitchell-Ruff Duo, piano-bass and French horn, coming here from Birdland . . . Exotic Kalantan, Buddy Peterson, escape artist, and Pattie Grey, dancer, are at Imperial Hotel's Domino Lounge . . . Mario Braggiotti, concert pianist turned night club entertainer, opened last week at Biltmore Hotel's Empire Room, backed up by Gerriek Twins, pair of identical blonde dancers, and Wade Creager Trio . . . Club Peachtree, undergoing general facelifting and refurbishing, is still doing business and headlining Nadage and Yvonne DuBray, exotic dancers, sharing billing with comic emcee Larry Fontaine . . . Bob McFadden, warbling impressionist, is spotlighted at Henry Grady Hotel's Paradise Room on same bill with Billie & Gene Lambert, European novelty act, chanteuse Lori Young backed up by Erv Hinkle orch . . . Exoticker Tana-Leigh and comedian Sir Walter Hickey headline Gypsy Room show, with Bob Hertington's dance band.



# VARIETY BILLS

WEEK OF OCTOBER 31

Numeral in connection with bills below indicate opening day of show whether full or split week  
Letter in parentheses indicates circuit: (I) Independent (L) Lowy (M) Moss (P) Paramount (R) RKO (S) Stoll (T) Tivoli (W) Warner

## NEW YORK CITY

**Music Hall (R) 1**  
Rockets  
Glee Club  
Ann Gilbert  
Danny Carroll  
Foursome

**Palace (P) 1**  
Judy Garland  
L. B. King  
Tommy Dorsey  
Wazzan Tr.  
Bob Williams  
Jimmie  
G. & F. Szonyi

**BRITAIN**  
**BIRMINGHAM**  
Hippodrome (M) 29  
Carroll Lewis  
Musical Ellits  
Cot 2  
Earle & Vaughan  
Edmund Goffron  
**BRIGHTON**  
Hippodrome (M) 29  
Morton Fraser's Co.  
A. & V. Sheller  
2 Kaye Sls  
Joe Moreno  
S. & M. Harrison  
Tex McLeod  
Morlands  
Peter Cavanagh  
**BRISTOL**  
Empress (I) 29  
Mills & Mitzl  
M. & H. Nesbitt  
Eddie Parker  
2 Boris  
Jeffries  
Ronnie Collins  
4 Mansantos  
Maudy & Sandy  
**CARDIFF**  
New (M) 29  
Lee Lawrence  
Nat Gonnella  
Joe & M. Harrison  
Reg Daponte  
Paulie & Eddie  
Bernado  
**CHELSEA**  
Pace (I) 29  
E. & D. Waters  
Four Ramblers  
Eddie & Betty  
Connor & Drake  
Marcel  
Denise Shirley  
Juggling Brauns  
Juggling  
**CHISWICK**  
Empire (M) 29  
Miller Show  
Floyd & Manners  
Johnny Le Roy  
Zodias  
5 Spences  
Palmer  
**EDINBURGH**  
Empire (M) 29  
David Hughes  
N. & P. London  
Ricky Renee  
Jack Francis  
Frank Holder  
Roger Turner  
Crawford 3  
Atroll & Meadows  
**FINSBURY PARK**  
Empire (M) 29  
Charlie Chester  
P. & P. Page  
Marian Miller  
Len Lowy  
Patti Carol  
Carol Monk  
5 Spences  
Empire (M) 29  
Ann Shelton  
C. & P. Ray  
Morecombe & Wise  
Cooper 2  
Dick Henderson  
King Bros.  
3 Skyloons  
**HANLEY**  
Royal (M) 29  
Dave Gray  
Wallis & Reryl  
Johnny Ford  
Mitzl Gray

**LUCILLE & ASHOUR**  
Dorothy Vernon  
Jo Lombardi  
Ted St. John  
Eartha Kitt  
Fanny Brice  
Mark Monte  
Le Reuben Bleu  
Ned Winters  
Norman Paris 3  
Phil Leeds  
Nancy Andrews  
Harry Noble  
Park Sheraton  
Joe Meils  
Spark Thurman  
Town & Country  
Benny Youngman  
Curran 3  
Jaye Bros.  
Burnell Dancers  
Ned Winters  
Pupi Campo Orc  
Two Guitars  
Kostya Polanski  
Dolores Dauphine  
Leonid Lugovskoy

**BRISBANE**  
His Majesty's (T) 27  
Phil Stainton  
Nicolette Bernard  
Percy Hammond  
Richard Beynon  
Noel Howlett  
Heath Joyce  
Frank Dugan  
Arthur Whitehead  
John W. White  
Margaret Wolf  
Dinah Waters  
Carole Taylor

**LILLIAN BROWN**  
Sonny Clair  
Reece Sisters  
M. & R. Arden  
Miles Parker  
Sylvia Smith  
Jack Whiteley's Co.  
**EMPIRE (M) 29**  
Lonnie Donegan  
De Vere  
Richards & Yolanda  
Mike McKenzie  
Mundy & Earle  
Des O'Connor  
Empire (M) 29  
Kenny Baker  
Jimmy James Co.  
Bobby Breen Co.  
Janie Marden  
Jeffrey Lenner  
3 Rosells  
**METROPOLITAN (I) 29**  
Hutch  
Kentones  
Lacey  
Kelroy  
Ken Roberts  
Joe & M. Harrison  
Joan & Ernest  
3 Tumbling Tom

**MANCHESTER**  
Hippodrome (M) 29  
Calve Cavalcade  
Eddie Calvert  
Gerry Breton  
Don Lang  
Whitaker & Law  
Sylvia  
Vatlor Bros.  
Mayfairs  
**NEWCASTLE**  
Empire (M) 29  
Golden Gate 4  
Emerson & Jayne  
Mrs. Shuffield  
Gilbert  
Desmond Lane  
M. & B. Winters  
2 Serences  
**MURRAY & MAIDIE**  
Empire (M) 29  
Dave Morris  
Grando & Mars  
Rexano  
Johnny Ruddy  
Pauline Darroll  
Gordon's 6 Bouquets  
**PRINCE OF WALES**  
(M) 29  
Dickie Valentine  
Len Lowy  
Hugie Green  
Murray & Maide  
Glasgow  
Amparo Renkel  
Paco De Ronda  
Rose & Marion  
Vic & Adio  
Evy & Everso  
Dick Henderson  
Empire (M) 29  
Tony Crombie Co.  
Maxine Daniels  
Don Fox  
Billie Wyner  
Ross & Hewitt  
Harris  
Johnny Dallas  
McKennas

**GLASGOW**  
Empire (M) 29  
Ann Shelton  
C. & P. Ray  
Morecombe & Wise  
Cooper 2  
Dick Henderson  
King Bros.  
3 Skyloons  
**HANLEY**  
Royal (M) 29  
Dave Gray  
Wallis & Reryl  
Johnny Ford  
Mitzl Gray

**CABARET BILLS**  
**NEW YORK CITY**  
Bon Sol & Eddie  
Tony & Nellie  
Jorie Remus  
Eddie Daniels  
Three Flamas  
Warren Vaughan  
Billie Angel  
T. C. Jones  
Jill Cory  
Joy Carter  
Charles  
Martha Davis  
& Spouse  
Jimmy Lyons 3  
Teddy Wilson  
Barbara Carroll  
Charles  
Anny Kapitanov  
Bill  
Bela Babal Orc  
Tibor Rakossy  
Bill Yedla  
Dick Maria  
Chateau Madrid  
Raul & Eva Reyes  
3 Guitars  
Chiquita & Lenore  
Al Castellanos Orc  
Feccabara  
Nat "King" Cole  
Rohan & Martin  
Merry Mac  
Tony Reynolds  
Jackie Metcalf  
Nora Bristow  
Michael Dursio Orc

**FRANK MARTIN**  
Orc  
Serena Shaw  
Rudy De Saxe  
Charles Palmer  
No. 1 Fifth Ave  
Bob Downey  
Harris  
Hotel Ambassador  
Chauncey Gray Orc  
Jan Sarkozy  
Gypies  
Quintere Rhumbas  
Russ Morgan Orc  
Emery Deutsch Orc  
Hof's Rhythm Hudson  
The Chancers  
Hotel Pierre  
Catherine Valente  
Stella Melba Orc  
Alan Logan Orc  
Joan Bishop  
Joseph Sudy  
Hotel Roosevelt  
Eddie Lane Orc  
Vincent Lopez Orc  
Hotel St. Regis  
Feccabara  
Milt Shaw Orc  
Barl Orc  
T. & J. Dorsey Orc  
L. R. Quierler  
Jerry Lester  
G. Crompton  
Helea Wood

**Ball & Chain**  
Charles Ventura Orc  
Billy  
Alexandre  
Pine Notes (I)  
Eddie Red  
Jimmy Cowack  
Teddi King  
The Archers  
Harris  
Chuey Reyes Orc  
Fontainebleau  
Terry Haven  
T. & P. Rodriguez  
Al Nino  
Sacasas Orc  
Leon & Eddie's  
Carmen  
Toni Rave  
Terry Rich  
Denise  
Atom  
Malayan  
Riveto Quintet  
Bimbi Mami  
Pierre Duval  
Lad Richards Band  
Murray Franklin  
Dick Buckley  
Murray Franklin  
Corkie Norwood

**SAKS SOUVI**  
Amie Cordy  
Lionie Stittin

**Black Orchid**  
Don Shirley  
Anne Russell  
Joe Miller  
Blue Angel  
"Calypso Fiesta"  
Alto Ferrusquia  
Gloria Ruiz  
Johnny Baracuda  
Curran 3  
Al D'Lacy Orc  
Blue Note  
Chez Pare  
Lester Armstrong  
Ted Floto Rico  
Cleister Inn  
Audrey Morris 3  
Jetta Waters  
Eddy Baker 3  
Conrad Hilton  
"Comedian"  
D. Arnold & Marj

**AMERICAN HOTEL**  
Mickey Rooney  
F. Martin Orc  
Bar of Music  
Sir Lancelot  
Felix De Cola  
Jerry Linden  
Bandbox  
Billy Gray  
MacLennan  
Bert Gordon  
Eddie LeRoy  
Helen Trubel  
Carmelita Rev  
Wier Bros. (3)  
Stellar Hotel  
C. Ravaza  
De Marlos (2)  
Eddy Bergman Orc

**DESERT INN**  
Vic Damone  
Beverlee Dennis  
John Johnson  
Donn Arden Dners  
Carlton Hayes Orc  
Smart  
Larry Steele  
Leonard Bros.  
Foucha Dancers  
Rose Hardaway  
Willie Louis  
Gordon  
Sir Lionel Beckles  
Lon Fontaine  
Renee  
Tortis Brand Orc  
El Cortez  
Mary Carl Hughes  
Bobby Pinkus  
Herby Harris  
Barb Carson  
Sterling Young Orc  
El Rancho Vegas  
Pully Eckstein  
Lenny Kent  
Renee Nelson  
Flamingo  
Mills Bros.  
Rosemary  
3 Merks  
Bismarck  
Lou Basil Orc  
Fremont Hotel  
Dynamics  
Mike Sarge &  
His Sargens  
Golden Nugget  
Sons of Golden  
West  
Hue Thompson  
Freddie Masters  
Francis  
Hacienda  
Billy Ward  
Eddie Peabody  
Bruce Davis  
New Frontier  
Ella Fitzgerald

**SHOCKY GREENE**  
The Goofers  
Julie London  
Gertie & The Goofers  
Garwood Van Orc  
Riviera  
Latin City Revue  
Gypsy Rose Lee  
Moose Amsterdam  
Frelans  
Marlene  
Barbara Esko  
Hines Kids  
Ray Sinatra Orc  
Sahara  
Kay Starr  
Saharrah Dners  
Cec Davidson Orc  
Sands  
Lena Horne  
"Ziegfeld Follies"  
Devoxy Trio  
Copa Girls  
Antonio Morelli Orc  
Showboat  
Wally Vernon  
Tere Sheehan  
Jerry Nelson  
Showboat Girls  
Mike Werner Orc  
Silver Slipper  
Mamie Gray Revue  
Johnny Maddox  
Alis Leslie  
Slippery Follies  
Judy Fero  
Sparky Kaye  
Mac Denison  
4 Girls  
J. Cavanaugh  
Alis Leslie  
Golden Nugget  
G. Redman Orc  
Thunderbird  
China Doll Rev  
Mamie Gray Revue  
Top & Wing  
Tony Bros.  
Sing Lee Sing  
China Dollie  
Barney Rawlings  
Thunderbird Dners  
Al Janna Orc

**SHOCKY GREENE**  
The Goofers  
Julie London  
Gertie & The Goofers  
Garwood Van Orc  
Riviera  
Latin City Revue  
Gypsy Rose Lee  
Moose Amsterdam  
Frelans  
Marlene  
Barbara Esko  
Hines Kids  
Ray Sinatra Orc  
Sahara  
Kay Starr  
Saharrah Dners  
Cec Davidson Orc  
Sands  
Lena Horne  
"Ziegfeld Follies"  
Devoxy Trio  
Copa Girls  
Antonio Morelli Orc  
Showboat  
Wally Vernon  
Tere Sheehan  
Jerry Nelson  
Showboat Girls  
Mike Werner Orc  
Silver Slipper  
Mamie Gray Revue  
Johnny Maddox  
Alis Leslie  
Slippery Follies  
Judy Fero  
Sparky Kaye  
Mac Denison  
4 Girls  
J. Cavanaugh  
Alis Leslie  
Golden Nugget  
G. Redman Orc  
Thunderbird  
China Doll Rev  
Mamie Gray Revue  
Top & Wing  
Tony Bros.  
Sing Lee Sing  
China Dollie  
Barney Rawlings  
Thunderbird Dners  
Al Janna Orc

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Gertie & The Goofers  
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Gypsy Rose Lee  
Moose Amsterdam  
Frelans  
Marlene  
Barbara Esko  
Hines Kids  
Ray Sinatra Orc  
Sahara  
Kay Starr  
Saharrah Dners  
Cec Davidson Orc  
Sands  
Lena Horne  
"Ziegfeld Follies"  
Devoxy Trio  
Copa Girls  
Antonio Morelli Orc  
Showboat  
Wally Vernon  
Tere Sheehan  
Jerry Nelson  
Showboat Girls  
Mike Werner Orc  
Silver Slipper  
Mamie Gray Revue  
Johnny Maddox  
Alis Leslie  
Slippery Follies  
Judy Fero  
Sparky Kaye  
Mac Denison  
4 Girls  
J. Cavanaugh  
Alis Leslie  
Golden Nugget  
G. Redman Orc  
Thunderbird  
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Mamie Gray Revue  
Top & Wing  
Tony Bros.  
Sing Lee Sing  
China Dollie  
Barney Rawlings  
Thunderbird Dners  
Al Janna Orc

**SHOCKY GREENE**  
The Goofers  
Julie London  
Gertie & The Goofers  
Garwood Van Orc  
Riviera  
Latin City Revue  
Gypsy Rose Lee  
Moose Amsterdam  
Frelans  
Marlene  
Barbara Esko  
Hines Kids  
Ray Sinatra Orc  
Sahara  
Kay Starr  
Saharrah Dners  
Cec Davidson Orc  
Sands  
Lena Horne  
"Ziegfeld Follies"  
Devoxy Trio  
Copa Girls  
Antonio Morelli Orc  
Showboat  
Wally Vernon  
Tere Sheehan  
Jerry Nelson  
Showboat Girls  
Mike Werner Orc  
Silver Slipper  
Mamie Gray Revue  
Johnny Maddox  
Alis Leslie  
Slippery Follies  
Judy Fero  
Sparky Kaye  
Mac Denison  
4 Girls  
J. Cavanaugh  
Alis Leslie  
Golden Nugget  
G. Redman Orc  
Thunderbird  
China Doll Rev  
Mamie Gray Revue  
Top & Wing  
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Sahara  
Kay Starr  
Saharrah

**Ciro's, H'wood**

Mae Barnes, Half Bros., The Blair Sisters, Lhne, Ceri Gallian Orch., Felix Martinique Duo; \$2 cover.

Pub crawlers along the strip, who more out of curiosity than a sense of direction hove to at Ciro's Friday night, didn't have to wait long to find out who's Mae Barnes. Little known away from small cafes of lower Manhattan, she thundered her own welcome with a display of laryngeal power that fairly rattled the tables and cracked the stucco. To her microphone is just something to stand up to; she needs it like a hole in the shoe. She may yet catch fire with the cover lifters, so distinctive and unorthodox is her singing style if it can be called that.

More the shouter than a purveyor of melodies, she just belts away the notes fall where they may. She's offkey and off-limits to the bounds of entertainment as it is known on the night run, but there's a strange quality to her vocalistics that catches the mood of the imbibers, the more the re-fills the merrier. A short-plumbe Pearl Bailey and at times reminiscent with throw-away lines, she kicks the going around with all the fervor of a camp meeting or a fish fry. It's useless to try to identify her numbers and Jimmy McHugh would be in puzzlement mutter to himself, "did I write that?" after she pours out like a ladle of hot steel "Sunny Side of the Street." She revels in her own primitive idiom and it becomes infectious. When the orchestral beat cools she pounds the piano with open palms. She was called back for encores, no small indication that she was liked by the non-pro turnout.

The large, economy-size of thunderer, she was billed back east as "last of the brown-skinned mammas" but may well have the next hit record named after her. She's at her best with special material, such as "Shouldn't Have Trusted That Man," which is half-talked in the Bailey manner, and more of it would have been relished. She's so different from any other singer who has played this room that she may pull business from the passing traffic. With the doors wide open she can be heard up and down Sunset.

Host Herman Hover filled out the bill with the juggling Half Bros., holdovers, the Blair Sisters, agile and athletic acro-tumbler, who speed through a series of turns, flips and splits, and the five Ciro dancers, who have as much to do as the tapers on the Ed Sullivan show. Geri Gallian dishes up the tunes and at intermission rotate for the hoofers with Felix Martinique and his drum-accompany duo. Helm.

**Eden Roc, Miami Beach**

Miami Beach, Oct. 27. Jimmie Komack, Teddi King, The Archers (2), Mal Malkin Orch.; \$3.50-\$4.50 minimum.

Trio of acts playing the Cafe Troie this week (to Oct. 31) are the youthful types this spot keeps trying to showcase in search for likely talent who can be optioned for return dates through the year as feature and supporting acts.

Jimmie Komack is a definite addition to the list being compiled with this thing in mind. The young comic showed in this area last winter during the unsuccessful run of the Matador Room in the new Seville.

This time out, Komack hits with resounding impact in a room that has not been too kind to comedians since preeming last season. The Cafe Pompeii's suave atmosphere is tailored for laughmakers with a fresh approach.

Komack's material is written for such surroundings. Projected in smooth, authoritative manner, Komack's invents depart from the kicked around one-liners, concentrating on character and offbeat delineations, viz: "What's Become Of My Schoolmates," a smart peg on which to hang character intros; an incisive lampoon on the Presley poundings; straight and special material version of "You've Gotta Have Heart" and for topper a tongue-in-cheek with serio undertones—of Actor's Studio types. Another zinger is his Frenchified version of a Jolson-school song seller. He has to beg

Teddi King is the petite chatterbox with the deliberate delivery right down to the last note of a group of carefully arranged chansons. Perhaps it's too studied a group, for overall effect. The excitement necessary to propel her stint into sock strata is lacking thanks to too mechanical effect retained. Collection of tunes is intelligent, containing enough of the current pops to balance "Moon-

light In Vermont" an ear-caresser, and latest RCA platter "Married, I Can Always Get." There's also well-versed melody from "My Fair Lady" and "Lady Is A Tramp," but as noted, end-effect is okay acceptance, where more drive could up the returns.

The Archers are a spirited pair of youngsters who sock over a group of musically patterned routines to make for brisk tee-offers. Mal Malkin accomps them all at the Baldwin in top form, bats the orch and handles the intro chores in highly capable fashion. Larry.

**Desert Inn, Las Vegas**

Las Vegas, Oct. 26. Marion Marlowe, Dave Barry, Donn Arden Dancers (13), Carlton Hayes Orch (12); \$2 minimum.

Emergency fill-in for one-week only for ailing Gordon MacRae is songstress Marion Marlowe, who surprises sophisticated audiences in the Patented Desert Room of Wilbur Clark's Desert Inn with a winning personality and a better-than-average set of pipes. The well-built Miss Marlowe, whose only previous Vegas shot was at the Dunes a year ago, was a sure repeat booking at the Desert Inn by her capable last minute sub job. Obviously an able hand at heavier stuff, Miss Marlowe nevertheless plows under this talent for a pop selection, sprinkled with novelty stuff composed by her pianist, Jerry Bressler. Her stint includes "Was There Ever a Moment Like This," "A Gift from Me to You," "From This Moment On," "Can't Help Lovin' That Man," "I Gotta Get Hot," "Autumn Leaves," "A Girl Like Daddy Used to Have on the Side," and the semi-classical "Sorrento" as a finale.

Miss Marlowe closes Oct. 30, providing MacRae is in shape to take over. The rest of the show stays as is.

Second spot is capably held by comic Dave Barry, a Vegas veteran, who shows up this trip with a lot of new material that tickles the audience and has them yelling for more. Barry standbys are his mimics of personalities who are easy to mimic, and his ancient but still effective routine on the women-folk, and what it takes to make them glamorous.

The Donn Arden Dancers fill the hour-long show with two flashy numbers, "Salute to Rodgers & Hart" and "Shangri-La," the former a series of nostalgic numbers just like the title implies, and the latter a weird Oriental fantasy with Madame Butterfly overtones. Featured on the vocals are Donna Linnard and Art Johnson. Onck.

**Boulevard, Rego Park, L. I.**

Sallie Blair, Don Rickles, Farrar Trio, Johnny Morris Orch; \$5 minimum.

The Arthur Cano-Abe Goldstein operation in this suburban area looms as an increasingly important talent outlet. Aside from the showcasing of new acts, there's a certain middle bracket performer who gets occasional dates while waiting for a mid-Manhattan airing. With this bill, the Boulevard uncovers one important find, Sallie Blair, and gives an airing to Don Rickles.

Miss Blair, who recently did a date at the Apollo, looms as a comer. At this point, all the youthful savagery comes out in this light-Negro songstress. Making her entrance in a gold lame gown, Miss Blair hits an exciting mien. Her tunes reached the apex with her "Black Magic" in a rather lengthy sequence in which she makes her reappearance in torero trousers and does a series of barefoot teeps around the floor. Miss Blair will be on the downtown circuit this week. It's likely that some of her essential wildness will be distilled out of her by that time, a condition which would increase her eligibility for the tomer spots. Rickles who has been on the cafe circuit for sometime, is a different kind of comic than one is accustomed to in the metropolitan area. Rickles works at top speed, all his utterances are shouted and some of his material can stand the blue-pencil. Rickles needs to simmer down before his effectiveness can be noted.

Having a flood of material sheeted into the act can be disconcerting. Some of his lines are laugh producers. Rickles did well in this spot, but whether this kind of delivery will hold up in a plushy spot is debatable.

Completing the lineup is the Farrar Trio, a man and two girl ballroom turn in which some graceful figures are executed. Johnny Morris orch showbacks. Jose.

**Colony, London**

London, Oct. 23. Jacques Pils; Al Koran; Felix King and Don Carlos Orchs; \$5 minimum.

Jacques Pils played this Berkeley Square cafe when he was appearing in a West End musical last year and the impact he made justifies this return date. Second time round he's just as successful and that spells sockeroo business.

There's little substantial variation in his routing, but the welcome Gallic charm insures a fresh look to his material. He's loaded with personality and has the heavy knack of presenting Paris as city of gaiety and romance, with a string of numbers sung with equal fluency either in English or French. The presentation combines warmth with slickness and there's a professional gloss to his delivery. His act, which includes among its best numbers such tunes as "The Washermen of Portugal," "Toi Qui Disais," "Capri" and "Back in the Garden of Eden," winds appropriately with an attractive French medley in which the customers volunteer to participate.

As a switch from their normal policy, the Colony has a supporting act in Al Koran, whose specialty is mindreading. There's no particular gimmick about his show, but he just claims to practice auto-suggestion and to be able to read other people's thoughts. As an example, he opens by holding five envelopes, all numbered and only one of which contains a five pound note. Four members of the audience are asked to take their pick and, sure enough, he's left with the cash. He failed at show caught to identify a word chosen from the Oxford Dictionary by another customer, but succeeded in revealing a name put into a sealed box and naming various playing cards selected by patrons around the room. The act has an obvious fascination and is intriguing in every way.

The Jacques Pils engagement runs for a month through to Nov. 17, but Koran is in for a restricted engagement. Felix King's orch does their usual high grade background job with Don Carlos taking good care of the rhythm music. Myro.

**Bimbo's, San Francisco**

San Francisco, Oct. 26. Joey Bishop, Trio Bassi (3), Dorothy Dorben Dancers (12), Deryl Knox Orch (10); \$1 cover.

Joey Bishop is one of the faster and better standup comics playing the nightclub circuit today, and he proved it by warming up a cool dinner audience here last night and keeping 'em hot.

Bishop doesn't have many cute gimmicks. He just tells jokes, which "remind" him of other jokes which he proceeds to tell. He adapts his material to the town he's playing, but retains the tried and true gags—Las Vegas, mother-in-laws, the owner of whatever club he's playing. It's an old, funny routine made doubly so by virtue of Bishop's being so very quick.

The Trio Bassi jugglers are skilled craftsmen who also work swiftly, and offer a nice counterpoint to the Bishop stream of gags. Dorothy Dorben Dancers are exceptionally well turned out couple of handsome production numbers. Girls are easy to look at and the so-so quality of dancing is unimportant.

Deryl Knox orch, as usual, is polished, highly satisfactory.

This well-balanced show, strictly pro throughout, will run through Nov. 14. Stef.

**Hotel Muchlebach, K. C.**

Kansas City, Oct. 26. Dick Contino, Tommy Reed Orch (8); \$1, \$1.50 cover.

It's been several years since Dick Contino played a vaude date here on the way up. This time, his first time the Terrace Club of the Muchlebach, he's much further up in stage presence and pacing and his mastery of the squeezebox is common knowledge. He does a tour de force of the instrument with a dozen or more numbers, tosses in several other flips, and generally brings off a masterful show in 45 minutes, well recognized by the customers and ably backed by Tommy Reed and his crew on the stand.

The accordionist goes in for a forceful opener in "Malaguena," and contrasts that with a softer "Canadian Sunset" and lively "Two Guitars." He then switches to vocalizing, which he did not do in earlier days, with a blue medley, trotted out here for the first time. He wraps up "Basin Street Blues," "Blues in the Night" and "St. Louis Blues," baritoneing his way; has a few ticks of boogie on the piano and gets back to the box to wind

the number, probably his most ambitious bit.

He breaks into "Tico Tico" for a racy bit of technique and goes vocal in Italian for some lighter impressions with "Butcher Boy" (La Luna Mezzo Mare), and reverts to the accordion for some fancy single finger variations on "Ciri Biri Bin."

There is an extra in this show as his wife, Leigh Snowden, does a walk-on, and the two made a click interlude of "You Made Me Love You." "Lady of Spain" is the closer and he comes back to do "Czardas" and "Beer Barrel Polka" as extras. For this one the hotel went to a single week booking, in contrast to its regular policy of two-week stands, Contino closing Nov. 1. Another one-week bill follows, and the room then reverts to regular two-weekers. Quin.

**Beverly Hills, Newport**

Newport, Ky., Oct. 26. Paul Gilbert, Quintetto Allegro, Malagon Sisters (3), Donn Arden Dancers (10), Don Chastain, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; \$3 minimum, \$4 Sat.

Paul Gilbert, a fave with Great Cincinnati nightclubs, and two acts new to these parts, combine with the tried and true Beverly Hills talent in 80 minutes of pleasing cabaret fare in this fortnight's show.

A personable comic, Gilbert gives new verve to his mainstays of operating room takeoff of a surgeon, back falls, trumpet and vocal clowning and bare foot dance windup. A half-hour laughquake in any company.

Malagon Sisters, Cuban threesome, with a male assistant on percussion, romp through six songs in English and Latin to okay returns. The young Malagons dress in form-fitting gowns and make with hip and shoulder shakes.

Quintetto Allegro win favor with a solid 24-minute instrumental and singing routine. The five Italians, attired in white fust dress, make good use of a variety of instruments and register with all of them at the 88 for one piece.

Donn Arden line, with singer Don Chastain, pep up opening and closing spots, and Gardner Benedict's band, refreshed by a two-week recess during the engagement of the Ted Lewis revue, attend to the backing. Jimmy Wilber Trio takes care of intermission and Larry Vincent, singing pianist, presides in the cocktail room.

Nelson Eddy heads the two-framer opening Nov. 9.

Koll.

**Flamingo, Las Vegas**

Las Vegas, Oct. 23. Mills Bros. (4), Rose Marie (2), The Merkys (3), Flamingoettes (10), Louis Basil Orch (12); \$2 minimum.

The Flamingo Hotel's Flamingo Room brings back the Mills Bros. for their annual stint. This assures the house of near-capacity business, since the Mills are hometown favorites after showing in Vegas for a decade, and do well even in a slow season.

Most acts must eventually develop something new in the hot Vegas competition, but the four Mills boys aren't bothered with this, since audiences keep hollering for their well-worn disk hits.

They bring top applause with such as "Glow Worm," "You're 'Til Somebody Loves You," "Opus One," "Standing on a Corner," "Si Si," "Paper Doll" and a medley billed as "Duke Ellington Caravan," an instrumental mimic routine.

Current show opened with Broadway singing-dancing cutie Carol Haney, aided by a pair of boys Buzz Miller and Joe Hand, in the second spot. However, Miss Haney conked out with a nervous collapse after two nights and was replaced by Rose Marie.

Rose Marie, an old Vegas hand, accompanied by pianist Bunny Bodkin, has no trouble holding an audience with her own style of clowning and an occasional vocal effort that never gets in the way of the gags. Her personality overcomes her stock of old jokes, and the audience laughs and laughs. Just like it hasn't heard the stuff many times before.

Opening act is the Merkys, for their first stint in Vegas. Trio of shadow-thin male acrobats wiggle their way over gym equipment with crowd-pleasing alacrity, and are well received among Vegas audiences who like something different and clever.

Chorus line, featuring Don Kirk and Mary Menzies, is in the Parisian motif. Music is by Louis Basil's house orch. Quack.

**Statler-Hilton, Dallas**

Dallas, Oct. 23. Jimmy Ames (with Goldie), Tune-Tal'ers (4), Bob Cross Orch (12); \$2-\$2.50 cover.

Jimmy Ames, talented standup comic, starts slowly and, aware of handisitters, promptly apprises tablers of their lack of enthusiasm. That warms 'em, and from there it's a big romp. He builds all the way with fresh gags, belts out "Birth of the Blues," "Old Man River" and inserts a sock Indian routine to preface his vocal of "Indian Love Call."

Kingsized comic works sans mic at times, and he's got the voice for it. Even his ad lib and throwaway fracture tablers before 35-minute stint ends to a begoff, with femme assist Goldie on for "I Love You Truly," a slick-vocal gimmick by the hefty comedian.

Tune-Tattlers open a too-short 20-minute sesh with "Hello, My Baby." Young, animated foursome features lovely teenage Dorothy Dressel as fencee and top aide to the three male youngsters. Runthrough leans to good advantage on "Peace Pipe" and "September Song," and handsome group invades the '20s with a Charleston showoff and, today with "Heartbreak Hotel." Femme scores with "Eloise," which could be embellished for even bigger mitting.

Bob Cross orch neatly backs both acts and gets big response for terp sessions. Brace of acts wind Oct. 31, with Crew-Cuts in Nov. 1 for two frames. Bark.

**Blinstrub's, Boston (FOLLOWUP)**

Boston, Oct. 26. Guy Mitchell, throwing the smooth pop routines out the window in second half of act, is off on a riotous clowning stint in which he carbons Elvis Presley, Bill Haley & his Comets and various types of rock 'n' rollers, kicking off his shoes, pulling out his shirt, unfrenzying the frenzies and bringing down the house at every performance of his week date in Star Line. Blinstrub's dramatic glamour lighted 1,700-seater. Opening Monday (22) and exiting Sunday (28), he's been pulling lofty biz for the big spot. The Columbia disker comes on with "When You're Smiling," goes into "Truly Fair," nabbing big returns and takes "I Could Have Danced All Night" for nice ride. He does "Pawshop On the Corner," rounding out straight singing part of act.

With straw hat and cane, he does a tap routine and gets off "Lookit That Girl" for nice effect and heavy round of palm wacking. Starting on his comico impress part, he takes "Wayward Wind" for lampoon of mournful femme chirps and knocks off a hot "Singing The Blues," his latest disk. With bowler and umbrella, he gives a slick English music hall version of "She Wears Red Feathers." Grabbing a guitar and putting one foot on chair, he's off on a terrific impress of Elvis P. doing "Heartbreak Hotel" for all the stops and gyrations galore. This stops the show. He's off again with "T for Tennessee" and wraps it up with "Too Late," getting a crescendo of mitting and stomping, nabbing four bows. Guy.

**Gatineau, Ottawa**

Ottawa, Oct. 26. Bruce Stevens, Diane Valenos (2), Lindsay-Day Dancers (6) with Barry Dale, Champ Champagne Orch (8); \$1 admission.

Bruce Stevens is a comedy musician with nice showmanship sense but only half an act. He plays trombone, alto sax, trumpet and piano, aping various w.k. musicians such as Sammy Kaye, Clyde McCoy, others, as he plays. If he would add strong comedy material and splice it between top sessions, the stint would be bolstered and the impact more powerful. The Gatineau Club's bill also has brunet looker-canary Diane, a small, pert femme with a slick set of pipes, in a pleasant chirp session. Diane does "Sing You Sinners" like Lillian Roth and "Man That Got Away" a la Judy Garland, and others, not aping the warblers but using their styles to handle the tunes. It gets her big returns.

Valenos, a terp duo, brings male on the floor toting a duffle bag which, after rolling around a bit, by itself, disgorges the femme member. Team is capable in adagio and acro with femme turning out bits of solid ballet. Routining is slick and click.

Lindsay-Day Dancers with Barry Dale chanting and emceeing, bring on three holdover routines. Champ Champagne band showbacks and plays for dancing. Jolly Rogers, calypso 88er-chanter, gets big attention in the lounge. Gorm.



## Shows on Broadway

## Separate Tables

Producers Theatre (in association with Hecht-Lancaster) presentation of duodram by Terence Rattigan. Staged by Peter Glenville. Settings, Michael Welles; lighting and supervision, Paul Morrison; production by arrangement with Stephen Mitchell. Stars: Eric Portman, Margaret Leighton; features Beryl Messor, Donald Harron, Phyllis Neilson-Terry. At Music Theatre, Oct. 28, '56; \$5.75 top (\$5.80 opening).

## TABLE BY THE WINDOW

Mabel Matheson ..... Anne Hillary  
Lacy Matheson ..... Jane Eccles  
Mrs. Ralston-Bell ..... Phyllis Neilson-Terry  
Miss Meacham ..... May Hallatt  
Miss Cooper ..... Helena Carroll  
Mr. Fowler ..... William Podmore  
Mrs. Shankland ..... Margaret Leighton  
Miss Cooper ..... Beryl Messor  
Mr. Malcolm ..... Eric Portman  
Charles Stratton ..... Donald Harron  
Jean Tanner ..... Ann Hillary

## TABLE NUMBER SEVEN

Jean Stratton ..... Ann Hillary  
Charles Stratton ..... Donald Harron  
Maj. Pollock ..... Eric Portman  
Mr. Fowler ..... William Podmore  
Miss Cooper ..... Beryl Messor  
Mrs. Ralston-Bell ..... Phyllis Neilson-Terry  
Miss Ralston-Bell ..... Margaret Leighton  
Miss Meacham ..... May Hallatt  
Mabel ..... Helena Carroll  
Doreen

This brace of short dramas by British playwright Terence Rattigan appears to be the smash that traditionally marks the real start of the new Broadway season. It's an excellent show, magnificently acted by most of the cast that appeared in the original 22-month London run.

Rattigan, who's had numerous hits in England but rather skimpy success in the States, has chosen an equally compelling theme in these two plays with a single locale and largely the same group of characters. Basically, the subject is the loneliness of homeless, single old people who live out their uneventful days in residential hotels.

But more specifically, the author is writing about pitiful people shorn of their pretenses and without psychological defenses. Implicitly but inescapably, the plays are a plea for tolerance and compassion. The show is seemingly Rattigan's deepest and best work thus far.

The locale of "Separate Tables" is a middleclass residential hotel (where most of the guests dine at separate tables) in Bournemouth. Most of the characters are the same in both plays, but the two catalytic individuals are different in each. Both dramas hold the audience in hushed thrall, but the second is the more engrossing and affecting.

The local characters of the opening piece, "Table by the Window," are a drunken, has-been Labor politician living under a pseudonym and the egocentric, frigid and shallow ex-wife for whose attempted murder he served a prison term. Having had such a marriage also crack up, she is without emotional resources and has sought him out with the desperate intention of luring him back to her.

As the hotel proprietress, his unloved mistress, expresses it, these two defeated people slash at each other when they're together and at themselves when they're apart. And although they are united at the curtain it's obvious that they will continually clash and ultimately destroy each other. The key characters of the closer, "Table Number Seven," are a bogus retired army Major and a cowed, neurotic old maid with whom he has found a gingerly, mutual kinship. When the "Major" is exposed not only as a misfit former noncombatant non-com, but also as a confessed molester of women in film theatres, the timid spinster summons up the courage to defy her domineering mother by continuing the friendship.

Rattigan has been quoted recently as saying that "Table Number Seven" is actually a story about homosexuality, but that because of the censorship policy of the Lord Chamberlain, the offense had to be toned down to make the play acceptable for public stage presentation in England. The change has not substantially weakened the drama, since the plight of the victim seems just about as pathetic and the attitude of the other characters equally self-revealing.

Perhaps the situation does indicate, however, that Rattigan, whose work has been recognized for its expert technique but criticized for its alleged shallowness, is capable of penetrating, urgent drama when he finds a vital, topical subject. Both "Table by the Window" and "Table Number Seven" have immediacy and point.

The plays are superbly acted. Although the timing is a bit off for predictions, both Portman and Miss Leighton are obvious candidates for best-performance citations, and several of the supporting players also seem likely to get appropriate recognition. That's

a significant tribute, of course, to the brilliantly written parts and deft, resourceful and pliant staging of Peter Glenville, repeating his original London assignment.

As stars, Portman and Miss Leighton turn in sheer acting gems. The former, whose performance in the show in London drew some adverse comment from returning U.S. playgoers on the ground that his rapid speech tended to be unintelligible, appears to have slowed his readings considerably. The apparently careful manner of speaking is no drawback, however, and seems merely part of characterization.

Portman's playing of the alcoholic ex-politician in the opener is a virtuoso portrait of wasted intelligence, vigor and directness, combined with self-distillation and fatalism. In striking contrast is his performance in the second piece, in which he is first a transparently hearty poseur and then a fumbling, abject picture of utility and shame, but with an indestructible core of honesty and dignity.

Miss Leighton's roles in the two dramas offer more contrast and her performance is consequently more spectacular. In the opener, the deceptive authority and self-possession is subtly blended with consuming selfishness and emotional sterility, with a final collapse into abject helplessness and pain.

The psychologically warped, weepy old maid of the second piece, with trembling manner, hesitant gesture, stringy hair and red-nosed snuffle, is hardly recognizable as being played by the same actress. It is a theatrically showy role, but Miss Leighton makes it utterly believable and intensely moving, especially in the quiet defiance of the final moments.

Virtually all the supporting characters seem taken from life, and all are convincingly played. Beryl Messor offers a subtly emphatic portrait of the wise hotel proprietress, whom the disappointed husband made more understanding and generous. Phyllis Neilson-Terry adds definition at the part of the narrow-minded, tyrannical mother. William Podmore contributes a graphic performance of a lonely retired schoolteacher with humane instincts.

Jane Eccles is persuasively gentle as a grandmotherly hotel guest. May Hallatt is properly forthright as an enthusiast for astrology and the ponies. Donald Harron and Ann Hillary are the heavily arched, a determined, progressive young couple. Georgia Harvey is suitable crusty as a veteran hotel servant and Helena Carroll amusingly brash as a young one.

Michael Weight has designed suitably depressing hotel dining room and lounge settings, for which Broadway designer Paul Morrison gets "lighting and supervision" program credit.

Hecht-Lancaster, associated with Producers Theatre in the legit presentation, own the screen rights, obviously as a dual-role starring vehicle for Burt Lancaster. Also having a financial interest in the Broadway production, with a program listing, is Stephen Mitchell, who presented the piece originally in London.

Hobe.

## Richard II

S. Hurok presentation of Old Vic Trust Ltd. & Arts Council of Great Britain revival of drama in three acts, by William Shakespeare. Staged by Michael Benhall; administration, director, lighting and decor and costumes, Leslie Hurry; music composed by Christopher Whelen; orchestra conductor, Arthur Lee. Features Paul Rogers, Claire Bloom, John Neville, Richard Wordsworth, Jack Gwillim, Ernest Pearce, in Winter Garden Theatre, N. Y., Oct. 23, '56; \$5.75 top (\$10 opening).

John Neville ..... King Richard II  
John Neville ..... Duke of Gloucester  
John Neville ..... Duke of York  
John Neville ..... Duke of Northumberland  
John Neville ..... Duke of Burgundy  
John Neville ..... Duke of Exeter  
John Neville ..... Duke of Hereford  
John Neville ..... Duke of Norfolk  
John Neville ..... Duke of Somerset  
John Neville ..... Duke of Devonshire  
John Neville ..... Duke of Lancaster  
John Neville ..... Duke of Bedford  
John Neville ..... Duke of Albany  
John Neville ..... Duke of Kent  
John Neville ..... Duke of Richmond  
John Neville ..... Duke of York  
John Neville ..... Duke of Northumberland  
John Neville ..... Duke of Burgundy  
John Neville ..... Duke of Exeter  
John Neville ..... Duke of Hereford  
John Neville ..... Duke of Norfolk  
John Neville ..... Duke of Somerset  
John Neville ..... Duke of Devonshire  
John Neville ..... Duke of Lancaster  
John Neville ..... Duke of Bedford  
John Neville ..... Duke of Albany  
John Neville ..... Duke of Kent  
John Neville ..... Duke of Richmond

A company from the London Old Vic, touring the U. S. and Canada.

for the first time since 1946, is offering a four-play Shakespeare repertory, opening last week with "Richard II," followed by "Romeo and Juliet" and "Macbeth" this week and "Trollius and Cressida" unveiling Dec. 26. The engagement is for 12 weeks, after which the company may tour as far West as the Coast.

As an opening bill, "Richard II" seems a questionable choice. The play itself is not among Shakespeare's greatest and certainly not one of his most popular. And while it shows John Neville and to a lesser degree Paul Rogers to advantage, it offers little opportunity for Claire Bloom, and best-known (in the U. S.) of the three leads. Coral Browne does not appear in it at all.

Of course, when it comes to Shakespeare, no one can compare with the British. They're raised on it and they're wonderful at it. Moreover, the London Old Vic is now a citadel of the Shakespeare tradition, along with the Memorial Theatre at Stratford-up-Avon.

This "Richard II" is a representative production. It has clarity, vigor and eloquence, soaring occasionally to stirring heights. It is limited, on the other hand, by the dwindling pace and impact of the play, by the unfamiliarity of the company with the acoustics of the Winter Garden Theatre and by the absence of the sort of incandescent star presence that Shakespeare needs for maximum effect.

The production scheme is excellent, if fairly conventional. The simple, decorative and admirably flexible physical production consists of a few set pieces, centering around a sort of trestle arrangement offering a raised playing area with a suggestion of an interior beneath it. Drops and expressive lighting permit swift changes, with varied musical bridges heightening mood transitions.

Neville gives a skillful, sensitive performance in the title part, especially in the supercilious early scenes. Later, when misfortune makes more of a human being of the monarch, the actor tends to stress the whimpering self-pity of the character, as well as to allow his playing to lose momentum. Above all, however he defines the role and avoids sentimentalizing the king whom pride and power make arrogant and then disastrous reckless.

Rogers offers a vivid portrayal as the president, implacable John of Gaunt. His reading of the celebrated "This royal throne of kings, this scepter'd isle" speech has distinction beyond the usual lift, and his denunciation scene immediately following is played with stinging fire. Miss Bloom, in the small role of the Queen, is visually lovely, but has no chance to be more than appealing.

Of the secondary players, Charles Gray is agreeably direct and clear as the relatively terse Bolingbroke; Jack Gwillim, properly passionate Mowbray, Duke of Norfolk; Richard Wordsworth is impressive as the indecisive Duke of York; Ernest Hare is suitably forthright as the bellicose Earl of Northumberland, and there are notable supporting performances by Jeremy Drett, John Greenwood, Denis Holmes and Job Stewart.

However, while this is an admirable "Richard II," clarifying much of the political complications that normally baffle U. S. audiences, it still lacks the drive and excitement of potent boxoffice draw. On the basis of this initial offering, therefore it remains to be seen whether business will warrant the 12-week booking.

Hobe.

## Romeo and Juliet

S. Hurok presentation of Old Vic Trust Ltd. & Arts Council of Great Britain revival of melodrama in three acts, by William Shakespeare. Staged by Robert Helpmann; decor and costumes, London South; lights, stage by Bernard Bloom, John Neville, Richard Wordsworth, Jack Gwillim, Ernest Hare, Wynne Clark. At Winter Garden Theatre, N. Y., Oct. 23, '56; \$5.75 top.

Prince of Verona ..... Charles Gray  
Paris ..... Jeremy Drett  
Moultage ..... Denis Holmes  
Capulet ..... Ernest Hare  
Mercutio ..... John Neville  
Tybalt ..... Ronald Allen  
Benvolio ..... Richard Wordsworth  
Friar Laurence ..... Daniel Mayhain  
Apothecary ..... Edward Harvey  
Lady Montague ..... Margaret Courtenay  
Lady Capulet ..... Claire Bloom  
Nurse ..... Wynne Clark

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## Shows Out of Town

## Candide

Boston, Oct. 29.  
Ethel Linder Reiner (in association with Lester Osterman Jr.) production of musical comedy in two acts (12 scenes). Based on the Voltaire satire. Book, Lillian Hellman; score, Leonard Bernstein; lyrics, William Wyllie. John LaRoche, Dorothy Parker. Production directed by Tyrone Guthrie; assistant, Tom Brown; scenery, Robert C. Schaefer; costumes, Irene Sharaff; musical director, Samuel Krachman; orchestrations, Leonard Bernstein, executed by Hershey Kay; production associate, Thomas Hammond; hair styles, Ronald de Mann. Features Max Adrian, Robert Rounseville, Barbara Cook, Carmen Mathews, Mrs. Patricia Williams, Boris Olson, William Chapman, Margot Moser. At Colonial Theatre, Boston, Oct. 29, '56; \$3.50 top (\$4.50 opening).

Cunegonde ..... Barbara Cook  
Candide ..... Robert Rounseville  
Pangloss ..... Max Adrian  
Old Lady ..... Ira Petina  
Contessa ..... Charles Gray

Others (in many cases doubling and tripling): Hugh Palmerston, Conrad Bain, Louis Edmonds, Norman Randall, Margaret Roy, Tony Drake, Maria Novotna, Boris Olson, Margot Moser, Thomas Pyle, Robert C. Schaefer, John LaRoche, Naomi Farr, William O'Leary, Marvin Gordon.  
Singers: Peggyann Alderman, Charles Aschmann, Robert Barry, George Black, Robert C. Schaefer, David L. Delon, Stanley Grover, Fred Jones, Mollie Knight, Dorothy Krebil, Vivian Laurence, Henry Lewis, Robert L. Robison, Les Monroe, Doris Okerson, Robert Rue, Mara Shorr, Dorothy White.

Dancers: Charles Gray, Norman Gutierrez, Charles Morell, Frances Noble, Lane Plane, Wallace Selbert, Gloria Stevens.

"Candide" looks like a candied musical, a lush bon bon. It's a spectacular, opulent and racy musical verging on operetta.

It's replete with eye-filling costumes, lavish settings, a big cast and fine musical score. It could have boff film potential, with its wide panorama of scenes in Westphalia, Paris, Lisbon, Venice and Buenos Aires, especially for wide screen color. That would require scoring of the lyrics and dialog, however.

The sweep of the 18th century costume piece spills over the stage in rich profusion and the Lillian Hellman-Voltaire shafts of wit in modern idiom come through in brilliant style. Miss Hellman has retained much of Voltaire's satirical philosophy.

The story line follows the French novel down the line, including rapes, wars and man's inhumanity to man. Leonard Bernstein's progressive music demands voices of almost operatic quality, but gets slick handling by the leads and 24 chorus singers.

Bolling the script down to make the story indicate the parts of the world treated and yet remain within stage confines has been considerable task.

Orchestral arrangements by Bernstein are outstanding. The music is in the Bach manner, and the tunes are superior. Hardly jukebox fare, with enough for all tastes.

Candide, played by Robert Rounseville, travels the world with and sometimes seeking his sweetheart, Lady Cunegonde, played by Barbara Cook. He encounters wars, inquisitions, intrigue, poverty, deceit, gallantry, passion, and all the wise secrets of life are unfolded throughout the episodes.

Rounseville and Miss Cook are utterly engaging as the young lovers and their singing is excellent. Miss Cook has a stout musical number in "Glitter and Be Gay."

Max Adrian, in the dual roles of Dr. Pangloss, the optimist, and Martin, the pessimist, is a notable click, handling the trying acting and singing stint in slick fashion. He turns in a fine comic rendition of "The Best of All Possible Worlds." Ira Petina, as the old woman of high birth, scores with "Tus Labios Rubi." She tangles and clowns as a fine comedienne.

William O'Leary, as the seducing Governor of Buenos Aires, turns in a good acting and singing stint, particularly with the nicely staged lyrics of "My Love." Louis Edmonds is a click as Maximilian, effeminate brother of Cunegonde.

Carmen Mathews bullseyes with a nice bit as the Contessa in Venice. William Chapman doubles for some slick bits. Margot Moser, Boris Olson, Hugh Palmerston and Conrad Bain are notable in varied portrayals.

The great French novel of sex, intrigue and passion translated into modern times comes to life under Tyrone Guthrie's masterful staging. Oliver Smith's lavish settings are intriguingly unusual, with big areas and backdrops, using many panels on wheels, light flexible sets changed in view of the audience. Earthquake in Lisbon and a scene with Candide and Martin afloat on a raft on a blue sea are outstanding bits of stage magic. Irene Sharaff's costumes are fabulous in their use of rich and colorful materials, and elaborate changes are called for as swift succession as the scenes shift from country to country.

A major hurdle to popular acceptance of the show is the some-

what esoteric nature of its satire, plus the fact that many playgoers will be unfamiliar with the Voltaire original. The musical also needs severe cutting, especially in the second act.

Guy.

## Girls of Summer

New Haven, Oct. 24.  
Cheryl Crawford production of drama in three acts (five scenes). By Richard Nash. Stars Shelley Winters; features Paul Stevens, Natalie Trundy, George Peppard. Directed by Jack Garfield. Setting, Boris Aronson; costumes, Boris Aronson; lighting, Leland H. Watson; production assistant, Sylvia Brumby. At Shubert, New Haven, Oct. 24, '56; \$4.50 top.

Gene Mitchell ..... Paul Stevens  
Mickey Argent ..... George Peppard  
Hilda Brookman ..... Shelley Winters  
Gladys Brookman ..... Natalie Trundy  
Tommy Taggart ..... Pat Hingle  
Johnny Brookman ..... John Harkins  
Gladys Brookman ..... Dennis Pagg  
Mrs. Mitchell ..... Nellie Burt

N. Richard Nash offers little that is new, from the bare story line, in "Girls of Summer," but he makes a rather familiar theme mighty interesting, taut situations, pungent dialog and a knack of building his tale to an intense climax.

Leavened generously with laughs, it is a rewarding play, and should contribute a meaty course to the Gotham menu for the winter months. "Girls" is a play about emotionally insecure people, and as such, it's extremely topical. There's an overly protected daughter of a genteel household, suddenly left without doting parents, and charged with the upbringing of younger family members. There's also an aggressive young male whose seeming ability to handle situations dissolves when confronted with a real opportunity, which he fears to face.

In addition, there's a ballet master whose homo tendencies get the upper hand because he is afraid of manhood. Finally, there's a younger daughter who encounters her initial frightening experience when an anticipated first affair goes haywire. It's a group of real people, and although the characters express no real interest in each other, the audience is concerned with the characters themselves.

As the daughter-mother combination, Shelley Winters has a role that can become an acting plum for her. The performance is not yet completely set, but the actress gives indications that her characterization will be fully developed come Broadway curtain time.

Pat Hingle caps a dominating physical appearance with a flair for interpretive acting of the human role. Paul-Stevens gives a sensitive portrayal of the ballet teacher. George Peppard's version of a puppy-lover trying to acquire the facts of life is amusing. Natalie Trundy displays a variety of emotions as the younger sister. Worthy bits are added by Nellie Burt, as the dance man's mother, Sandra Stevens and John Harkins as a tiffing married pair.

Richard Nash's staging neatly alternates the comic and dramatic moments. Once the slow-burning fuse of the play's early sequences reaches the explosion point, things start popping.

Production has been given praiseworthy physical background, with Boris Aronson's setting and lights and Ken Barr's costuming forming a nice complement to dialog and action. Offstage trumpet-ing by Manso contributes to the mood.

Bone.

## Child of Fortune

Wilmington, Oct. 25.  
Jed Harris production of drama in three acts (four scenes). By Guy Bolton from the Henry James novel, "The Wings of the Dove." Stars Edmund Purdon. Directed by Jed Harris; settings and lighting, Robert O'Hearn; costumes, William Pitkin. Presented at the Playhouse, Wilmington, Del., Oct. 25, '56; \$4.00 top.

Butler ..... Bert Bertram  
Kate Crox ..... Nancy Wilder  
Mrs. Norton ..... Nora Howard  
Richard Denning ..... Edmund Purdon  
Milly Temple ..... Pippa Scott  
Mrs. Norton ..... Richard Denning  
Susan Sheppard ..... Mildred Dumock  
Dr. Street ..... Stafford Dickens  
William Deane ..... Peter Page  
Eugenie ..... Anthony Palazo  
Blanca ..... Jane Rot

"Child of Fortune" doesn't appear to have what it takes. An excellent cast is unable to overcome the obstacle of a lethargic, somber story. The play is a tragedy, adapted by Guy Bolton from Henry James' novel, "The Wings of the Dove." While producer-director Jed Harris succeeds in maintaining the mood of impending doom, it's rough going. Several excellent individual scenes and the physical production are insufficient.

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# NEEDED: LEGIT MGRS. SCHOOL

## Managers Weigh Forcing an Issue Over New Alien Actor Restrictions

Another struggle appears to be brewing over the alien actor situation. Following a new extension of Actors Equity restrictions, the League of N. Y. Theatres is understood to be planning a legal test of the union's action. Such a move apparently awaits only the selection of a specific case on which to make an issue.

It's expected that the League, supporting an individual producer, will demand arbitration (as required under the basic contract with Equity) of several recent restrictive "interpretations" by the union. The producer-theatre owner organization will argue that such actions violated the agreement.

Equity officials deny having breached the pact, claiming that the moves in question did not constitute precedents, but were merely interpretations or clarifications of the established rule governing alien employment. The moves took the League by surprise, however, and apparently involved a revised definition of alien classification.

One case that has provoked controversy involved Equity's turn-down of several British-born, U. S.-resident players for employment in the Broadway presentation of Terence Rattigan's London success, "Separate Tables." The union refused to observe its long-established distinction between alien actors and resident aliens.

Seven key players from the original London cast of the show were okayed by Equity for the New York company. But when Producers Theatre sought to engage long-resident aliens for other roles, the union nixed it. The refusal, it was explained, was on the ground that under its rule limiting the number of aliens in a cast to 40% of the total, resident aliens are classified as simply aliens.

The seven British actors allowed by the union constitutes 40%, it's claimed. In addition, the management

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## N. Y. Show Biz Caught In Spread of Multiple Construction Projects

The shifting scene in New York and its environs is being evidenced in practically all media of entertainment. New theatres are being blueprinted for legit, old film houses are being converted into supermarkets, bigtime neries have sprung up in adjoining boroughs and Park Avenue residential homes are being replaced by massive office structures housing major tv and radio advertisers.

In legit, several syndicates are planning to erect new houses, with the most ambitious project contemplated by a group headed by producer-realtor Roger L. Stevens. This is the syndicate that plans building five or six theatres as part of a \$175,000,000 Lincoln Square redevelopment program.

Heading another syndicate is Harry Fromkes, who recently purchased the National Theatre, N. Y., from the Shuberts for \$900,000. This group intends sinking \$2,500,000 into the construction of an office or apartment in the west 50s that would house a 1,800-seat theatre.

Among other syndicates with theatre construction ideas is one headed by Jack Weiser. Plans here call for the erection of an office or apartment building in the theatrical district on a budget of \$1,000,000. The structure would include a 1,700-seat theatre-in-the-round with a hydraulically operated stage. Joseph E. O'Gara & Co., theatrical real estate firm, which was the broker in the purchase of the National is also handling negotiations for Weiser.

Closing of numerous nabe film houses has resulted in the conversion of at least six in Manhattan and Brooklyn to supermarkets. The quartet of N. Y. houses are all located on the upper West Side. The marquee, which once starred

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## Miller's 'Bridge' to Open New Arena Stage, Wash.

Washington, Oct. 30. Revised version of Arthur Miller's "View from the Bridge" will be initial production at Arena Stage, which reopens Nov. 7, in a new location after a year's hiatus. Alan Schneider, who worked at the theatre-in-the-round before going on to Broadway, will direct.

The 500-seat house, twice as large as the original one at site of the Hippodrome Theatre, will operate on a six-day schedule, remaining dark Mondays to avoid conflict with openings at town's two conventional legits, National and Shubert. Scale has been upped to a \$3.25 top Friday and Saturday nights, with a weeknight high of \$2.75 and low of \$1.25.

## Shuberts Cancel Philly Tix Deal

Philadelphia, Oct. 30. The exclusive arrangement under which two Philly ticket agencies for many years got the choice seats for local theatres has been ended on direct orders from the Shubert's homeoffice in New York. With the exception of the Erlanger, all Philly theatres are operated by the Shuberts.

Lawrence Shubert Lawrence, local representative of the Shubert interests, suddenly cancelled the ticket allotment setup last week for the Penn Ticket Agency and Conway's Ticket Agency. He was recently quoted as saying that he would never give seats to any other firms.

The agencies, which paid a 25c "service charge" per ticket, had long held first call on duets to the four local Shubert houses, the Locust, Forrest, Walnut and Shubert. Tickets were given them on consignment, which meant they could be returned if unsold.

Situation now largely affects the agencies and won't directly concern the public too much. Under new set-up, the "service charge" has been wiped out and there will be no more consignment favoritism. Conway's and Penn will have to buy tickets outright, and that privilege will be extended to all other licensed brokers, who previously had to dig for their pastboards.

Policy shift was apparently sparked by the action of William Goldman, whose Erlanger Theatre recently launched a policy of filling mail orders before taking care of agencies. Goldman has also charged in a \$2,100,000 anti-trust suit that the Shuberts have had a "stifling monopoly" and conspired with ticket brokers and scalpers.

Another factor in the new ticket deal is figured to have been the publication by Congressman Hugh D. Scott of correspondence with the chairman of the House Investigating Committee, in which the former asked for a federal probe of the local ticket situation.

## Abandon All-Year Plan For Philly's Park Tent

Philadelphia, Oct. 30. Opposition of local amusement interests has forced Park Commissioner John B. Kelly to abandon for year-around operation of the Playhouse in the Park, municipally-owned summer tent. Kelly withdrew his bid for a permanent Playhouse at a recent meeting of the Park Commission.

"I have had letters from theatre owners protesting the plan," he said. "In order to remove this opposition, I suggest we stick to our original appropriation."

Local playhouses had made no squawk against the tent's summer season. The "original appropriation" was \$150,000 for a permanent roof on the Playhouse.

## DON'T DOPE THEIR PROBLEMS AHEAD

By HOBE MORRISON

Broadway, supposedly the epitome of sophistication and by its own estimation, the ultimate of professional craftsmanship and theatrical judgment, occasionally seems amateurish and downright naive. It's been showing such signs lately.

For example, the basic procedure of getting the curtain up on a performance has been badly mismanaged at several recent openings. In each instance, instead of the stage manager and house manager (or company manager) cooperating to hold the house lights dimmed long enough to allow the audience to be seated, the theatre was abruptly darkened and the curtain rung up, so the performance was disrupted for several minutes by latecomers crowding down the aisles and groping to their seats. In at least two instances, the confusion was repeated after the intermissions.

At the premiere of the Old Vic's "Richard II," intermission smokers on the sidewalk outside the theatre were given to warning that the next-act curtain was going up. So they suddenly realized the performance was in progress, and stumbled through the darkened theatre to their seats.

Perhaps stage managers, house managers and company managers, like motorists, should be required to pass examinations, with periodic checkup tests. Maybe something of the same sort should apply to the Shuberts, who after nearly a half-century of theatre operation,

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## Theatre Situation, Not Critic-Fright, Reason for 'Lark' Bypassing of Chi; Bloomgarden Aims Tour Problems

By LES REES

### Goldman Resigns From Philly Theatre Board

Philadelphia, Oct. 30. William Goldman, operator of the Erlanger Theatre and owner of a string of center city film indies (Randolph, Goldman, Midtown), has resigned from the Mayor's Theatre Control Board. In a letter to Mayor Dilworth, he explained that he doesn't think the TCB has power, legal or otherwise, to police local stage offerings.

The theatre exec noted that in view of a Supreme Court decision on censorship, the board is ineffectual.

## See Road 'Lady' Reaching B'way

The projected touring company of "My Fair Lady," scheduled to debut March 18 in Rochester, N. Y., is figured a possibility to wind up ultimately on Broadway.

It's understood the troupe, or at least the principals, may supplant the original New York company when the London edition preems, probably in March, 1958. That's in the expectation that the British-born costars, Rex Harrison and Julie Andrews, will switch to the West End presentation.

However, it's not definite that Harrison will remain with the Broadway company until that time, since his extended contract runs out at the end of June. If he does take the West End assignment, he's understood to be planning to take a vacation before then. His contract with the musical was originally only for one year from the opening.

The touring version of the Herman Levin production, will spend next summer on the Coast. It'll be a Civic Light Opera subscription offering in Los Angeles and San Francisco. Edwin Lester, CLO general director in both those cities, nabbed the tuner for 10 weeks at the Philharmonic Aud., L. A., beginning June 20 and then five weeks at the Frisco Opera House.

Lesters' deal calls for a guarantee by the two associations of over \$250,000, including an immediate \$150,000 advance towards the production cost. A proposal for the show to play the State Fair Musical, Dallas, fell through when Levin and Charles R. Meeker Jr., director of the Texas operation, couldn't get together on terms.

The touring "Lady" will be prepared by the original creators of the Broadway production. That includes Levin, composer Frederick Loewe, lyricist-adaptor Alan Jay Lerner and stager Moss Hart. Set for the touring company thus far are Brian Aherne and Reginald Denny, the former in the role created by Harrison.

## Slezak Sets Up Unit To Make TV and Film

Walter Slezak, who's scheduled to star in the Alexander H. Cohen-Ralph Alsing forthcoming Broadway production of "The First Gentleman," is planning to branch out as a tv and theatrical film producer. He's organized Slezak Enterprises, Inc., for this purpose, with the idea of doing a tv series and a theatrical film based on the life of his father, the late opera singer Leo Slezak. The actor, his wife Johanna and attorney L. Arnold Weissberger are directors of the corporation, recently chartered in Albany.

"Gentleman," meanwhile, is scheduled for New York opening April 11 at an undesignated theatre.

Minneapolis, Oct. 30. There's no mystery about the fact that the touring "Lark" will not play Chicago. According to the show's producer, Kermit Bloomgarden, the reason for passing up the Windy City is that, at the time he was booking the tour, a suitable theatre was not available for the desired dates.

Bloomgarden, here last week for a checkup look at the Lillian Hellman-Jean Anouilh drama during its stand at the local Lyceum Theatre, pooch-pooched scuttlebutt to the effect that Julie Harris, the show's star, had refused to play Chicago for fear of a panning from the local critics. The actress is under contract only until Dec. 22, he revealed, and feels that continuing the tour beyond that date might be too exhausting.

Although the decline of Chicago as a major-grossing city is worrying Broadway producers, particularly those with touring shows, Bloomgarden said that was not a factor in the failure of "The Lark" to play there. "The only reason was that we could not get the theatre we wanted when we wanted it," he reiterated.

The producer, like others in legit, is unable to explain the decreasing b.o. pace of Chicago. "It's disturbing and puzzling," he asserts, adding, "I just can't figure it out." For many years, until the

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## Theatre '56 in Dallas To Preem 9 New Plays; Hall Shelton Associate

Dallas, Oct. 30. Margo Jones Theatre '56 will preem nine new plays and revive a Greek classic in its 14th season, opening next Monday (5) and running through next June 2. Ramsey Burch, managing director, has signed Hall Shelton, New York producer-director, as associate director for the 1956-57 run.

Henry Daniell will guest star in "The Tin Cup" for three weeks in January. Dino Yannopoulos, stage director of the Metropolitan Opera Co. and of the annual Greek Festival in Athens, will translate and guest direct Euripides' Greek classic, "Hippolytus," in February. The schedule also includes "Stalin Allee," by Albert Mannheimer and Frederick Kohner, Nov. 5-25; "Lawyer," by Milton Kramer, Nov. 26-Dec. 16; "The Small Servant," by S. I. Abelow and Robert Cenedella, Dec. 18-Jan. 6; "Woman Is My Idea," by Don Liljenquist, Jan. 8-27.

Additionally listed are "The Tin Cup," by Richard Reich, Jan. 29-Feb. 17; "Hippolytus," Feb. 19-March 10; "Second Wind," by Elinor Lenz, March 12-31; and "The Most Fashionable Crime," by Norbert Faulkner and Samuel R. Golding. Two productions, April 23-May 12, and May 14-June 2, will be selected next spring.

Playing schedule change this season will have Tuesday openings, except Nov. 5, with no performance Election Day, Nov. 6. Sunday matinees will be added for out-of-town patrons, plus Wednesday and Saturday matinees. Nightly performances will be given Tuesday through Saturday.

## MCA's Backroom %

Minneapolis, Oct. 30. One of this city's most prosperous and leading cafes, Murray's, is launching backroom entertainment with Music Corp. of America handling the booking. Previously, heavily patronized spot has offered only food, beverages and dancing, the latter in its main dining room after 10 p.m.

Initial backroom attraction will be Herb George, who has been performing in the Copacabana (N. Y.) lounge.

# Legit Feeling Its Oats at the B.O., Topping Normal Pace for Season

The legit boxoffice is on fire. Grosses are running ahead of the normal boom levels for this period of the season, with increased ticket prices obviously no deterrent to patronage. Reflecting the general economic prosperity, attendance is bulging not only on Broadway but also in most road cities.

Practically every New York show, including several longrun holdovers from last season, are piling up bullish receipts. Productions that were struggling through the traditional summer slump period are now drawing like fresh hits, while new entries not immediately knocked out of the running are registering substantial takes.

Musicals such as "Fanny" and "Pajama Game," which have passed the two-year mark, are grossing over \$40,000 weekly, in the case of the former, on twofers. Straight plays are doing equally as well, most nearing sellout or falling slightly below potential capacity. The only Broadway show playing to sagging biz is "Will Success Spoil Rock Hunter," currently in its 56th week and scheduled to close Nov. 10.

Road audience, meanwhile, has been going all out for a flock of entries, some pre-Broadway tryouts and others just touring properties. In the former category, top coin-getters have been "Auntie Mame," "Happiest Millionaire," "Li'l Abner," "Bells Are Ringing," "Major Barbara," "Sleeping Prince" and starting last week, "Happy Hunting."

The hinterland tours of "Chalk Garden," "Great Sebastians," "Lark" and "Janus" have been good b. o. draws, while receipts have been running from moderate-to-substantial for such national companies as "Pajama Game," "Damn Yankees" and "Inherit the Wind."

## SUGGEST MANAGERIAL LONDON CENSOR BOARD

London, Oct. 30. Policy of the New Watergate Theatre in presenting a trio of American plays under club rules and thus avoid the Lord Chamberlain's ban, has sparked off a new controversy of censorship. Arthur Miller's new play, "A View from the Bridge," the first to be presented, has drawn an editorial comment from the Sunday newspaper, the Observer, urging abolition of the present law and suggesting a Board of Censors set up by the theatre managers. The article argues that a censor group representing theatre managers would be less binding and rigid than its film counterpart, but would "effectively advise managers on the law." It points out that a "first-class" serious play such as Miller's, which can only be seen by members of a private club, brings up all the old grudges against the censorship functions of the Lord Chamberlain.

Although the Lord Chamberlain simplifies the job of theatre managers by giving plays an official stamp of approval, which means they are not likely to be prosecuted for obscenity, it would be possible to have an unofficial censorship without "recourse to such an anachronistic device," it's claimed.

Observing that theatre clubs have certain advantages, the article says they encourage a kind of snobbery which does not do the general health of the theatre any good.

Kenneth Tynan, Observer drama critic, suggested in a column last week that the Lord Chamberlain should be made an honorary member of the club, adding, "Would he then, I wonder, expose himself to a spectacle that he has pronounced unfit for human consumption?"

## Soderberg Dramatizing

### Margaret Kennedy Yarn

"The Feast," a Margaret Kennedy novel about evacuees, is being dramatized for Broadway by Robert Soderberg. Rights to the property have been acquired by the playwright, who's scheduled to be represented on Broadway this season by his original drama, "A for Adult."

Slated to produce "Adult" are Guthrie McClintic and Stanley Gilkey, in association with Richard Horner and Justin Sturm.

## Critical Leniency?

Editor, VARIETY:

Claire Leonard's plea for critical leniency in behalf of novice playwrights on Broadway, seems to me to be another example of recurring attempts to exchange accepted standards of professional theatre for the gentler outlook offered by amateur, experimental and off-Broadway stages. Certainly it's tough to make the grade in Times Square, and let us pray that this condition will continue to exist. I know nothing of the script Miss Leonard represented, and which she defends; but nearly 20 years experience in the Shubert Alley vicinity has taught me that most new writers deserving of Broadway recognition are unanimously cheered by the critical brethen.

Of course, the arena is restricted, and the prizes are high; and in a hit-conscious climate, only the best survive. Until a writer is worthy of this distinction, he can exercise his talents and nurse his growth in plenty of excellent fledgling theatres.

Robert Downing.

## Ian Keith on Teamwork Between Author-Actor

Editor, VARIETY:

Mr. Philip Watson's shocking bad taste in his letter to you concerning the funeral of Owen Davis would, I am sure, have dumbfounded Mr. Davis more than anyone. Owen Davis was a friend of mine, and the insulting reference to "egomaniacal actors," a generalization as lying and stupid as I have heard for some time, would have alienated Mr. Davis far more than the eulogy which Mr. Watson attempts would have pleased him.

I have been in the theatrical business for nearly 38 years, and I have found that the creation of a play is so essentially a compromise and team job that the average playwright is as helpless as the player in the hands of the capricious and capricious arrogance of the choreographer—(director, if you like). If Mr. Watson saw the recent "Saint Joan" downtown, and heard Shaw's poetry and brilliance destroyed in the most villainous and ruthless cutting I have ever known, he might get a surprise if he found out who the perpetrator was.

I am taking small bets that Mr. Watson failed as an actor.

Ian Keith.

## Show Biz Building

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top film names, now serve as ready-made ad space for the listing of food sales and specialties.

In Woodside Queens, the old Loew's theatre there is now the St. Sebastian's Roman Catholic Church. The transformation of the 1,500-seater cost about \$1,000,000, while the estimated cost on building a church with half that capacity was \$1,250,000.

In recent years, several name-talent niter operations have developed in such boroughs as Brooklyn and Queens. Although niter business is New York has dwindled down to a few top operations, these new locations appear to be flourishing. Among the more popular are the Elegante and the Town & Country in Brooklyn and the Boulevard in Queens.

The changing Park Avenue picture has seen such top radio-TV advertisers as Lever Bros. and Colgate-Palmolive erect their own buildings in what was once essentially a residential district. Universal Pictures is also located on the bluechip thoroughfare, while future plans include the building of the Pepsi Cola structure and the \$75,000,000 Astor Plaza project, which would be somewhat similar to Rockefeller Center.

Area players, Brooklyn, N. Y., community theatre headed by producer-director Frederick DeFeis, opens its 1956-57 season with a Nov. 9-10 presentation of "Stalag 17."

## Their Own Petard

There is an ironical wrinkle in Actors Equity's new policy of refusing to recognize any distinction between alien players and the old classification of so-called resident-alien.

The catch is that some of the most strenuous agitation for more stringent limitation on employment of aliens has come from certain veteran resident-alien who obviously never expected to be among those affected.

## Alien Actors

Continued from page 63

ment was given a special waiver to engage Helena Carroll, a resident alien. Managerial circles assert, however, that under a long-standing Equity rule, resident British actors, without taking out U. S. citizenship, were formerly able to establish resident-alien membership, thereby becoming exempt from the union's alien limitations.

A few League members advocate taking a more basic position in fighting Equity's recent alien moves. They argue that the union is violating its basic contract with the League by taking unilateral action beyond the terms of the pact, on matters to which it applies.

Instead of agreeing to participate in a joint committee arrangement to consider each case of proposed alien actor employment, these League members insist that the producer group should have made a fight over any unilateral extension of the alien rules.

It's conceded that League's position has been weakened by failure to make an issue of it before. But the idea is to demand an arbitration test as soon as a suitable case arises and an individual producer is willing to bring the action.

Meanwhile, Equity is sticking to its policy, adopted several months ago, of requiring its specific permission for the employment of every alien actor, whether long resident in the U. S. or not, with the old 40% limit minus a theoretical maximum.

## Shows Out of Town

Continued from page 62

### Child of Fortune

paper back, but has little to do until the third act, when he handles several emotional scenes with sincerity and feeling. His transition from aspiring writer to fortune hunter is believable.

Young actress Pippa Scott, in her first major role, gives a stand-out performance as the American heiress, brightening up the stage with every appearance. Nancy Wickwire is lovely and talented as the British girl who falls into her own trap, losing the man she loves through her own avarice.

There are other excellent performances by Mildred Dunnock, the heroine's older companion Norah Howard as a British matron, Stafford Dickens as an understanding doctor and Dennis Hoy as a convincing father.

Harris' direction maintains the mood of the story and Robert Hearn's two settings and lighting arrangements are effective. William Pitkin's designed colorful period costumes.

Klep.

## SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

City Center Drama Season (11-7).  
Long Day's Journey, Hayes (11-7).  
Child of Fortune, Lyceum (11-13).  
Very Special Baby, (11-14).  
Li'l Abner, St. James (11-15).  
Glimmer, Longacre (11-19).  
Uncle Willie, (11-20).  
Happiest Millionaire, Lyceum (11-20).  
Cranks, Bijou (11-20).  
The White Horse, (11-22).  
Bells Are Ringing, Shubert (11-29).  
Night of Awk, Playhouse (12-3).  
Uncle Willie, (12-3).  
Happy Hunting, Majestic (12-6).  
Everybody Loves Me (wk. 12-6).  
Scandalous, Theatre East (12-12).  
Trollius & Cressida, Wint. Gard. (12-20).  
Small War on Murray Hill (12-20).  
Protective Custody, (12-21).  
Waiting for Godot, Booth (1-9).  
Light a Penny Candle (1-16).  
Felix of Toradores (1-17).  
Catch Falling Star (1-24).  
Visit Small Planet, Booth (2-7).  
Hole in Head (2-27).  
Ziegfeld Follies (2-28).  
First Gentleman (4-11).  
New Girl in Town (6-8).

## OFF-BROADWAY

Diary of Scoundrel, Phoenix (11-4).  
Shoestring '57, Barbizon-Plaza (11-5).  
Misanthrop, Theatre East (11-12).  
Lady From the Sea, Tempo (11-12).  
Shadow Years, Open Stage (11-27).  
Ziegfeld Follies (12-10).  
Good Woman of Setzuan, Phoenix (12-11).

## Shows on Broadway

Continued from page 62

### Romeo and Juliet

pany. Although Claire Bloom seems the best Juliet "in recent memory," John Neville a surprisingly lifelike Romeo and Paul Rogers a suitable colorful Mercutio, this edition of the tragedy of the star-crossed lovers of Verona is particularly notable for its all-around value.

Under the direction of Robert Helpmann, who reveals a former dancer's sense of stage groupings, the revival retains the violent action and rush without sacrificing the intense love story. The production is also visually attractive, if somewhat conventional in style. The performance, as a whole, is eloquently spoken.

Miss Bloom's Juliet is a beautiful, touching portrayal. The first scenes have a warm, eager girliness, swiftly changing to passionate resolution, with contrasting moments of ecstasy and despair, and the womanly courage of the hopeless final tragedy.

The characterization reveals sensitivity, emotional range and fire plus a youthfulness that's normally too much to expect of an actress accomplished enough for this role. A slight tendency toward deliberateness in her readings, marring the rhythm of the verse, may be in an effort toward greater intelligibility for audience accustomed to American speech.

In the part of Romeo, traditionally the thankless workhorse of the play, Neville is agreeably dimensional. The prototype of young lovers remains a callow, hysterical adolescent, of course, but if the actor can't transform the sawdust in the youth's head he does at least put hot red blood in his veins and, at the bitter end, fuse some steel in his backbone. This Romeo is at least a person, not a cardboard cutout.

Rogers has the expected triumph as the swaggering, vivid, vastly human and likeable Mercutio, whom legends mistakenly have had to eliminate prematurely to halt his flagrant theft of the show. It is a juicy part and the actor plays it with contagious relish.

The supporting roles are sharply defined and expertly projected by Wynne Clark as a salty, unorthodox young nurse; Jack Gwillim as a positive Friar Laurence; Richard Wordsworth as a strikingly catlike Tybalt; Jeremy Brett as an attractive Paris; Charles Gray as an imposing Prince of Verona; Ernest Hare and Denis Holmes as the feuding Capulet and Montague, and Margaret Courtenay as a dutiful Lady Capulet.

Lady Sainthill's scenery, involving a large playing area down front, with a wide platform in rear center and low flights of steps fronting portals on either side, seems a trifle "pretty," but is admirably playable and flexible. The costumes are properly decorative. Brian Easdale's vocal musical bridges add atmosphere. Hobe.

### Macbeth

S. Hurok presentation of Old Vic Trust Ltd. & Arts Council of Great Britain revival of melodrama in three acts, by William Shakespeare. Staged by Michael Benthall; costumes and decor, Audrey Cuddah; music, Brian Easdale. Features Paul Rogers, John Neville, Coral Browne, Richard Wordsworth, Jack Gwillim, Ernest Hare, Wynne Clark, At Water Garden, N. Y., Oct. 29, '56; \$5.75 top.

Witches..... Richard Wordsworth, Wynne Clark, Denis Holmes  
Duncan..... Denis Holmes  
His Sons..... Jeremy Brett, Peter Needham  
Macbeth..... Paul Rogers  
Macduff..... Charles Gray  
Rosse..... Ernest Hare  
Banquo..... Jack Rogers  
Banquo's Son..... Keith Taylor  
Macbeth's Servant..... Audrey Morris  
Lady Macbeth..... Coral Browne  
Doctor..... Edward Harvey  
Murderers..... John Woodvine, Graham Campbell  
Apparitions..... Peter Needham, Sally Home, Juliet Cooke  
Lady Macduff..... Jennifer Wilson  
Macduff's Son..... John Greenwood

With the presentation of "Macbeth," opening the second week of its scheduled 12-week Broadway engagement, the Old Vic has hit its stride. In the gory, powerfully poetic Scottish melodrama of early Scottish history, the company seems more relaxed and at home in the Winter Garden Theatre.

The Shakespeare work is given a robust, uncluttered and purposefully paced performance, with Paul Rogers dynamic as the obsessed title character, Coral Browne as a handsome, sensuous and arresting Lady Macbeth and the rest of the troupe playing with assured balance. "Macbeth" is one of the great plays and this is a memorable interpretation.

The colorful pageantry of the yarn is boldly projected, the eerie scenes and the sombre mood of violence are vividly done and the clashes of conflicting ambitions and wills are forcefully staged. It

is necessarily a noisy show, with frequent bellowing and wild sorties, skirling bagpipes, pounding drums and flourished banners alternating with macabre meetings with prophetic witches and grisly slaughter.

But these flamboyant elements do not obscure Shakespeare's creative characterizations, his uncanny insight into motivations and ego drives or the eloquence of his poetic genius. The excitement of star personalities is missing, however, and that deprives the show of a final edge.

Besides the two key roles, there are notable portrayals by John Neville as Macduff, Denis Holmes as the King whose assassination launches Macbeth on his frenzied succession of murders, Jack Gwillim as Banquo (and his blood-stained ghost), Audrey Morris as Macbeth's "sister" Charles Gray as Lennox, Jennifer Wilson as Lady Macduff and the novel combination of Richard Wordsworth, Job Stewart and Wynne Clark, two men and a woman, as the Witches.

Michael Benthall has staged the production, with massive and rugged-looking scenery and picturesque costumes by Audrey Cuddah and musical themes by Brian Easdale. Hobe.

## The Best House in Naples

Nick Mayo production of comedy by Eduardo de Filippo, adapted by F. Hugh Herbert. Stars Jay Rudo; features Rino Negredo, Esther Minciotti, Silvio Minciotti. Staged by Nick Mayo; scenery and lighting, costumes, Jerry Soderberg; original music, Baseman; lyrics, Benny Davis; assistant to the producer-director, Michael Shurtliff. At Lyceum Theatre, N. Y., Oct. 29, '56; \$5.75 top (\$6.00 opening).

Domenico Soriano..... Rino Negredo  
Alfredo..... Silvio Minciotti  
Rosalia..... Esther Minciotti  
Nurse..... Lella Martin  
Maid..... Renee Rogers  
Priest..... Carlo de Angelo  
Filomena Marturano..... Katy Rudo  
Lawyer..... Mort Marshall  
Riccardo..... Morris Miller  
Umberto..... Yale Wexler  
Antonio..... Loren Farmer  
Ricardo's Wife..... Hope Kissman

Maybe F. Hugh Herbert should go back to plays about virginity. On that somewhat limited theme he has made a fortune via "Moon Is Blue," "Kiss and Tell" (and its radio derivative, "Meet Corliss Archer"), "For Love or Money" and "A Girl Can Tell." Although the latter suggested that the theme was running out, it was a comparative triumph in the light of "The Best House in Naples," the playwright's newest opus.

In "Naples," which he has adapted from Eduardo de Filippo's Italian and Parisian success, "Filomena Marturano," the purposeful Herbert has switched his comic efforts to the twin subjects of prostitution and illegitimacy. He obviously thinks there's a riot, practically as funny as virginity. If so, the recipe has somewhat missed, for "Naples" is incredible, interminable and lacking even a snicker.

The play involves a former harlot, who after 23 years of sinful elegance in a Neapolitan mansion, pretends imminent death to trick her lover into marrying her.

Whereupon, she informs him that during his innumerable philandering absences she's had three sons, only one of which he has sired. She adamantly refuses to disclose which of the now-grown offspring is his, but after a plethora of plot concoctions, the technically "respectable" mother (who's become a grandmother-and-a-half) and the aging rove have a formal remarriage. At the smirking curtain the eager bride and groom exit for the nuptial night.

Although prudes could conceivably find some of this shocking, it's more apt to seem just sophomoric and tedious. It may be as prosaically tasteless as dirty words scrawled on the back fence, but hardly a matter of morality. Just possibly, however, this could be ammunition for the grumpy observers who have always found Herbert, even in his fabulously profitable "Moon Is Blue," numbingly adolescent.

In circumstances like this, it is customary to absolve the actors from blame, even when they all appear distressingly inept. On that basis, merely note that everyone involved is listed above, with the exception of actor Claude Dauphin, who was to have made his debut in the English-language theatre, but was succeeded during the tryout tour by producer Nick Mayo.

(Closed Saturday night. (27) after three performances.)

Producer Al Rosen has option on David Garnett's "Aspect of Love," and plans to open it on the Coast.

# Philly Afire; Merman \$59,800 (7), 'Abner' 40G, 'Prince' 31G, 'Baby' \$11,100

Philadelphia, Oct. 30. Last week found all five local theatres lighted for the first time this year. Similar situation occurred only once last season. Two new musicals sparked the box-office bonanza.

"Happy Hunting," the Ethel Merman musical, found the critic praising the star and her associates but not going quite all-out for the show itself. The tuner premed here Monday (22), with all three weeks sold out in advance.

Almost as secure financially was "Li'l Abner," which arrived Tuesday night (23) at the Erlanger. Critical majority was for the newcomer, with raves from Murdoch (Inquirer) and SENDERFER (Bulletin). Lone dissenter was GAGHAN (News).

Newcomer this week is Shelley Winters' "Girls of Summer," which opened last night (Mon.) at the Walnut, succeeding the departing-or-Broadway, "Sleeping Prince."

**Estimates for Last Week**  
Li'l Abner, Erlanger (MC) (1st wk) (\$6.40; 1,880; \$54,000). Musical transcription of the Al Capp comic strip has huge ready-made audience waiting for it, although the uninitiated may find it strange. First seven performances drew a fine \$40,000.

Pajama Game, Forrest (MC) (2d wk) (\$6; 1,760; \$45,000). (Larry Douglas, Buster West, Betty O'Neill). Heavy competition of new musicals cut into this one; but still o.k. at over \$33,500.

Very Special Baby, Locust (CD) (3d wk) (\$4.20; \$4.80; 1,580; \$34,000). (Luther Adler, Sylvia Sidney). Dramatic offering got fair attendance, but cut-rate sale to First-Nighters club shrunk returns to over \$11,100.

Happy Hunting, Shubert (MC) (1st wk) (\$6; \$7.20; 1,870; \$67,500). (Ethel Merman). Tuner is in process of cutting and revisions; oke critical and audience reception, plus runaway performance by the star pulling a blazing \$59,800 for the first seven performances.

Sleeping Prince, Walnut (C) (2d wk) (\$4.20; \$4.80; 1,340; \$35,000). (Michael Redgrave, Barbara Bel Geddes). Star power, plus hefty subscription sale (Theatre Guild-American Theatre Society) drew over \$31,000.

## 'MAME' RECORD \$47,709, PIGEON 25½G, WASH.

Washington, Oct. 30. With the same two plays doing their second and final weeks, biz was even stronger here last week than during the previous stanzas. "Auntie Mame," which got in a full eight performances the second week instead of the seven offered in the first session, again went clean for all performances, including the legal limit of standing room. "Happiest Millionaire" slightly bettered its first week business at the Shubert.

"Child of Fortune" opens tonight (Tues.) after a day's postponement for two weeks at the National. Martyn Green has succeeded Dennis Hoyer in the cast, "Everybody Loves Me," starring Jack Carson, follows on Nov. 12 for a single week. The Shubert is dark until Nov. 12, when "Night of the Auk," another subscription entry, arrives for a fortnight.

**Estimates for Last Week**  
Auntie Mame, National (C) (2d wk) (\$5.50; 1,600; \$47,291) (Rosalind Russell). Over capacity \$47,709, a new local record for a straight play for a full eight-show week. Since the comedy wound up Friday (23) instead of Saturday (27), it squeezed in its weekend matinee Friday. What would have been the Saturday night performance was given Sunday, Oct. 21.  
Happiest Millionaire, Shubert (C) (2d wk) (\$3.85; 1,540; \$32,000) (Walter Pidgeon). Nice \$25,500, a bit over the previous week, thanks to subscription.

## 'Fortune' Slim \$9,700 (4) In Debut at Wilmington

Wilmington, Oct. 30. "Child of Fortune" drew a mild \$9,700 in four performances at the 1,223-seat Playhouse last Thursday-Saturday (25-27). It was the initial tryout date for the Jed Harris production, which is current at the National Theatre, Washington. The show, playing to a \$4.80 top, was the third on subscription, with the next offering, "Pajama Game," the week beginning Nov. 12, also on subscription.

## DOUGLAS-INHERIT' 24G, FIRST WEEK, DETROIT

Detroit, Oct. 30. "Inherit the Wind," starring Melvyn Douglas, got a good \$24,000 in the first stanza of a three-week engagement at the Shubert. Potential capacity at the 2,050-seater is \$34,000 at a \$4 top.

The 1,482-seat Cass remains dark. "The Lark," starring Julie Harris, will begin a fortnight's run Nov. 12 at the Shubert.

## 'Bells' \$44,600 (7), 'Night' \$22,800, Hub

Boston, Oct. 30. There were two shows in town last week, one departing over the weekend. Two arrivals this week are the musical, "Candide," and a drama, "Very Special Baby," both tryouts.

**Estimates for Last Week**  
Long Day's Journey into Night, Wilbur (D) (2d wk) (\$4.40; \$3.85; 1,241; \$29,000). (Fredric March, Florence Eldridge). A smash since opening and nabbed \$22,800 for its final tryout week.

Bells Are Ringing, Shubert (MC) (1st wk) (\$6.25; \$4.95; 1,717; \$50,220) (Judy Holliday). Opened Tuesday (23) to unanimously good notices (Doyle, American; Durgin, Globe; Hughes, Herald; Maloney, Traveler; Melvin, Monitor; Norton, Record). Racked up a potent \$44,600 for the first seven performances; continues its tryout run through Nov. 10.

## 'Yanks' 26½G (6) K. C., Plus \$7,000 in 2, Dallas

Kansas City, Oct. 30. The touring "Damn Yankees" had lean pickings last Tuesday through Saturday (23-27) at the Victoria Theatre here. First musical seen locally in some time and drew fine notices.

Schedule included five night performances and Saturday matinee, ticket scale running from \$5.04 top down to \$1.68. Total for the run was nearly \$26,500. The tuner got \$7,000 more in two performances the previous Sunday (21) in Dallas, concluding a 16-day stand there. That brought the total take to \$33,400 for the week's eight performances.

## Touring Shows (Oct. 29-Nov.-11)

Anniversary Waltz (Ruff Nye, Marjorie Lord-Geary, S.F. (29-10).  
Inherit the Wind (29-10).  
Build With One Hand (tryout) (Elliott Nugent, Geraldine Fitzgerald)-Shubert, N.Y. (30-10).  
Candide (tryout) - Colonial, Boston (29-10).  
Campbell Players-Greene Aud., Northampton, Mass. (29); College Aud., Plattsburgh, N. Y. (30); College Aud., Oneonta, N.Y. (31); College Aud., Wash. (31); Good-Hart, Bryn Mawr, Pa. (31); College Aud., Lynchburg, Va. (31); College Aud., Harrisonburg, Va. (31); College Aud., Hollins, Va. (31).

Chalk Garden (Judith Anderson, Gladys Cooper)-Alcazar, S.F. (29-30); Aud., Sacramento, Cal. (30-31); Aud., Stockton (30); Aud., San Jose (31).  
Child of Fortune (tryout)-National, Wash. (30-31).  
Damn Yankees (2d Co.) (Gobby Clark)-K.R.T., Des Moines (29-30); Shubert, Chi (30-31).  
Everybody Loves Me (tryout) (Jack Carson)-McCart, Princeton (30-31).  
Happiest Millionaire (tryout) (Shelley Winters)-Walnut, Philly (29-30).  
Great Sebastian (Alfred Lunt, Lynn Fontanne)-Great Northern, Chi (29-30).  
Happiest Millionaire (tryout) (Walter Pidgeon)-Hanna, Cleve. (29-30); Royal Alexandra, Toronto (30-31) Reviewed in VARIETY, Oct. 24 (56).  
Happy Hunting (tryout) (Ethel Merman)-Shubert, Philly (29-30) Reviewed in VARIETY, Oct. 24 (56).  
Hatful of Rain (Vivian Blaine)-Selwyn, Chi (29-30).  
Inherit the Wind (2d Co.) (Melvyn Douglas)-Shubert, Det. (29-30).  
Janus (Joan Bennett, Donald Cook, Robert Brent)-Shubert, Philly (29-30); American, St. L. (30-31).  
Lark (Julie Harris)-Pabst, M'keye (29-30); Hannu, Det. (30-31).  
Li'l Abner (tryout)-Erlanger, Philly (29-30) Reviewed in VARIETY, Sept. 19 (52).  
Long Day's Journey into Night (tryout) (Fredric March, Florence Eldridge)-Shubert, N.Y. (29-30) Reviewed in VARIETY, Oct. 17 (56).  
No Time for Sergeants (2d Co.)-Erlanger, Philly (29-30).  
Pajama Game (2d Co.) (Larry Douglas, Buster West, Betty O'Neill)-Forrest, Philly (29-30).  
Very Special Baby (tryout) (Sylvia Sidney, Luther Adler)-Plymouth, Boston (29-30) Reviewed in VARIETY, Oct. 17 (56).  
Witness for the Prosecution-Harris, Chi (29-30).

## 'Janus' Passable \$21,900, Columbus and Louisville

Louisville, Oct. 30. "Janus," starring Joan Bennett, Donald Cook and Romney Brent, grossed a modest \$21,900 last week in eight performances evenly split between the Hartman, Columbus, and the Memorial Auditorium here. The comedy grossed \$10,400 in Columbus last Monday-Wednesday (22-24) and \$11,500 on its local stand Thursday-Saturday (25-27). It's current at the Shubert Theatre, Cincinnati.

## Lunts OK \$26,700, 'Witness' \$18,100, 'Hatful' 22G, Chi

Chicago, Oct. 30. Biz tailed off a bit here last week. One opening is due this week. Only one more arrival is logged in for the remainder of the calendar year. That's "Arsenic and Old Lace," due Dec. 24 at the Great Northern.

**Estimates for Last Week**  
Boy Friend, Blackstone (6th wk) (\$5.50; 1,450; \$40,583). Edged \$24,300; previous week, \$29,700.  
Great Sebastian, Great Northern (1st wk) (\$5; 1,500; \$35,726). (Alfred Lunt, Lynn Fontanne). Nearly \$26,700 for initial eight performances, on subscription.

Hatful of Rain, Selwyn (2d wk) (\$4.95; 1,000; \$29,347) (Vivian Blaine). Over \$22,000 on subscription; previous week \$21,200; resumes tour Saturday (31).  
No Time for Sergeants, Erlanger (7th wk) (\$4.95; 1,335; \$35,495). Almost \$34,400; previous week, \$35,000.

Witness for the Prosecution, Harris (5th wk) (\$4.95; 1,000 \$29,347). Topped \$18,100 previous week, \$28,800.

**Opening This Week**  
Damn Yankees, Shubert (\$5.50; 2,000; \$61,000). (Gobby Clark). Opens Friday night (2) for a run, first three weeks on subscription.

**Miscellaneous**  
Androcles and the Lion, Studebaker (4th wk) (\$4.50; 992; \$17,800) (Ernest Truex). Nearly \$3,900 for final stanza ended Saturday (27); "Desire Under the Elms," starring Geraldine Page, opens tonight (Tues.) for four weeks.

## 'GIRLS' \$21,100 FOR 5 IN NEW HAVEN DEBUT

New Haven, Oct. 30. Favorable reception, on top of a good advance, propelled preem of "Girls of Summer" to good \$21,100 gross at the Shubert Theatre here last Wednesday-Saturday (24-27), at \$4.50 top. Shelley Winters starred in the tryout.  
"Long Day's Journey into Night" is current all this week with Fredric March and Florence Eldridge costarred in the Eugene O'Neill tryout. Balance of the November lineup includes breakins of "Build With One Hand," Nov. 7-10; "Uncle Willie," Nov. 14-17; "Protective Custody," Nov. 21-24; and "Speaking of Murder," Nov. 28-Dec. 1.

## 'Chalk' Moderate \$20,800, 'Waltz' Okay \$12,500, S.F.

San Francisco, Oct. 30. Legit continued good here last week, with the third session of "Chalk Garden" at the Alcazar down from the previous frame, but still healthy, and the reopening of "Anniversary Waltz" at the Geary very nice.

**Estimates for Last Week**  
Chalk Garden, Alcazar (3d wk) (\$4.85; 1,477; \$22,000) (Judith Anderson, Gladys Cooper). Fair \$20,800; previous week, \$25,500.  
Anniversary Waltz, Geary (1st wk) (\$3.85; 1,550; \$32,000) (Russell Noye, Marjorie Lord). Good enough \$12,500.

## 'Lark' Melodious \$35,000, Full Week, Minneapolis

Minneapolis, Oct. 30. The local legit season here, got off to a flying start last week. "The Lark," playing the 1,800-seat Lyceum at \$4.40 top as the first of five subscription offerings, drew a hefty \$35,000. Potential was approximately \$44,000 for the Julie Harris star.

Next on list here, also a subscription item, will be Judith Anderson and Ruth Chasterton in "Chalk Garden," Nov. 18-24.

# B'way Slips a Bit, But Still Strong, Old Vic 33G (7), Tables' \$26,100 (7), 'Cart' \$33,200, 'Matchmaker' \$25,500

Broadway eased off last week for several shows, with drops registering as substantial in only a few cases. The overall situation, however, remained healthy. Capacity entries were "Middle of the Night," "Most Happy Fella," "My Fair Lady" and "No Time for Sergeants."

Openings included the Old Vic's "Richard II" and "Romeo and Juliet" productions, "Separate Tables" and "Best House in Naples," the latter folding last Saturday (27) after three performances. Preems this frame included the Old Vic's "Macbeth," last Monday (29), "Major Barbara" last night (Tues.), "Auntie Mame" tonight (Wed.) and "Sleeping Prince" tomorrow night (Thurs.).

**Estimates for Last Week**  
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and S. & S. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Apple Cart, Plymouth (C) (2d wk; 12; \$5.75; 1,062; \$34,000) (Maurice Evans). Previous week, over \$24,500 for first four performances and two previews; last week, over \$33,200, with Theatre Guild commissions cut into the take.

Cal on a Hot Tin Roof, Morosco (D) (84th wk; 668; \$6.90; 946; \$31,000) (Thomas Gomez, Marjorie Steele, Alex Nicol). Closes Nov. 17 to tour. Previous week, \$25,600; last week, over \$25,200.

Damn Yankees, 46th St. (MC) (78th wk; 620; \$8.05; 1,297; \$50,573) (Gwen Verdon). Previous week, \$50,500; last week, same.

Diary of Anne Frank, (Cort) (D) (56th wk; 445; \$5.75; 1,036; \$28,854) (Joseph Schildkraut, Susan Strasberg). Previous week, over capacity at almost \$29,000; last week, nearly \$28,200; Miss Strasberg leaves the cast next Saturday (31), and will be succeeded by her understudy, Dina Doronne.

Fanny, Majestic (MD) (104th wk; 828; \$7.50; 1,625; \$62,968) (Lawrence Tibbett, Billy Gilbert). Previous week \$45,000 on twofers; last week, nearly \$41,000 on twofers.

Inherit the Wind, National (D) (67th wk; 534; \$5.75-\$4.60; 1,162; \$31,300) (Paul Muni). Previous week \$28,300; last week, almost \$27,500.

Lord and Red Patrick, Ambassador (C) (4th wk; 29; \$5.75; 1,155; \$36,500) (Arthur Kennedy, David Wayne). Previous week, \$31,400; last week, nearly \$31,200.

Matchmaker, Royale (C) (47th wk; 376; \$5.75; 1,050; \$31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week \$25,900; last week, almost \$25,500.

Middle of the Night, ANTA (D) (30th wk; 237; \$5.75; 1,185; \$39,116) (Edward G. Robinson). Previous week, \$39,300; last week, same.

Most Happy Fella, Imperial (MD) (26th wk; 204; \$7.50; 1,427; \$57,875). Previous week, \$58,400; last week, same.

Mr. Wonderful, Broadway (MC) (32d wk; 247; \$7.50-\$6.90; 1,900; \$71,000). Previous week \$55,500; last week, nearly \$19,500 for three performances, with five other performances cancelled when headliner Sammy Davis Jr. was unable to go on because of a laryngitis attack.

My Fair Lady, Hellinger (MC) (33d wk; 259; \$8.05; 1,551; \$67,696) (Rex Harrison, Julie Andrews). Previous week, \$68,700; last week, same.  
New Faces, Barrymore (R) (20th wk; 156; \$7.50-\$6.90; \$38,577). Previous week \$27,800; last week, almost \$25,600.  
No Time for Sergeants, Alvin (C) (54th wk; 428; \$5.75-\$4.60; 1,331; \$38,500). Previous week, \$38,800; last week, almost \$38,600.  
Old Vic Co., Winter Garden (Reptory) (1st wk; \$7.75; 1,494; \$45,000). Opened 15-week repertory run Oct. 23 with "Richard II," followed by "Romeo and Juliet" the following night (Wed.). The former show got four favorable reviews (Atkinson, Times; Coleman, Mirror; McClain, Journal-American; Watts, Post), two unfavorable (Chapman, News; Donnelly, World-Telegram) and one generally unenthusiastic (Kerr, Herald Tribune). The latter entry drew three affirmative notices (Atkinson, Times; Chapman, News;

McClain, Journal-American), two negative (Donnelly, World-Telegram; Watts, Post) and two middle-of-the-road (Coleman, Mirror; Kerr, Herald Tribune). Gross for first seven performances was nearly \$33,000, with the advance sale for the run now about \$350,000. "Macbeth" opened Monday night (29) as the third bill in the repertory.

Pajama Game, St. James (MC) (129th wk; 1,020; \$6.90; 1,615; \$52,118) (Julie Wilson). Previous week \$43,000; last week, almost \$40,300; Fran Warren took over as sub for Miss Wilson last Monday (29) night, with the latter expected to be out on a picture assignment for four weeks.

Reluctant Debutante, Miller (C) (3d wk; 22; \$5.75; 946; \$27,100) (Adrianne Allen, Wilfrid Hyde White). Previous week \$25,900; last week, nearly \$26,100.

Separate Tables, Music Box (D) (1st wk; 4; \$5.75; 1,010; \$30,000) (Eric Portman, Margaret Leighton). Opened last Thursday (25) to four nods (Atkinson, Times; Donnelly, World-Telegram; Kerr, Herald Tribune; Watts, Post), one pan (Coleman, Mirror), one yes-no (McClain, Journal-American) and one yes-but (Chapman, News); grossed over \$26,100 for first four performances and three previews.

Too Late the Phalarope, Belasco (D) (3d wk; 20; \$6.60-\$5.75; 1,037; \$33,000) (Barry Sullivan). Previous week \$26,700; last week, almost \$22,900.

Will Success Spoil Rock Hunter, Shubert (C) (55th wk; 436; \$5.75; 1,453; \$41,668) (Jane Kane, Martin Gabel). Closes Nov. 10. Previous week \$14,200; last week, nearly \$11,700.

**Closed Last Week**  
Best Show in Naples, Lyceum (C) (1st wk; 3; \$5.75; 995; \$25,000) (Katy Jurado). Opened last Friday (23) to unanimous pans (Atkinson, Times; Chapman, News; Coleman, Mirror; Donnelly, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); grossed around \$3,000 on three-performance run, closing last Saturday (27) at an estimated loss of its entire \$120,000 (including 20% overall) capitalization.

**Opening This Week**  
Major Barbara, Beck (C) (\$6.90; 1,280; \$43,000) (Charles Laughton, Burgess Meredith, Glynnis Johns, Eli Wallach, Cornelia Otis Skinner). Play by George Bernard Shaw, presented by Robert L. Joseph & Producers Theatre; production cost around \$69,000 to bring in and can break even at about \$25,000 gross. Opened last night (Tues.) and remains at the Beck through Nov. 17, moving from there to the Morosco where it opens Nov. 19.

Auntie Mame, Broadhurst (C) (\$6.90-\$5.75; 1,182; \$43,000) (Rosalind Russell). Dramatization by Jerome Lawrence and Robert E. Lee, of novel by Patrick Dennis, presented by Robert Fryer & Lawrence Carr; production financed at \$180,000, including 20% overall, cost about \$168,000 to bring in and break even at around \$31,500 gross. Opens tonight (Wed.).

Sleeping Prince, Coronet (C) (\$6.90; 1,001; \$35,040) (Michael Redgrave, Barbara Bel Geddes). Play by Terence Rattigan, presented by the Producers Theatre & Gilbert Miller; production cost around \$80,000 to bring in and can break even at about \$25,500 gross. Opens tomorrow (Thurs.) night.

## OFF-BROADWAY Arms & Man, Downtown 10-1-56

Comedian, Blackfriars' (10-17-56).  
Escorial & Lesson, Tempo 10-2-56.

Hamlet, St. Ignatius Church (10-27-56).

I Am A Camera, Actors Playhouse (10-9-56).

Joan Cometh, Circle in Square (5-8-56).

Johnny Johnson, Carnegie Recital Hall (10-21-56); closing next Sunday (4).

Me Candido, Greenwich Mews (10-15-56).

Sea Gull, 4th Street (10-22-56).  
Take a Giant Step, Jan Hus (9-22-56).

Thor, With Angels, B'way Congregational Church (10-14-56).

Three Premieres, Cherry Lane (10-28-56); closes Nov. 25.

Threepenny Opera, de Lys (9-20-56).  
**Closed Last Week**  
No Exit, Theatre East (8-14).



## Shows Abroad

## Too Young to Marry

Glasgow, Oct. 24.

Two acts (four scenes), by Martin Flavin. Stars George Formby. Staged by Maximal Wray. Song, "Come to Back Street." Music by Henry Hall. Words by Margery Lawrence. At King's Theatre, Glasgow, Oct. 22, '56; \$1.20 top. Maggie Burton ..... Ursula Granville. Jane Burton ..... Helen Ford. Elaine Bishop ..... Jillian Comer. Bill Clark ..... Richard Pescud. George Bishop ..... George Formby. Sam Green ..... Sydney Arnold. Rev. Dr. Greig ..... John H. Moore. Stranger ..... Norman Gay. Mr. King ..... James Ramsey.

This domestic comedy by Martin Flavin is a flopper as a play, but serves as a touring vehicle for comedian George Formby, who scores from a personal angle. The show is playing various provincial cities prior to Formby's holiday pantomime assignment in London. The toothy, seemingly happy-go-lucky star plays the henpecked head of a family who during his wife's absence allows his daughter to be wed, gets drunk on hard cider and generally becomes the turning worm. All the clichés of farce are used, and only Formby's personality saves the show from being an utter bore.

The comedian has one of his ukelele-and-vocal spots with a typically Formby song, and his drunken scene with Sydney Arnold as a tam-o-shanter friend is a high spot.

It shapes up as provincial coin-spinner on the Formby marquee name despite obvious triviality and childishness of plot. **Gord.**

## Histoires de Vasco

(The Story of Vasco)

Zurich, Oct. 19.

Madeline Renaud-Jean-Louis Barrault presentation of drama in seven scenes, by Georges Schehade. Staged by Barrault; music, Joseph Kosma; sets, Jack Younger; costumes, Marie-Helene Daste; technical director, Petrus Bride. At Schauspielhaus, Zurich, Oct. 15, '56; \$4.65 top. Lt. September ..... Jean Desailly. Lt. Lator ..... Jean-Louis Barrault. Marguerite ..... Annie Fargue. Peasants ..... Georges Cusin. Beauchamp ..... Jean-Pierre Graval. Emmerich ..... Françoise Golea. Mrs. Hilbom ..... Marie-Helene Daste. M. Corfan ..... Regis Outin. Le Mirador ..... Pierre Bertin. Maj. Brown ..... Georges Cusin. Lt. Lator ..... André Jobin. Lt. Hans ..... Gabriel Cattand. Lt. Carbet ..... Gabriel Cattand. Sgt. Baquet ..... Beauchamp. Sentinels ..... Emile Noel. Jeanne ..... Guard Sergeant ..... Gerard Dourne. Sgt. Paraz ..... Jean Martin. Sgt. Alexandre ..... Jean Juillard. Cpl. Aldo ..... Jean Juillard. Soldier ..... Jean Martin. Drum-Major Kranz ..... Georges Cusin. Soldier Gregoire ..... Gerard Dourne.

The fact that a troupe of the stature of the Madeline Renaud and Jean-Louis Barrault company is unable to find a theatre in Paris vividly illustrates today's complicated legit situation in many countries. It has caused Barrault's decision to world-prem his latest acquisition, the third play by Libanesian author Georges Schehade, at the local Schauspielhaus, where his many guest appearances in recent years have made him a box-office draw.

An advance sellout, "Histoires" has stirred up considerable interest and has been hailed as one of the season's outstanding legit events. The author, whose two previous dramatic offerings, "Monsieur Boble" and "La Soiree des Proverbes," fared not so kindly at the b.o. but created artistic interest, looms as one of today's more controversial figures in the French theatre.

Schehade was originally a poet,

considered one of the great talents in the French language. That estimation is supported by "Histoires." The plays chief asset is its beautiful poetic language, its chief flaw the lack of dramatic structure and a certain episodic quality. Commercial U. S. chances are doubtful, but its unusual beauty and deep meaning would make off-Broadway presentation a worthwhile enterprise.

The story involves a timid barber, a kind of "anti-hero," who is sent on a secret war mission. All goes well until the hero, spurred by his love for an unknown girl, forgets his fear, fulfills his mission and is killed.

He is mourned by the girl who never knew that her idol was this little man, and her father, a quaint character right out of a fairy-tale. Some of their scenes together are hauntingly beautiful.

A disturbing aspect of the play is its mixture of symbols and poetry, with realistic scenes of almost coarse humor. There are overlong passages and some, such as the scene of the general who sends the hero to war, are gems.

Barrault has staged the show with superb sensitivity and an infallible sense of theatrical values, and his performance as Vail's father is superb. Jack Younger's simple sets are eloquent, while the lighting and Marie-Helene Daste's excellent costumes also contribute importantly, as does Joseph Kosma's atmospheric incidental music.

Jean-Pierre Graval gives a fine performance in the Chaplin-like title part, Pierre Bertin is convincing as the general, and Annie Fargue is delightful but uneven as the girl. **Mezo.**

## Off-B'way Show

## Lovers, Villains &amp; Fools

Greater N. Y. Chapter of ANTA presentation of a Shakespearean variety show. Stars Helen Hayes. Artistic director, Lucille Lortie; produced and staged by Jack Manning. At Theatre de Lys, N. Y., Oct. 23, '56.

Cast: Helen Hayes, Dick Via, Robert McQueney, Terry Clark, Barbara Joyce, Elizabeth Allen, Jack Manning, Joe Warren, Arthur Anderson, Tom Holland.

In a program note to "Lovers, Villains & Fools," unveiling a Theatre Matinee Series, Mrs. H. Alwyn Inness-Brown, prexy of ANTA's Greater N. Y. Chapter, states that the local group's primary aim "is to establish a permanent resident company in New York City." To achieve this, she says, a "subscription audience" such as the Met-opera's is essential, and ANTA hopes that "the Matinee Theatre Series will be the beginning of the building of such a theatre audience."

Subtitled a Shakespearean Variety Show, "L. V. & F." was the launcher, with Helen Hayes starring as mistress of ceremonies at a single matinee last Tuesday (23) at the Theatre de Lys. Featured was the Helen Hayes Equity Group, nee Platform Players, a youthful troupe dedicated to study and acting of classics, and boasting the Hayes name as matronymic.

The predominantly distaff audience was clearly disappointed that Miss Hayes was only emceeing, evidently having expected more histrionics than her few Shakespearean lines. But the Hayes presence breathes magic, regardless of material, and when, to set the stage, she explains that two step-ladders are really castles, they seem to transform.

Lamentably, she must also define her protegee's efforts as being "Hamlet," "Twelfth Night" or "Taming of the Shrew," and here the transformation is not so readily wrought, for despite a two-year apprenticeship, the young company is still very young. More might have been expected, for when it unveiled a lively reading of "Hamlet" in early '55 for the Friends of the City Center, there was paced excitement.

Certainly time and reflection have robbed Jack Manning's Danish prince of its zest, although some of the former ebullience spills over into his Malvolio. As the group's stager he must bear the onus for a painfully callow scene from the "Shrew," but he has found a little gentle humor in the wailing scene from "King Henry V."

If it's to buttress its "subscription audience" drive by its Theatre Matinee Series, ANTA could do well not to imply more of any particular program than it intends to deliver. Rightly or wrongly, the captive audience at the de Lys expects more performance participation by the announced star, although the regrettable level of the juniors may have augmented the chagrin. **Geor.**

## 'Lark' Ducks Chi

Continued from page 63

last couple of seasons, Chicago was second only to New York as a legit center, but although it remains the country's second largest population center, the boxoffice there has been steadily shrinking.

As far as the road is concerned, the producer declares, one of the chief problems is the casting, including the desired actors to go on tour. "With two many of our most capable players refusing to leave New York, we're often hard put to cast satisfactorily the plays we'd like to send out," he says.

"If they could, I'm sure all New York producers would send his hits on tour with the Broadway casts intact. It's no monetary considerations that deter this. It's the unavailability of the players for the road. Except for inability to cast them satisfactorily, I would have toured 'The Crucible' and 'A View From the Bridge'.

"There will be no second company of 'Diary of Anne Frank' and it will not tour until after its New York run. Joseph Schildkraut has done something that most stars are rarely willing to do, sign a long-term contract (two years), and I want other cities to see him in his role."

If the casting problem can be met, along with the difficulties of high touring costs, necessitating grosses of \$25,000 for many plays and \$35,000 or more for most musicals, Bloomgarden believes the road still has a big future. He thinks that a greater number of New York hits will impend because an increasing amount of better talent is being channeled into the legit stage and that more of these successes will go on tour.

"The business enjoyed by 'The Lark' on this tour, with grosses up to \$35,000 a week, convinces me there is a greater interest and larger following for the professional theatre," says Bloomgarden. "And, stimulated by the activities of local little and college theatres and various groups, this eagerness to witness the professional spoken drama will increase."

Bloomgarden observes that a cause for New York producers' worry, as far as Broadway itself is concerned, is the mounting costs that have necessitated increasingly high admission scales. These high theatregoing costs are, of course, contracting even the New York public for the legitimate theatre. And with more and more Gothamites themselves being priced out of such showhouses the danger is that this potential following will dwindle to an inadequate point.

## Legit Mgrs. School

Continued from page 63

apparently haven't learned that the weather isn't solely a matter of the calendar. Presumably because it was October, when the evenings are normally brisk, the theatre air-cooling systems were not turned on for the premieres of "Double in Hearts" and "Richard II," despite the unseasonable heat. In consequence, audiences and performances wilted accordingly. Much the same situation occurred at least Monday's (20) opening of "Macbeth."

An illustration of Broadway naivete is the growing practice of announcing deliberately premature curtain times. Ads customarily give 8:30 as the starting time for evening shows, whereas not only the trade but even many non-pro playgoers know that the actual ring-up is apt to be 8:40 at the earliest and as late as 8:50 or 8:55 (in the case of a show angling for drop-in trade). Opening nights usually tip off the press that the actual ring-up will be 10 minutes later than the announced time.

Apparently not to be outdone, the management of "Major Barbara" informed professional first-nighters that last night's (Tues.) premiere, announced for 7:15, would actually ring-up 20 minutes later. In that particular category of public-kidding, that's apparently a record.

But is the public really kidded, and if so, for how long will it remain so? When the general public (not just the initiates, who already know better and time their arrival accordingly) learns that official announcements are meaningless, how can it be expected to arrive on time? As a matter of fact, how can it be expected to regard any legit announcement or ad as anything but just another flim-flam?

## Inside Stuff—Legit

John Osborne, author of "Look Back in Anger," current at the Royal Court Theatre, London, has joined the fight against British stage censorship. In a letter last week to the London Evening Standard, he declared, "The Lord Chamberlain must go." Censorship, he added, is a betrayal of liberty, as well as "ridiculous and infamous." The alternative is not the danger of being raided by the police, Osborne argued, but a legislative problem within the powers of politicians to solve.

"Don't be swindled by the timid, the boneless and the unadventurous who will try to fool you that the Earl of Scarbrough is a jolly good thing for us all," he pleaded.

Talent agent Abe I. Feinberg is now the N. Y. representative for Ford's Theatre, Baltimore, working in cooperation with the United Booking Office. Morris Mechanic, owner, recently took over active management of the house, which had been operated for some years by Marcus Helman, UBO president. Helman retains control of the Erlanger, Chicago; Biltmore, Los Angeles, and Colonial, Boston.

## Legit Bits

Louis A. Lotito, president of City Playhouses and general manager of the Martin Beck Theatre, N. Y., became a grandfather last Wednesday (24) when his daughter Terry (Mrs. Joseph Raffetto) gave birth to a boy in Spring Lake, N.J.

David Warfield, legit star who died June 27, 1951, left a gross estate of \$5,408,990, it was disclosed last week in papers filed in N. Y. Surrogate's Court. His will provides for his widow, Mrs. Mary Warfield, to receive \$45,000 yearly, while the principal of the trust goes to various charities including the Actor Fund of America, the Catholic Actors Guild, the Episcopal Actors Guild and the Jewish Theatrical Guild. The Federal Government has agreed to a \$417,135 settlement on inheritance taxes, one-half its original demand.

The original 500-page pencilled manuscript of Emmerich Kalman's operetta, "Sari," is being turned over to the Library of Congress in accordance with the late composer's will stipulating that his son, Charles Kalman, select a manuscript for that purpose.

Actor Howard da Silva, currently appearing in the Phoenix Theatre, N. Y., production of "Diary of a Scoundrel," is keeping busy off-Broadway. "Diary" is slated to end a limited run Dec. 9, with da Silva opening the following night in the musical adaptation of "Volpone" at the Rooftop Theatre. He'll have the title role in the tuner.

Musical comedy singer Jeanne Grant sailed for Europe last week on the S.S. Maasdam.

Eva Gabor will star in "Oh Men, Oh Women," the third stock production at the Palace Theatre, Ft. Wayne, Ind., beginning Nov. 20.

Robert Carrington and Ray Boyle are production stage manager and stage manager, respectively, for "Night of the Auk."

"Me, Candido," at the Greenwich Mews Theatre, N. Y., has added additional Saturday eve performances at 10:40 p.m.

The Hotel Assn. of Lakewood, N. J., has launched a playwrighting contest for a local historic script to be given annual fresco showcasing each November, starting next year. The contest closes next March 15.

John Wexley's "Last Mile" will be the second Equity Library Theatre production of the current season, opening tonight (Wed.) at the Lenox Hill Playhouse, N. Y., and running through next Sunday (4). ELT also launches its new Director's Invitational Series at the Playhouse next Dec. 12, with Tamar Geva staging.

"It's a Funny World," the American-Yiddish musical at the Downtown National Theatre, N. Y., is now working on a nine-performance weekly sked, taking in every night of the week, plus Saturday and Sunday matinees.

Designer Jess Beers will supervise the sets and lights for "The Shadow Years," Kenneth Sylvia's script about Mary Todd Lincoln, tentatively scheduled to preem Nov. 27 at the Open Stage Theatre, N. Y.

A Santa Barbara tryout. Albert Marre will direct the Coast version.

Borings for a new downtown Frisco garage revealed that the stages of the Orpheum and the Cort, two of Frisco's 15 first-class theatres 50 years ago, are still there, together with footlights and dressing rooms. When theatres were wrecked many years ago the rubble simply was dumped into holes on the sites.

Tony Buttitia, pressagent for Frisco Civic Light Opera, who remained in the Coast city through the fall, handled the local engagement of the Carmen Amaya Dancers.

The new goatie-and-mustache being sported by Cue mag's drama critic, Jack Keating, makes him look like a young Buffalo Bill. Jeanette Kamins is production

assistant for "Visit to a Small Planet."

Louis Peterson's original ending for "Take a Giant Step," which he rewrote for the 1953 Broadway production of the play, is now being used in the New Theatre Co.'s off-Broadway presentation of the drama.

Actor John Forsythe will make his Broadway directorial bow as stager of the forthcoming N. Y. City Center production of "Mister Roberts."

William Riva will design the sets for "Shoestring '57."

## British Shows

(Figures denote opening dates)

## LONDON

Boy Friend, Wyndham's (12-1-53).  
Chalk Garden, Haymarket (4-11-53).  
Children's Hour, Arts (9-19-53).  
Cinderella, Arts (7-30-53).  
Doctor's Dilemma, Saville (10-4-53).  
Dry Rot, Whitehall (3-31-54).  
For Amusement Only, Apollo (6-5-53).  
Hotel Paradiso, Wint. Gard. (5-2-53).  
How to Succeed in Love and Business, Arts (5-9-53).  
Kismet, Stoll (4-20-55).  
Likely Tale, Globe (3-22-56).  
Mousetrap, Ambassadors (11-25-52).  
Mr. Boofy, Aldwych (8-30-53).  
No Time Spots, Her Maj. (8-23-53).  
Palma Game, Coliseum (10-13-53).  
Piaf in Hat, Duchess (10-11-53).  
Plume de ma Tante, Garrick (11-3-53).  
Rainmaker, St. Mart. (5-31-53).  
Reluctant Debutante, Cambridge (5-24-55).  
Repertory, Old Vic (9-7-55).  
River Breeze, Phoenix (8-5-55).  
Romanoff & Juliet, Piccadilly (5-17-53).  
Rosalind Fuller, Arts (10-3-53).  
Salor Beware, Strand (2-16-55).  
Salad Days, Vaudeville (6-5-54).  
Sorcerer's Apprentice, New Lind. (10-2).  
South Sea Bubble, Lyric (4-25-53).  
Soldier in Habs, Arts (12-14-54).  
Such a Life, Adelphi (12-14-55).  
Towards Zero, St. James's (9-4-53).  
Under Milk Wood, New (9-20-55).  
View From Bridge, Comedy (10-11-53).  
Waltz of the Toreadors, Criterion (3-27-55).  
Zero Hour, St. James's (9-4-53).

## SCHEDULED OPENINGS

Good Woman of Setzuan, R.Y. Ct. (10-31-53).  
Ten Min. Alibi, Westminster (11-2-53).  
Nude With Violin, Globe (11-7-53).  
Devil's Disciple, Wint. Gard. (11-8-53).  
Fanny, Drury Lane (11-15-53).

## Closed Last Week

Night of 4th, Westminster (6-29-53).  
Plain & Fancy, Drury Lane (1-25-53).

## ON TOUR

Arcadians  
Bed  
Can-Can  
Daughter of Desire  
Devil Was Sick  
Double Image  
O'Flyte Carte Opera  
Dry Rot  
French Mistress  
Girl Called Sadie  
King and I  
Liliom  
Love From a Stranger  
Nude With Violin  
Riding for Catty  
Saturday Night at the Crown  
Summertime  
Too Young to Marry  
Twinkle  
Water Gipsies  
Women of the Streets

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Paris Legit Opens Briskly

B'way Chapel Players

Major Angel Group Spreading

In contrast to the slow beginnings of the legitimate theatre season in New York, there is much hum and bustle here. Some evidence of this is seen in the Paris Legit scene.

Mire Marigny, after years of tending to the Madeline Renaud repertory, now has a new troupe which has slowly been building up to the important theatrical season. Verne's "20,000 Leagues Under the Sea" is the life of the person who is Belle.

Paris Legit is a place where the who are the and the hat is the but the main thing is the Paris Legit scene.

"Homer" is a group of how the group is, a student of the h. lutionary party also a regime. It is too hints at the important "Etats du R. cere, is much too bier) bring in France, and local appe.

"Lo" is a known. The clients are here, the Some laugh and the usual y. "Saint Innocent" corrupt town out to be the is saved some is another legi.

Oct 10-Week Tour

A 10-week national tour has been lined up for the Broadway Chapel Players this season. It is the first such extensive hike in the group's history. The tour begins Oct 14 at the Broadway Church presentation.

Corporation Centralizing—Established One Has Stakes in Staged Shows and Other Projects

The corporation has been a largescale legit. Another previously established outfit already combed for several shows.

Angled Play Investors Corp., it is holding 230,000 shares of common stock (par value 10c.) at \$1 share. Another 20,000 shares were purchased at par value by the directors of the organization. The shares are limited to five.

The corporation was formed by Ant Harlan V. Rosman, art Frederic H. Price and lit agent Al Elmo. Under his management contract, Rosman, as functioning as the operating president-treasurer-director, of the prospective are taxes, of PIC city-owned subsid.

contract also gives him a of \$500 per year for three years, and \$15,000. ereafter, Price, who's ector, Miss Elmo, who's y-director, get no compen- until the first annual stock- directors' meeting

es in legit, PIC cipate in ventures in to and films.

er legit investing project, Corp. of America, formed ar, is now involved in five ated productions. At the formation the organiza- ing 60,000 shares of k (par value \$1) at \$3 The corporation, head- H. C. C. man, held its "backhold" meeting

d show in which d ar. Carson Mc- e Rose of Wonder- and no Bayers' port", a adaptation "My Love Affair with Jane," "Skeky" and "dise," Saint Sub- prodn the first as associate.

and as a musical, on the Vittorio de with J. Styne and co-producing. "Para- her film is likewise musical with Howard TCA producing. The s al. operating the en school of the Bal- ns this week in Ce- the first in a slantier studios. tus November and in were re-elected of directors for

Chapter: ass Up. Mash "The Stuff m. line- el. point- his me it's un. that's s. I. re- cent busi- "mathe- go the

mett n. well- p. has b in the "a. ex- ing

ter- Entes at tour- paid off- les Str- pair be re- numbers projected en- Broadway, field Follies "Shoestring but as a barn manager Hil- o reps the two Lewis starred in the over-

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Morton Gottlieb pointed out that American Theatre Academy, ning to fund producing and per- sation, with Frank pressagent.

Edward Gilbert se, for "Everybody Loves M "Seven Year Eddie Bracken, will opener in a 12-week at the Palace Theatre, Ind.

Lineup of out-of-town ics, in for a Broadway includes E. B. Madeline Enquirer; Kansas Mo- burgh Press; Norman Jumbus Citizen; W. So neapolis Tribune; Bal- Baltimore Sun; Twin Memphis Press-Scimitar, an Ranney, Cleveland Press

Anthony Falk has c than Eschiah's compa; of My Hooves. Playwright, L. P. been signed by Florio P. to write the screen adaptati- "Border Trumpet"

Jack Carleia with Pat Muldoon, slated to next March.

Edward Cheate planes Angeles today (Wed.) to hearsals on his Coast to duction of "Sleeping Rip which opens Nov. 15 ant bara. Hermone G. star in the presentation will the N. Y.-L. A. trek by in, lea- ing tomorrow (Thurs.).

Danny Daniels will ag- dances and musical "Shoestring '57," with mers staging the sketch.

Billy Matthews, who w. broa- tion stage manager for the way production of "Tenb the August Moon," will d. forthcoming N. Y. City Cen- duction of the comedy.

Max Eisen and Harve sal take over Oct. 28 as am) for "Matchmaker," suc. in Weaver, who's doubling as agent and general manag for upcoming "Child of Fortu Eisen and Sabinson ave e, status on the show is well "Fanny," which they ecently over from Weaver. Eisen ever, is Sabinson's assoc- "Best House in Nap. A. Abner."

Robert L. Stevens is contempla- ing Broadway production of two Jean Giradoux plays, which will be translated and adapted by Christo- pher Fry. The properties are "So Like Lucrèce," originally tagged "Pour Lucrèce," and "Andith."

Sylvia Siegler's Federal Tie- Services Co. brokers have been permanently re by Li- cense Commissioner Bernard H. O'Connell after she failed to ap- pear at a hearing to answer charges of selling tickets while the

OFF-BROADWAY

1956-57 Season

10. Variety Artists Federation has thrown out the merger nee- tion of the Actors' Equi- amalgamation by 44 to 30 annual meeting voted 44 to 30 against.

Turndown of the resolution made impossible for the VAF execu- tive to pursue its original plan of conducting a postal ballot of its entire membership.

10. Diary of a Girl Understudy to "The Girl in the Red Velvet Swing" by Mossman, T. Lovers, Villains Allen, Arthur Anderson, Terry Tom, Holland, Barbara Joyce, Robert McQuincey, Joy Warren, Dick Via,



# Catholic Countries Carefully Probe, But Book Pekin 'Opera' Troupe

Buenos Aires, Oct. 30. The so-called Pekin Opera (acrobats from China) is doing big box-office at the Colon Opera House here following wows in Rio de Janeiro and Sao Paulo. Troupe also clicked in Chile, commonly deemed an impoverished land despite the top of \$10 although attendance was less than capacity at Montevideo, Uruguay.

Iriberri Concerts has represented the Pekin unit in these countries, the tour involving transport for 90 persons and lodging at all the plushiest hotels. There was some Foreign Office opposition to passports for these visitors from Communism. In Chile charges were made that the members of the troupe indulged in some cloak-and-dagger stuff. Impresario Bernardo Iriberri, a staunch Roman Catholic, went carefully into this political angle before signing the group, but felt in view of its coming admission to the United States under Sol Hurok that there should be no snag. (When Soviet Russian delegates attended the Mar del Plata Film Festival in 1954, Iriberri refused to line up concerts for violinists Oistrakh won subsequently gave concerts in the States.)

## Ballet Russe Hits Sticks By Bus; Draws \$7,800 At Palace, Albany

Albany, Oct. 30. Ballet Russe De Monte Carlo, on a 100-stop transcontinental tour, drew an audience of 3,010 and a gross of \$7,800 at Fabian's Palace Tuesday night (23) in welcome contrast to the poor turnout for a pair of performances Sunday (21) in a Perth Amboy, N. J. motion picture theatre. Albany date was troupe's second.

Dancers, presented by Ballet Foundation, under the direction of Sergi J. Denham, with the star male dancer, Igor Youskevitch, as artistic director, Michael Katcharoff as regisseur, and Ivan Bounnikoff as conductor, travel by bus. The sets and costumes are transported in three vans. Albany date was on percentage, but around 65% of the stops will be under guarantee.

The audience, many of whom came to Albany from out of town, applauded often—occasionally, out of place. A few children were present, with parents.

Staff for Ballet Russe comprises: George Ford, company manager; Michael Subotin, special rep of Director Denham; Katcharoff, stage manager; Dorothy Bock Pierre, press; Sophie Pourmel, wardrobe directress; Lewis L. Smith, assistant to director on stage and master carpenter; Cornelia De Braw, wardrobe mistress; Ernest Hammett, assistant carpenter; John P. Rory, master property man; Donald Barnhardt, master electrician.

## H'wood Quartet's Tour

The Hollywood Quartet, which has gained a rep via recordings for Capitol Records, will make its first U. S.-Canadian concert tour next season. Concert Associates Inc. has booked the group for a four-week tour beginning next February.

The quartet has also been invited to give three concerts at the 1957-58 Edinburgh Festival and will follow that with some BBC broadcasts and a few concerts on the continent.

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## GRAHAM-LUJAN OUT

Frisco's Christensen Makes Terms with Lincoln Kirsten

San Francisco, Oct. 30. James Graham-Lujan, artistic director of the San Francisco Ballet and credited by many with raising company to national distinction, has resigned. Lew Christensen, ballet's director, acknowledged Graham-Lujan had "not seen eye to eye" with him "on policies."

He revealed that New York City Ballet's Lincoln Kirsten would take the job with "the position modified into one of artistic collaborator."

## Austria Backing 'Vienna on Parade' For U.S. Cities

A company of 65 entertainers have been organized into a "Vienna on Parade" concert ensemble to open in the United States in January of 1958. Already tentatively staged and routined by Andre Mertens of the Columbia Concert Management on his recent trip to the Austrian metropolis the unit will be both a theatrical event and a public relations gesture by Austria to the important U. S. tourist trade.

The concert will be on the light Strauss to Lehar side, heavy on the oldstyle schmaltz. The Deutschmeister Band under Julius Hermann will be supplemented by the Boys and Girls of the Vienna Woods, some 20 from the village of Gumpoldskirchen, a famed vineyard village. Hedy Fasser, a Vienna operetta belle is also to be included plus a "typical zither" specialist to be selected and the Schmid Schrammel Quartet.

Chancellor Julius Raab is giving his personal patronage and the Austrian cultural attache in Manhattan, Hans Kronhuber, is already lining up contacts over a year ahead.

Following the Manhattan debut the troupe will do one and two-night stands in the east and will also hit Los Angeles, San Francisco and other western spots. Not since the Chicago World's Fair has Austria done any tourist-baiting of this nature.

## UNFAIR TO CRITICS

Naples Fails To Recognize Lupe Serrano as Sub

Naples, Oct. 30. Ballet Theatre clicked so well at San Carlo Opera House last week it stayed to add an extra performance Monday (29). Rosella Hightower, grounded in Switzerland, missed opener here and was subbed by Lupe Serrano in "Moods Theme and Variation" who is also appearing on same bill in "Combat."

Ballet critic of Il Tempo was trapped by the substitution (not announced) and wrote that he could not decide who was better Hightower or Serrano.

Naples was plastered with three sheets welcoming the Ballet Theatre and then appending a list of complaints against the San Carlo Opera management. Posters were signed by Italian Dancers Union.

Ballet Theatre opens tomorrow (Wed.) at Beirut in Lebanon.

## Poleri Opens Covent Opera

London, Oct. 30. Covent Garden Opera Co. opens its fall season on Monday, Nov. 5 with the first of seven performances of Verdi's opera "A Masked Ball," with American tenor David Poleri singing the part of Gustavus.

Other operas to be presented during the season include the premier performance in Great Britain of Leos Janacek's "Janufa"; Verdi's "Otello"; "The Marriage of Figaro"; "The Magic Flute," and "La Boheme."

## Concert Previews

### L'Histoire du Soldat

(N. Y. City Center Opera) Bracketed with "The Moon" to form an evening of operatic novelty, "L'Histoire" proved anew why it's usually considered a work of genius. Stravinsky's work composed in 1918 and first performed in Lausanne, Switzerland, by Ernest Ansermet is still a model of expressive power and mastery which makes the utmost of the technical possibilities of each of the seven instruments scored—Clarinet, bassoon, trumpet, trombone, violin, bass, and a battery of percussion instruments played by one percussionist.

The performance musically speaking was on the good side. The violinist played throughout with good incisiveness essential for this rhythmic part. The trumpet also played very well especially in the few 2-4 bars of the Royal March section where he had the groups of 5-16th to tie over. The percussionist was somewhat disappointing in the last 16 solo bars of the work which should be played with a kind of Gene Krupa bravura. The three witty dances, Tango, Ragtime and the Devil's dance were a highlight of the entire piece due to the great skill of the conductor Jean Morel.

The new translation somewhat modernized by Kitty Black and Michael Flanders seemed not much of an advance over the original by Rosa Newmarch. The unit set was practical and Marcella Cisney staged the piece with a sense of clarity and understanding. Christopher Plummer read the part of the narrator and Hurd Hatfield played the Devil. The soldier was danced by James Mitchell and the princess by Judith Coy.

Miss Coy dressed in something left over from "Kismet," danced well but ludicrously, thanks to choreographer Anna Sokolow who seems to be having a field day of a kind. Instead of the kind of bittersweet and poignant relationship of the soldier and the princess, this was Elvis Presley chasing Lili St. Cyr with some extra bumps thrown in. Played strictly for laughs, it destroyed the mood established by the director and by the piece itself.

However, long live Stravinsky, it's hard to destroy him no matter who tries. Kroll.

### The Moon

(N. Y. City Center Opera) "The Moon" by Carl Orff was composed in 1938 and is based upon one of the Grimm Brothers satirical allegories in which the moon is stolen by four cronies from a neighboring village and hung up in their own hamlet. For the rest of their lives, the four cronies tend the moon and are paid for the light by a grateful community.

On his deathbed each of the four friends asks to have one quarter of the moon put into his coffin as his share. In their new headquarters the four cronies once again hang out, the moon. The light wakes the dead, who begin to carouse and fight. This brings St. Peter down who after watching some of the goings on lulls the dead back to sleep. St. Peter carries the moon away with him and finally hangs it up in the sky. The living on earth see the moon and stare at it in amusement, as did most of the audience in the theatre.

Musically speaking, the first part of this Carl Orff opera is pure Offenbach and the second part is ridiculous. From the burial scene on, tediousness set in which became so deadly that the last seven minutes caused the audience to boo, which continued to a crescendo reaching its climax as the moon rose again and the curtain fell. This gave the City Center opera group a lively finish and a bit of audience participation totally unexpected.

True, Orff writes and scores well with every known and time worn orchestral device at his command, but to what end? There are a few jolly dances and tunes in the first (Offenbach-like) section, but the melodic material generally never rises to any mark of originality, and the very last of the opera was unbelievably commonplace, really causing the audience to revolt, aided of course by the naive staging.

These were some good singing by Norman Treigle as St. Peter and also by the four cronies, Donald Gramm, Richard Wentworth, Michael Pollock and Joshua Hecht. Norman Kelly sang the narrators part with perseverance and faulty pitch. Joseph Rosenstock conducted with a frenzied air particularly during the spoken chorus sections and at the very end even found time to turn around and glare at the audience when it booed. Kroll.

# Legit-Like 'Audition' Seeks Backers For N. Y. Negro Ballet of 16

## Maria Callas

Continued from page 1

appearance of sportsmanship. If she was doing the well known slow operatic backstage burn it did not show to the naked eye. And that may be racked up as not the least of the new soprano's achievements.

For Maria Callas cannot be dismissed by cheering the tenor or bestowing an ovation upon her mezzo-soprano sidekick. Nor by the standees (those audibly opinionated ones) sneering that she has adenoids and a rich husband. Such cracks were plentiful at the Met Monday before the final triumphant Act IV curtain at midnight. They suggest that the Callas publicity buildup had been too successful for the lady's own good and equally that her own "claque" was inferior in vigor to those of Del Monaco and Barbieri. Of course there are not supposed any longer to be "clagues" at the Met. Just partisans.

Actually such partisanship and enthusiasm represents more than the unpredictability of an opening night (or of any night). Herein lies the strong meat of audience reaction. Without this caring and

## Met Opera Opening

Revival of Vincenzo Belli's "Norma" Monday Oct. 29, 1956. Non-subscription. Top, \$35.

Conductor, Fausta Cleve, Stager, Dino Yampopoulos, Sets, Charles Elson.
Orovoso ..... Maria Meneghini Callas
Polione ..... Mario Del Monaco
Adalgisa ..... Fedora Barbieri
Clotilde ..... Maria Leone
Flavio ..... James McCracken

dividing of the masses, in or out of evening attire, grand opera would not be grand.

This performance of "Norma" was very grand indeed. There were moments of pressing, of course, by both sopranos, though never, but never, by the magnetic and intensely male Del Monaco. Cesare Siepi was richly baritone as the Chief Druid and Maria Leone and James McCracken exhibited the atmosphere of grandness in bit roles. The chorus had been beautifully rehearsed and mobilized for the great melody and dark menace of the religious grove in pre-Christian France. It is not the fashion of the personality cults which haunt the Met to accord generous recognition to the choral work. Suffice that Kurt Adler, Walter Taussig and Pietro Cimara had the ensemble well in control.

As to the voice of Maria Callas (and beaucoup triumphs lie behind her) it has many varying qualities, mostly good. Outwardly calm and poised, possessed of a perhaps too formidable reputation for self-assurance, her acting was unhesitant if sometimes too technically calculated. That she was expected to blow New York's eyebrows off that she did not; that two cast members were especially "hot" that night; and that the star was not spontaneously taken to heart surely does not signify flop. On the contrary she had her own considerably personal ovation, if delayed until midnight.

Even so it was an exciting night, launching the 73d year of that branch of entertainment which never makes a profit. This time the opera was superior as a spectacle to the ladies in the audience. The usual premiere furore prevailed. Sherry's was a snakepit of slithering satin. The number of women wearing badges reading "working press" was absolutely beyond credence. There aren't that many girl reporters, except at Time Inc.

Will this be Rudolf Bing's "lucky seventh" at the Met? The heavy artillery brought into position opening night was telling and the presence—leaving aside the question of performance—of Maria Callas was surely the stuff of which word-of-mouth and ticket demand are generated.

Rochester Civic Music Assn. grossed a nifty \$15,200 with the Royal Danish Ballet at the year-old Community War Memorial. More than 6,300 saw the show—the biggest one-nighted in C.M.A. history. \$3.90 top.

Latest to "audition" for backers is a ballet troupe.

New York Negro Ballet, one of the first Negro terp groups in the classical traditions, did a run-through of its potentialities before an invited audience at Palm Gardens ballroom on W. 52d St. last Wednesday (24) with an eye to attracting bankrollers to finance the company's tours here and abroad.

Ensemble numbers 16, even as to sexes. The men are superb, well able to hold their own with any in the well-established touring troupes. The girls are competent, but don't compare with the men. Negro girls trained to dance on their toes in the classic tradition are rare, but company has ferreted out the best from both coasts. This company has absorbed a smaller company, known as the First Negro Classic Ballet, which originated on the Coast and which toured there.

Californians moved eastward and have been working with easterners since July. Company has twin artistic directors, Ward Flemmyng and Theodore Hancock. The latter claims to have raised \$50,000 and is on the prowl for another similar sum to put the organization on firm basis. About a dozen ballets have been choreographed and rehearsed. Though troupe gave its backers' audition with piano (an upright, at that), it plans to tour with an orchestra of about 20.

At performance caught, the dancers were handicapped by limitations of a small stage. Joseph Rickard, Louis Johnson and Ernest Parham were credited with the choreography. Louise Evans and mono-monikered Bernard did the costumes, while the music was by Brahms, Gretchanioff, Mendelssohn (Italian Symphony), Morton Gould and Les Baxter.

Impresario Hancock has had talks with Harry Lowe, London agent, who has specialized in routing offbeat attractions abroad. Troupe would like to tour here as well, but has not yet pacted with an agent. Participation in the International Exchange Program, administered by ANTA, would be welcomed, but troupe has to get a U. S. rep, first. Also, ANTA has greater subsidy for the Far East than for England and the Continent.

Sidney Offer of Leon, Neill & Mahony is company's lawyer, Alexander Pinter the accountant. Two hundred shares of capital stock currently are held by Flemmyng and Hancock.

Issuance of 6% debentures ranging from \$500 to \$2,000 is the avenue now being tried to raise needed funds to get the company on the road.

## Sadler's Wells Ballet Ships 13 Works Into Moscow For Season

London, Oct. 30. A Dutch ship, chartered by Royal Opera House officials and bound for Leningrad, left London last weekend with 45 tons of scenery and 1,000 costumes belonging to the Sadler's Wells Ballet Company, who open their season at the Bolshoi Theatre, Moscow, on Nov. 15.

During its Russian season, the company will dance 13 ballets, and open with "Lady and the Fool," "Birthday Offering," and "Daphnis and Chloe. The company's seven principal ballerinas, including Margot Fonteyn will dance in "Birthday Offering," and Miss Fonteyn will also appear in "Daphnis and Chloe."

The music has gone to Moscow by air, so that the Bolshoi Orchestra can have plenty of time to rehearse, and two British conductors, Robert Irving and John Hollingsworth will fly out next Tuesday (Nov. 6).

Other ballets to be performed are "Les Faineurs," "Symphonic Variations," "Swan Lake," "Mam'selle Angot," "Checkmate," "Homage to the Queen," "Scenes de Ballet," "The Firebird," "The Rake's Progress," and "Noctambules."

Jacques De Menasce, composer-pianist, returned from Europe yesterday (Tuesday) on the S.S. Liberte after several months abroad.



## Literati

### Kronenberger's Annual

"The Best Plays of 1955-1956" (Dodd, Mead; \$5), is the annual edited by Louis Kronenberger, who wears the mantle of Burns Mantle, founder of the 39-volume series. Editor offers digests of 10 top productions: "Tiger at the Gates," "A View from the Bridge," "The Lark," "The Chalk Garden," "The Ponder Heart," "No Time for Sergeants," "Waiting for Godot," "My Fair Lady," "The Matchmaker," and "The Diary of Anne Frank." A "facts and figures" department presents VARIETY's tabulation of the season's hits and flops, a statistical summary, recaps of prize-winning dramas, birthplaces of various actors, and a necrology.

As usual, drama critic Claudia Cassidy of the Chicago Tribune reports on the Windy City season; Kenneth Tynan of the London Observer writes from Britain; Paris is covered by Andre Josset of UNESCO; Luther Nichols, San Francisco critic, reviews the California season; Garrison P. Sherwood tackles off-Broadway; and there is a somewhat transient department, "The Season in Television," conducted by Robert McLaughlin, Time mag radio and tv editor.

Many fine production stills embellish the tome. Book continues to be the standard handy reference volume of the stage.

Rodo.

### Pete Martin's Disney Biog

Satepost associate editor Pete Martin, who has done biogs on Bob Hope, Bing Crosby, Marilyn Monroe et al., is the "as told to" byliner in 23-year-old Mrs. Diane Disney Miller's story on "My Dad, Walt Disney," which starts serializing in the SEP Nov. 17. Her husband is Ron Miller, ex-USC now on the L.A. Rams pro football team.

Martin says Hope sold more but the Crosby biog made more because of the Reader's Digest Book Club buy. Incidentally, the SEP staffer now has a literary agent in Hal Matson. As constituted, since Martin is on the Post staff, all deals are made by the subjects and he shares only in the book publication and subsidiary rights. It used to be on a 33% basis, now it's 50-50. As a general thing the film and kindred biog rights are reserved by the subjects unto themselves.

### Toney Betts' Inside Stuff

Toney Betts, vet racing columnist (N.Y. Telegraph, Post, World-Telegram and for the past 15 years racing editor of the N.Y. Daily Mirror) has authored an informative book on the racetrack biz—bettors, bookies, fixers, jockeys, sportsmen, handicappers, touts, grifters, et al.—which is almost out-of-the-headlines brand of reading. Betts, whose square handle is Anthony Zito, evidences that he knows what makes the morning line and the afternoon losers tick with a racy recital of the hoss racing biz. And a business it is too—sports, of kings, nuts!

Gene Fowler, who was Zito's first editor on the old Morning Telegraph, did the foreword. Citadel Press publishes.

### Triple-Threat

Literary agent Bertina Klausner put together three bestselling authors on a film script to be authored and produced by Whitney Stine of Hollywood ("The Heretic"), Thomas Gaddis of Los Angeles ("Birdman of Alcatraz") and Bernard Averbuch of San Francisco ("Never Plead Guilty").

Plot is based on the actual story of an unusual holdup gang that operated in Frisco, and the heroes are the S.F. Police Dept.

### Seltzer's OK Autobiog

In more ways than one, Louis B. Seltzer is a remarkable man. He's editor of The Cleveland Press—has been for 28 years—and now author of his first book, the autobiographical "The Years Were Good" (World, \$4).

In the flesh, Seltzer is a warm, livewire, soft-spoken antithesis of "The Front Page" editor, active in a load of charitable and humanitarian causes (past winner of The National Conference of Christians and Jews annual award). He's slight and small, sporting a flamboyant breast-pocket handkerchief for attention. In his native city, he is "Mr. Cleveland," a solid plugger for the town he loves and will never leave and a friend of many local citizens, including those he backed into high public office, like Gov. Frank Lausche and Mayor Anthony B. Celebrezze.

Moreover, Seltzer is the kind of personal editor and self-made man

you seldom see nowadays. His paper bears his stamp, the way many papers reflected their chiefs some 50 years ago and too few today. And his personal history almost reads like Horatio Alger: he went to work for The Leader before he was 13 (leaving school at the 7th grade), was a reporter at 13 with a piewagon-streetcar collision, city editor of The Press at 19 and editor at 30.

In his book, Seltzer chronicles these highlights of his life as well as others—such as his scoop on the Democratic nomination of John W. Davis for president in 1924, his part in stopping the depression run on the Cleveland Trust Co., and pushing the Sheppard murder case to conclusion—in easy-reading, newspaper style. Those who know him may complain that this record of events in Seltzer's life does not probe deeply enough into the man's essential spirit, indicated by this excerpt from the preface: "It has been, and it is, an exciting, lifting, exhilarating life, both hard and good, dismaying sometimes, oftener otherwise. I have been singularly blessed to work in a profession I love, in my home city which I worship, and at the side of the only girl I have ever known." But it's a fine introduction for those who seldom, if ever, get to meet a cockeyed optimist with head and heart in the clouds and feet firmly planted on solid ground.

Horn.

### 'Lootville' Into Play

By one of those gremlins, Holt's upcoming publication of "Lootville"—story of a tv comedian—by Benedict and Nancy Freedman was miscredited to Simon & Schuster. Incidentally, it's being negotiated for as a play to be done under the aegis of Edward Gross.

### Illustrators' 50th Annual

The Golden Jubilee show of the Society of Illustrators will be a 5-day affair starting Nov. 12-13, for members only, and the ensuing three nights (stag only, black tie) for the \$25-a-head invitees.

Per usual, it's at the Illustrators' East 63d St. playhouse, proceeds to the charity funds.

### Joe E. Brown's Warm Book

"Laughter Is a Wonderful Thing" is the title of Joe E. Brown's autobiog, as told to Ralph Hancock (Barnes; \$4.95) and the authors prove it in a warm memoir of a veteran funnyman. It is replete with anecdotes and a forthright saga of a solid citizen, family man and stellar performer.

Hancock is a seasoned hand at fashioning tomes on such variegated subjects as Latin America (where he was longtime foreign correspondent) to books on Douglas Fairbanks, Forest Lawn (the Hollywood funeral home) and others. Book is profusely illustrated.

Abel.

### Saroyan's Latest

William Saroyan's latest collection, "The Whole Voyd" (Little, Brown; \$3.75) is as amorphous in plots as his "The Daring Young Man on the Flying Trapeze," "The Human Comedy" and "My Name Is Aram" and while most editors would consider these 22 yarns as vignettes, those of the Martha Foley-Whit Burnett story school will disagree and hold them up as creative masterpieces.

Each of the stories is trenchant and poignant. There may be some disagreement, however, on Saroyan's introductory to writers which seems a self-contraction in view of the material which follows. However, the stories cover a wide field in northern California, all familiar ground to the Armenian word composer. One is mindful, too, of a second "Human Comedy" and hence it is not unlikely that Saroyan might consider another film, as he did in 1943 for Metro. The stories cover some of the author's experiences in Longfellow High School, the fruit market and telegraph office where he was employed, the piano warehouse and some interesting facets of his family, relatives and intimate friends.

This is downright creative writing for literature's sake regardless of the possibility of any of the stories appearing in another form anon for entertainment purposes.

Orn.

### Haskell's Ballet Books

Macmillan issues "The Ballet Annual, 1957" on Nov. 27. Arnold Haskell is editing the book, in its 11th edition. Dame Ninette de Valois, Georges Aurio, Mary Clarke, Sonia Gaskell, Ivor Guest, James Monahan, Lillian Moore, G. B. Mortlock, Otto Friedrich Regner, Lady St. Just, Alfred Rodri-

gues and G. B. L. Wilson are included among the contributors.

"Ballet Decade: A Survey of Ballet Since 1946" is also due from Macmillan on Nov. 27. Haskell has developed it from the first 10 issues of the annl.

### Footnotes To Chi Trib's Takeover

The old saw that there are few operations more uncommunicative about their own affairs than newspapers has been underscored again in Chicago where the Chicago Tribune Co. set the town abuzz with its sudden purchase of Hearst's American. Terse announcement 10 days ago sparked a flurry of speculation and conjecture that's still in full flood in Chi newspaper circles as to the Trib's plans for the newly-acquired afternoon and Sunday sheet. But the only ones who really know the score—the Trib top command—aren't talking, so it's a fast track for the rumormongers.

The hard facts are these: The new owners said there would be no changes in the management or policies of the American, and that it would be run autonomously from the morning Trib. The American will continue to carry the American Weekly Sunday supplement and the Puck comic section. Stuart List continues as publisher.

Latter subsequently disclosed that the Hearst Advertising Service stays on as the paper's national rep.

Beyond that it's everyone's guess. For example, the purchase price has been reported anywhere between \$11,000,000 and \$14,000,000. But those figures this week are being knocked down as much too high, especially since the deal did not include the real estate.

Then there are the losses the American has been whacked with the past several years, generally recognized as the reason the Hearst organization decided to call it quits in Chicago where William Randolph Hearst launched the American 56 years ago.

Annual deficits in recent years were pegged as high as \$2,000,000, with one report claiming the American had dumped \$15,000,000 the past decade. During that span it dropped to fourth place in circulation and ad lineage in the four-newspaper city.

It had been rumored for several years that the American was on the block, with John S. Knight, owner of the competing afternoon Daily News, and Marshall Field Jr. editor-publisher of the morning Sun-Times, frequently mentioned as bidders. Oddly, the Trib seldom figured in the scuttlebutt.

Fact that the American hasn't been paying off certainly foreshadows eventual policy and personnel changes under the new ownership but there's been no tipoff to date as to the direction of the revampings. Reports that the Trib is negotiating to purchase the Pittsburgh Glass Co. building, to the rear of its Tribune Tower homebase, is seen as an indication the American may exit the Hearst Bldg. to be lodged under the Trib tent.

It's understood the Tribune presses, one of the largest and most modern plants in the country, could handle both the morning Trib and the afternoon daily American but not both Sunday issues. That has prompted talk that the Sunday-American may be dropped with the weekend features going into the Saturday editions, a la the Chi Daily News which puts out its weekendener on Saturdays.

Tribune empire, which also includes the N.Y. Daily News, has been in an expansionist mood for some time. Last spring it made an unsuccessful bid for the Cincinnati Enquirer, subsequently acquired by the Scripps-Howard chain.

There have also been signs that the Tribune is on the alert for additional radio-tv properties. Currently carrying the company banner are WGN and WGN-TV, Chicago, and WPIX, N.Y.

### CHATTER

Margery Wilson, onetime film actress and producer, authored "I Found My Way"—the story of her life—which Lippincott is bringing out today (Wed.).

Joe E. Brown held a N.Y. press conference yesterday (Tues.) for his autobiog, "Laughter Is a Wonderful Thing" which A. S. Barnes has just published.

Little, Brown publishes a new H. Allen Smith work, "Write Me a Poem, Baby," on Nov. 5; is a collection of treatises and such by juveniles, with the "anthologist's" sidebar commentary.

Patricia Guinan, formerly editor of House Beautiful's Window Shopping dept., named editor of Guide for the Bride, a quarterly supplement of HB. She replaces Robert W. Carrick, resigned.

Biographer Archibald Henderson's "George Bernard Shaw: Man of the Century" hits the shelves Nov. 19. Appleton-Century-Crofts,

## SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Oct. 30.

As this is the time of year, and particularly this year, when everybody neglects his own business and spends hours trying to find out what leading candidates for office mean, as distinguished from what they say, only an observer who would really like to see the whole system collapse would keep Arthur T. Hadley's "Do I Make Myself Clear?" from enjoying wider circulation.

A modest thing of 63 pages and published by Henry Holt & Co. for a buck and a half, it should be distributed with every sample ballot. It takes in the doubletalk of everybody from the Prez down to congressmen and the press.

Hadley, employed for years translating Washington words into newspaper English, finally got down to a basic grammar. To protect himself he has written in the foreword, "I can cloud an issue with the best of them."

He can, too. But his real service to the Republic has been in taking the long and windy doubletalk of politicians and explaining what they mean in a sentence as short as a Marine rookie's haircut.

Here are a few samples of what he has done to clear the issues. When a candidate says "I was born in this town, I was raised in this town, I went to school right down the road and when I grew up I married a local girl, I held my first job in this town and I consider it a great privilege to run for public office in this area" he really is saying "I have no qualifications for this job." If a ward boss says, "He's a fine guy—an old friend of mine; but I seriously question his political judgment," in Hadley's lexicon this means, "I hear he is planning to run a separate slate against me in the 12th District."

### Truman Will Like This One

If another says, "Now, I don't want to sell you a bill of goods on this guy. He's not perfect," Hadley translates this into, "I'm supporting a known racketeer for office."

When an eulogy runs, "What a fine man—a brilliant mind, a great grasp of policy, and a comprehensive knowledge of world affairs, and if our party had more like him, we could stay in office forever," the guy is merely assuring the ticket, "He can carry his district."

Hadley's quotes of a candidate, talking first to a union audience, then at an agricultural fair, and ultimately to the National Assn. of Manufacturers are so close to what all the candidates are doing that it's a miracle the language can carry the case-load without collapsing.

When a candidate tosses off a lot of local historical data. Hadley's summation of the candidate's erudition is, "I have a superb researcher."

When the candidate says, "I promise you one thing: I will wage a clean-cut, above-board campaign on the issues, there will be no mudslinging, for that is not the American way," what he really means is, "I am so far ahead I don't have to worry."

On the other hand, when he says, "This has been one of the dirtiest campaigns in the history of America, and no tactic has been too vile, low, underhanded, reprehensible, or foul for my opponent to sink to," he means, "I am losing badly."

### The Voter Is Always Right

Hadley's handbook has been delightfully illustrated by Jim Berryman. For instance, he has one of a congressman holding a halo over the head of a goon. The goon is reading "Sexy Comics" while the solon is sweating through a speech which runs like this: "I am going to take this young man's case up with the highest authorities in the Pentagon. Surely the brass cannot be so cruel and so bound with red tape but that they can respect the constitutionally guaranteed rights of one fine American citizen."

Hadley translates this into: "A voter from my district has been court-martialed for rape."

When a congressman says, "I have nothing further to say at this time," what he actually means is "I am saving something to leak to my friends."

When the legislator sounds off with something like: "I am receiving information from businessmen and labor leaders all over the country that the provisions of this law have proved unfair," Hadley says it means: "My brother-in-law is in trouble."

### Ike Might Like This One

Even among the bureaucrats he has found a way to simplify their releases. One stating, "With improved Republican management methods we were able to greatly decrease the workload in that office, enabling us to effect some very satisfactory personnel economies," is a long way, to Hadley, or saying: "We sacked some Democrats."

When a bureaucrat says: "Unfortunately, the press has not been entirely accurate in its presentation of this affair," what he really means is: "I have been caught lying."

Though Senator McCarthy drew himself a blueprint to oblivion when he tangled with the military, Hadley thinks they are still vulnerable. He has a short but devastating chapter devoted to the brass.

One that you have read many times reads like this: "A board of inquiry is making a sweeping investigation to determine and accurately fix responsibility for the accident." Hadley says this means some young reserve officer will be blamed.

When a Pentagonian says: "This project is so vital to national survival that it should get through and detailed research," what he really is saying, is "We will have an accurate answer for you after you are dead."

### The Tarnished Brass

For a much longer speech such as: "I can assure you from years of experience leading American boys in combat that no matter what new miracles science may accomplish in the coming years, the basic factor in warfare will remain the morale of the individual fighting man," the explanation is: "I am too stupid to understand electronics."

An admiral saying "While I am not in favor of restricting the necessary flow of legitimate information to the public in any way, shape or form, I see no reason to hand the Russians vital U. S. secrets on a silver platter," is privately saying, "If the public ever learns how we bungled this one, we're through."

### Riding The Guided Missiles

In the wild blue yonder, Hadley has some pips, but I like best, "The guided missile will definitely not replace the airplane in the foreseeable future," because it really means a congressman can't fly home at the taxpayer's expense in a guided missile.

In the area of smoke-filled rooms Hadley has a few brief ones that tell everything. For instance, when a peddler of leaky raincoats tries to get a contract and is hailed as a "man of great integrity," this means he is content with 2½%. If he is hailed as a man of "honest and good judgment," he's a five-percenter. If he is merely acclaimed as a "man!" it means he will take 10% or nothing.

As for the press, Hadley says a statement to the effect, "Never in my long years as a reporter have I seen freedom of the press so endangered as now," it means, "the dolt has been scooped."

Well, I have, too. And it couldn't have been by a smarter reporter.

publisher, notes that in 1905 the playwright made Henderson his authorized biographer. Henderson did "Shaw: Playboy and Prophet" in 1932.

Penelope Houston, who replaced Gavin Lambert, now in Hollywood, as editor of "Sight and Sound," has produced her first edition of the British Film Institute's quarterly magazine, which includes among much other matter, an article by Lindsay Anderson on the practice of criticism.

Poppy Cannon, widow of Walter White, longtime exec sec of the National Assn. for the Advancement of Colored People, "pouring" Thursday (1) at her East 68th St. manse on the occasion of Rinehart's publication of "A Gentle Knight: My Husband, Walter White," her memoir-biog of his life and work.

## Broadway

Lotos Club "pouring" for Arlene Francis tomorrow (Thurs.).

CBS newsmen Bernard Eismann, recently back from Israel, marries non-pro Suzanne Gerber on Dec. 23.

That sexy likeness of newcomer Carroll Baker atop the Victoria and Astor Theatres here stretches out 160 feet. Carroll is "Baby Doll."

RCA prexy Frank M. Folsom due back this weekend from the Coast where he had gone to open the new RCA distribution plant in Hollywood.

Over 200 of the town's brass-publishers, civic and church dignitaries, etc.—expected at the Plaza luncheon for Cecil B. De-Mille today.

Comedian Morey Amsterdam has turned entrepreneur with the operation of Yuk-A-Puk Farms, Chicago, an outlet for holiday foods such as turkeys, fruit cakes, etc.

J. Miller Walker, RKO Pictures v.p., named chairman of the Motion Pictures Division of the Travelers Aid Society's 51st Annual Fund Drive. Goal is \$375,000.

Information is sought on whereabouts of Henry A. Schooley Jr., by his mother, Mrs. Schooley Sr., of Pittsburgh. Schooley, a musician now reported on tour, is needed for settlement of his late father's estate.

Comedian Alan King and Oscar Goldstein, B'nai B'rith executive, were guests at the first luncheon membership meeting of the new season of New York's Cinema Lodge of B'nai B'rith at Toots Shor's yesterday (Tues.).

Judy Garland, currently headlining the Palace show, makes her first "Night of Stars" appearance at the 23d annual United Jewish Appeal benefit show Nov. 19 at Madison Square Garden which George Jessel will emcee.

All events of international significance were relegated to secondary positions in the Marshalltown, Iowa, Times Republican in an issue last week. Copping attention eight columns wide on the top of page one was Jean Seberg, who was selected to play "Saint Joan," and is a hometown gal.

Underground railroad of the Civil War era is providing material for choreographer Donafri McKay's "Her Name Was Harriet," slated to preem Nov. 24 at the Hunter Playhouse, N.Y. Piece concerns experiences of a group of fugitive slaves who were piloted to freedom by Harriet Tuban.

"Whenever we are in competition with whites, in the arts or in any other field, we have to be twice as good as you are or people won't think we're any good at all. To do as well as you have to do better." So Marian Anderson the Negro contralto is quoted as saying in an interview with W. R. Rogers in N. Y., in Ottawa Citizen.

Junior Matrons Assn. honoring Sophie Tucker at the Persian Room of the Hotel Plaza Nov. 4 on occasion of the 20th anniversary of the Sophie Tucker Playground at Camp Williams, Suffern, N. Y. Mrs. Ted (Adah) Lewis is prez of the Jr. Matrons Assn., which numbers quite a few showfolk in the benevolent organization.

Charles Olsen, son of Ziegfeld comedienne Ethel Shutta (now Mrs. George Kirksey of Houston) and bandleader George Olsen, directed Tennessee Williams' "This Property Is Condemned," just opened at Cherry Lane Playhouse in Greenwich Village. Miss Shutta still does occasional legit flyers, having veered into straight roles. She opens Nov. 15 in "The Royal Family" at the Playhouse, Houston; last spring she played eight weeks in "Solid Gold Cadillac" and then strawhatted it at Clinton, Conn., under her son's staging.

## Paris

By Gene Moskowitz

(28 Rue Huchette; Odeon 4944). "Attack" (UA) in for fine reviews and biz here.

Gypsy Markoff back, and appearing at Ciro's nightly.

Juliette Greco off on a tour of the provinces in legit, "Anastasia."

Line Renaud set to star in her second pic here, "Le Gout De Massacre."

Lloyd Nolan in to looksee the town from his "Calne Mutiny Court-Martial" stint in London.

Vaude act Ruby & Charles Wlatt suing Jane Breteau of the Alhambra-Maurice Chevalier house for breach of contract.

Marcel Achard's new play, "La Patate," will play at Theatre Saint-Georges later this season, with Pierre Dux heading the cast.

John van Druten's "Bell, Book and Candle" being adapted for next season's presentation at Theatre Ambassadeurs by Louis Dureux.

Jules Dassin winding "Ceux

Qui Vont Mourir" (Those Who Will Die) and hopes for change of pace with a musical or a straight comedy next.

French Film Week in Red China called off due to diplomatic difficulties; instead the same week will be held in Czechoslovakia so that preparations will not be a total loss.

With Alfred Hitchcock's "The Man Who Knew Too Much" (Par) doing big biz, a flock of his reissues, "39 Steps" and "Strangers on a Train" are being put in release.

Maurice Chevalier recording a song by George Van Parys, "The Road to Love," to serve as a background theme for Gene Kelly's finished indie pic for Metro release, "The Happy Road."

Shirley Booth here on last leg of her vacation trio before heading for U.S. to take her hit legit, "The Desk Set," to San Francisco and get ready for two pic chores, "Next of Kin" and a film version of "The Matchmaker."

Tennessee Williams' "Cat on Hot Tin Roof," in an adaptation by Andre Obey, will be mounted at Theatre Antoine later this season with Serg Reggiani, Helena Bossis and Fernand Leydoux. Jules Dassin will stage.

Leo Lax, who set up an exchange accord for distribution of films with Allied Artists some months ago, announced that his setup in the U.S. will distrib three Gallic pix this season, "La Sorciere," Denys De La Patelliere's "Les Aristocrates," with Pierre Fresnay, and "Le Defroque" (The Unfrocked Priest), with Fresnay.

## Pittsburgh

By Hal V. Cohen

Elmer Eckers celebrated their 30th wedding anni and Ben Steermans their 23rd.

Tony Bennett topper at Twin Coaches; Pearl Bailey comes back for 10 days on Nov. 23.

Harvey Jurik skied to Hawaii to become scene designer for Honolulu Community Theatre.

Shirley Jones and her husband, Jack Cassidy, will wax album of show tunes for Columbia.

Gertrude Berg in "Arsenic and Old Lace" pushed back from Dec. 10 to Jan. 28 at the Nixon.

Lenny Litman, owner of Copa, took over the personal management of Dick Havinand, the comedian.

Local boy Frankie Gorshin, playing bit roles in pix, inked to Liberty recording contract on the Coast.

Jackie Heller to Fontainebleau Hotel in Miami Beach for week following four-day stand at Casa Loma here.

## Palm Springs

By Alice Scully

Charlie Farrell rebuilt pool for Racquet season.

Desi Arnaz big wheel in new golf course near Indio.

Hoagy Carmichael dog-tagging for Get Acquainted Week.

Virginia Field's lubby Willard Parker has joined her at Palm Desert.

Convention of male style-setters got free showing of "The Mountain" at Plaza Theatre.

Ralph Hancock got the Catholic Book Club nod for December for his bio of Joe E. Brown; next one on Nils T. Granlund.

Chuck Walters hopped in from N. Y. to see how his haberdashery was doing after he set up Judy Garland's act at the Palace.

Demos gave Chi Chi its biggest crowd ever, with 350 diners to welcome Sen. Dick Richards. Harpo Marx only Hollywood name in house.

Village niteries all jumping by now, though Chi Chi's expansion to 500-seater still looks like a bombed out boite de nuit. Don Pedro orca in El Mirador, Teddy Neell orca at Racquet, Guadalajara Boys in Doll House, Wini Beatty Trio in Howard Manor, Al Anthony at La P.J., Bill Alexander's band at Chi Chi's, Gene and Florian Mack at Jimmy Van Huesen's Piano Lounge in Desert Inn, Harry Gillingham at Biltmore, Annita Ray at Palm House and Larry Foy at the refurbished Dunes.

## Washington

By Florence S. Lowe

Errol Garner a click in one-week run at Casino Royal niterie.

Duke Ellington back to home base past weekend for concert with National Symphony.

Royal Danish Ballet parted by Danish Ambassador and American Newspaper Women's Club during its two-day stay here.

Evelyn Knight, Washington-born chantoosy currently at Hotel Statler's Embassy Room, doubled with her 16-year-old son for a single performance.

## London

(Temple Bar 5041/9952)

Alicia Markova guesting on BBC-TV next Sunday (4).

Anton Wallbrook signed for Otto Preminger's production of "St. Joan."

Anthony L. Haynes named general manager of National Screen Service.

Jack Hylton presented the Lady Rattlings in a one-hour commercial tv show.

S. E. Holland Bennett, BBC-TV's bookings manager, to N.Y. on a talent prowl.

Tom Arnold elected chairman of the Assn. of Touring and Producing Managers.

Herb Golden, left London for Hamburg and Berlin enroute to Moscow and Leningrad.

Bobby Weiss, who recently joined the Edwin Morris Music Co., in from the Continent.

Anthony Verney to supervise scripting of George King's new telepix series, "The Gay Cavalier."

Pat Kirkwood playing the lead in a Vesta Tilley biopic, "After the Ball," opposite Laurence Harvey.

Raymond Stross planning a film version of his first legit venture, "Daughter of Desire," a call-girl subject by Deborah Bedford.

Ralph Richardson leaving N.Y. to star in the Broadway production of "Waltz of the Toreadors," current hit at Criterion Theatre here.

Andrew J. Neatour to head a London office for Bernard Rehn Associates; formerly was publicity director for Associated British Cinemas.

John Mills and his playwright wife, Mary Hayley Bell, back from the U.S. on the Queen Mary; Jessie Royce Landis disembarked at Cherbourg.

Henry Sherek reported bidding for Robert Maugham's "Mr. Lear." He's also negotiating for "The Hermit," written by Maugham in collaboration with Philip King.

## Madrid

By Ramsay Ames

(Castellana Hilton; 372200) "Picnic" (Col) is at the Teatros Palacio de la Prensa and the Carlos III.

Artur Rubinstein played the best of his repertoire to SRO audience at the Palacio de la Musica.

Vittorio De Sica here enroute to Algeiras, where he will shoot Spanish-Italian coproduction "Danae."

Don Gilman of Sol Lesser Productions here on nearly last lap of European jaunt visiting company's distributors.

Pedro Armendariz to Alicante for filming exteriors for "Manuela," and awaiting the arrival of his costar, Elsa Martinelli.

Sacha Guitry's "Napoleon" opened at the Lope de Vega, with a grand preem attended by the French ambassador to Spain.

Songstress Juanita Reina and company, with Pacita Tomas Ballet, bow in with "Patio de los Luceros" (Patio of the Morning Stars).

Photographer Philip Halzman is doing a series of 16 of world's most beautiful women from that many countries. He prefers not-too-well-knowns.

Luis Sagivela, who sang the Ezio Pinza role in the Spanish company of "South Pacific" last year, scoring with his own lyric company at the Teatro Alcazar.

Sy Bartlett in for confabs with Mike and Fay Kanin, who are scripting his "Thieves' Market," which he will produce with Gregory Peck, who is also star of film.

Castellana Hilton's Rendezvous has Elda Mayda and her Brazilians, with the new floorshow consisting of Mexican singer Helia Casanovas and Sacramento Flamenco dance group.

Operetta (here it's called zarzuela) season got under way last night with opening of "Dona Francisquita," done by the Jose Tamayo Co. at the Teatro de la Zarzuela.

## Munich

By Karin Thimm

Eighty members of the Classic Chinese Peking Opera here.

N. Y. City Ballet dancers were enthusiastically applauded guests of our State's Opera.

"Koenigin Luise" (Queen Luise), a new historic Bavaria film with Ruth Leuwerik in the title part, starts shooting Oct. 25.

Concert season in full swing: after the Boston and the Dresden Philharmonic orchestras Munich awaits orchestras from Prague and London.

Producer-director Fritz Lang, following a trip to India where he looked over locations for a possibly upcoming story dealing with the Taj Mahal, back in Munich after 23 years' absence. Lang plans the

Indian story as an American-European coproduction.

Five Broadway long runs are to be seen in Munich now: "Diary of Anne Frank" and "The Rainmaker" in the Kammerspiele, "Chalk Garden" at Residenztheatre, "Bus Stop" in Theatre unter den Arkaden, and "Kiss Me, Kate" at Theatre am Gaertnerplatz.

The Munich Neue Emelka Film plans a second "Blue Angel." The legendary film, "The Blue Angel," created the still famous star, Marlene Dietrich. Now author Odo Krohmann wants to show the life of film's main characters 25 years after. Project probably will not be realized since Marlene Dietrich is not willing to work in Germany.

## Miami Beach

By Lary Solloway

Desire Decelle heads new show in Bamboo Room of the Roney Plaza.

Cinerama will take over Roosevelt Theatre on Arthur Godfrey Road in November.

Clover Club, after long shutdown, being readied for reopening as Wally's Clover Club.

Jackie Heller, not seen here in years, heads up the La Ronde show in Fontainebleau this week.

Alan Gale back in town and reading his Celebrity Club in the Versailles for season opening.

Murray Franklin's installs new show this week with Dick Buckley heading the comedy segments.

Henry Tobias returns to Eden Roc for season as host-emcee in Cafe Pompeii beginning Christmas week.

Billy Eckstine, Nov-elites and Jackie Miles among those packed for Eden Roc's Cafe Pompeii for December one-weekers.

## India

Madras government is adopting measures to authorize district collectors to issue licenses for theatres in various towns. Previously, theatres had to go to various departments such as fire, health, police, etc., before they could get licenses.

Bombay government announced relaxation of rules so that permission will now be given to build eight more theatres in Bombay. Condition is such that theatres should be located only in Greater Bombay and must be up-to-date and air-conditioned.

India government imposed a ban on commercial exploitation of sex films, though such pic could be shown to special invited groups in clubs set up specially for study purposes. Pictures previously allowed commercial exploitation but now banned are "Secrets of Life," "Bob and Sally" and "Because of Eve."

## Australia

By Eric Gorrick

(MA 7778, Sydney) "High Society" (M-G) smash hit at Liberty, Sydney.

"Rock Around Clock" (Col) continues to smash trade coast-to-coast.

J. C. Williamson signed "The Chalk Garden" for Aussie tour next year.

20th-Fox readying "King and I" for Yuletide playdates over the Hoyts' pic loop.

Victorian exhibs will plead to government for reduction in entertainment tax upbeat.

Lee Gordon still trying to induce Elvis Presley to do a quick Down Under runaround early next year.

New Zealand imports showed increase in U. S. feature product, according to report issued by Dept. of Internal Affairs.

Metro will distribute the Chips Rafferty homebrew pic, "Walk Into Paradise," this month. Major shots were filmed in New Guinea.

David Martin lining up top U. S. and British talent for his Tivoli vaude-revue chain. Martin will also take another delve into legit following his initial venture here with "Witness for the Prosecution."

## Havana

By Jay Mallin

(Calle 13 No. 416; Vedado F-6579) Mitsouko dancing at Casino Parisien.

"King and I" (20th) at Trianon and Payret.

Two big new hotels planned will have casinos.

"Alexander the Great" (UA) at Rodi and America.

Mexican comic Cantinflas (Mario Moreno) signed by CMQ-TV.

"Glass Menagerie" completed 100 performances at Atelier salon.

Three hundred newsmen due here for Inter-American Press Assn. general assembly.

Telemundo inaugurating "Hollywood on Air" program featuring U. S. stars with Spanish sound tracks.

## Hollywood

Pier Angell and Vic Damone returned from Rome.

June Havoc in town after four months in Europe.

Edwin H. Knopf in town after six months in France.

Toni Gerry planned to Hawaii to appear in a tele series.

Arthur Hornblow Jr., checked in after two months in London.

George J. Schaefer joined Fields Productions in an executive capacity.

David Weisbart returned from N.Y. huddles with 20th-Fox toppers.

Horst von Hartlieb in from Germany to study American film industry.

Clary Barblaux ankled Columbia to join Stan Margulies' indie flackery.

Motion Picture Permanent Charities launched its annual industry-wide drive with a total of \$838,988 already subscribed.

Cuban bankers, Dr. Carlos Duquesne and Dr. Eugene Castille, in from Havana to gander a rough cut of Carl Dudley's "The Fever Tree."

Vet actor-author Charlie Williams recovering slowly from a serious illness which had affected his liver, kidneys, etc., and may be written to at 410 N. Rossmore, L.A. 4.

## Boston

By Guy Livingston

Danny Costello current at Revere Frolie.

Josh White current at Storyville with Toshiko and her trio holding.

Booker Danny White negotiating to bring in Sicilian Tarantella dancers for one-nights.

Nancy McDonald, Hub thrush, opens at Chez Paree, Montreal, Tuesday (30) for two weeks.

Victor Borge booked for one-nighter at Symphony Hall Nov. 28 for International Friendship League.

Don Rickles heads the Bradford Roof show opening Wednesday (31), which includes chirp Fran Leslie, in for two weeks.

WBZ's Carl de Suze presented annual award of Massachusetts Committee for United Nations Day at Hall of Flags, State House.

Producer Ethel Linder Reiner, Lillian Hellman, Tyrone Guthrie, Leonard Bernstein and Voltaire Co. in for "Candide" preeming at the Colonial Monday (29).

## Minneapolis

By Les Rees

Flame niterie has Rex Ritter. St. Paul Civic Opera Co. offered "Marriage of Figaro."

Nino Nanni continuing at Hotel Radisson Flame Room.

Theatre-in-Round opened fourth season with "Affairs of State."

Edyth Bush Little Theatre presenting "No Time for Ginger."

Fifty-fourth Minneapolis Symphony season opened Friday (26).

Will Rogers Jr., in from the Coast to address Minneapolis and St. Paul Advertising clubs.

Minneapolis Morning Tribune columnist Will Jones in N. Y. covering Broadway for his paper.

Alvin burlesque topped by exotic dancers Bubbles Darlene and Kim Angel and comics Charles Robinson and Joey Cowan.

New York Palace \$7.50 top for Judy Garland prompted Bob Murphy, Minneapolis Sunday Tribune drama editor, to ask in his column, "What's happened in vaudeville?"

## Philadelphia

By Jerry Gaghan

Jim Feltis named head of the band department at Continental Artists, Inc.

Jutta Hipp, German pianist, made her local debut at jazz seminar in Town Hall, Oct. 28.

George Shearing made his first Philly appearance in other than a jazz spot with opener at Sciolla's, uptown cabaret-restaurant.

Sid Roth, local cafe figure and former Texas niterie op, to open the Crescendo Room in the new Sheraton Hotel in January.

Theodore, the offbeat comic, presenting a series of Friday nights at New Century Club, under sponsorship of Les Zimmerman and Milton Blackstone.

## Chicago

George Jessel due in Saturday (3) for Democrats' bash at Chicago Stadium.

Pressagent Paul Montague on mend at Michael Reese Hospital after minor surgery.

Nellie Luther opening tomorrow night (Thurs.) at the Flamingo Vodyl Lounge, formerly Helising's.

Preview Lounge, switching experimentally from its traditional jazz policy, booked in impressionist Arthur Blake for a stand, starting Nov. 20.



## OBITUARIES

### Gael Sullivan

Gael Sullivan, 51, v.p. of Magna Theatre Corp. and former exec director of Theatre Owners of America, died in New York Saturday (27). Details in film section.

### Carmelo Cascio

Carmelo Cascio, 49, blind concert pianist, who played more than 1,000 quarter-hours during 20 years of broadcasting on WGY, Schenec-

a daughter of Baptist Schreiber who was a noted European equestrian at the turn of the century. She made here first appearance as a tight-rope dancer at the age of five.

Mme. Schreiber, who made her London debut in C. B. Cochran's presentation of Hagenbeck's Circus at the Olympia, London, in 1913, later was seen at the London

### In Loving Memory

## GEORGE M. COHAN

1878

1942

### The Cohan Family

tady, N. Y., died Oct. 19 of a heart attack suffered while riding in a car driven by his wife. Born in Schenectady, he lost vision at the age of five and was taken to Italy a short time later. He received a bachelor's and a master's degree in music from the Conservatory Bellini in that country.

Cascio made his debut as a concert pianist at Teatro Masimo in Palermo. Returning to this country in 1930, he started over WGY in 1931. He continued to play regu-

Palladium and other British vaude houses.

She retired last year following the death of her husband, Chuy Mijares.

### WALTER GIESEKING

Walter Giesecking, 61, died Oct. 25 following emergency surgery in London. A world-touring concert pianist he lost his wife in a German motor accident in 1955 and injuries plus depression hampered his subsequent concert dates. He

tary, becoming ticket seller and assistant manager in the 1920's.

Wicklund took an active part in the formation of the International Alliance of Theatrical Stage Employees, Local B-22, and was its first business agent. In 1939 he became assistant manager of the auditorium and Ice Arena and was appointed manager in 1953. He was v.p. of the International Assn. of Auditorium Managers. Survived by his wife.

### ETTA LEE BROWN

Mrs. Etta Lee Brown, 50, former film actress, died Oct. 27 in Eureka, Calif. She played roles opposite Rudolph Valentino and Douglas Fairbanks Sr., before retiring from films in 1932. Her film credits included "The Shiek," "Thief of Bagdad" and "Camille," with Greta Garbo.

Husband, Frank Brown, a news commentator, for radio station KAQM, survives.

### JOSEPH SCHEINMAN

Joseph Scheinman, 63, importer of German and Austrian films, died recently in New York. Born in Germany, he specialized in distribution of German-language films in the U.S. since 1928.

Scheinman established the 86th St. Casino Theatre, N. Y., in 1934 as a showcase for his product. His pix were also screened at the Tobis, N. Y.

### RUBE PERLMAN

Rube Perlman, 54, field representative in the Midwest for Distributors Corp. of America, died in Cleveland Friday (26) shortly after being stricken by a heart attack. Before joining DCA two years ago, he was associated with United Artists Corp.

His wife, a son, a daughter and a grandchild survive.

### VALDA VALKYRIEN

Mrs. Albert K. Otto, 59, former ballet dancer and film actress, known professionally as Valda Val-

### WE NEVER FORGET YOU

## William Morris

KARL TAUSIG BOB

kyrien, died Oct. 22 in Los Angeles, after a long illness.

### TIM RYAN

Tim Ryan, 57, actor and writer for 30 years, died of a heart attack Oct. 22 in Hollywood. He recently completed a role in Walt Disney's "Spin and Marty" teleseries.

Survivors include his wife, son and two sisters.

### HARRY CODY

Harry Cody, 60, stage and screen actor, died Oct. 22 in Hollywood. In private life his name was Van Doak Covington.

His mother and three sisters survive.

Mother, 82, of Frank H. Ricketson Jr., president of Fox Inter-Mountain Theatres and general manager of National Theatres, died

### In Loving Memory of

## PAT C. FLICK

November 1, 1955

Oct. 26 in Denver following a long illness. Her husband and three daughters also survive.

Mrs. Leola Cason, 64, former legit actress known as Leola Kenny, died Oct. 17, in Hollywood after a long illness. Her daughter survives.

Jack Kaulahao, 54, musician, died Oct. 23 in Dallas after a long illness. He was a member of the Lei Aloha Trio. Survived by his wife and a sister.

Romano Picutti, 42, director of the Singing Boys of Mexico and former director of the Vienna Boys' Choir, died Oct. 25 in Mexico City, after a long illness.

Mother of Jacob Alpern, of Sheridan Square Theatre staff in Pittsburgh since 1927, died in that city Oct. 19 of a heart attack.

Frank S. Decker, 61, Allied Artists salesman in West Virginia for

last 13 years, died Oct. 15 in Huntington, W. Va.

Howard Rooney, 49, dramatics instructor and supervisor of teachers at the Radio Institute in Chicago, died Oct. 23 in that city.

Edwin C. Schoepf, 57, retired musician, died Oct. 20 in Manchester, N. H.

Wife, 60, of former vaude producer Irving Yates, died Oct. 27 in Hollywood.

Mother of Jack Amiel, Broadway restaurateur, died Oct. 27 in New York.

John Robert England, 104, one-time musician, died Oct. 17 in Scarborough, Eng.

Father of Bobby Worth, songwriter, died Oct. 23 in Cleveland.

## MARRIAGES

Martha Woodson to Don Romeo, Omaha, Oct. 27. Bride was a member of the Woodson Family, vaude and nitery act; he's an Omaha booking agent.

Mary Lynn Eslinger to Harold Mayfield, Houston, Oct. 19. He's an audio engineer for KTRK-TV in that city.

Katherine Anderson to Paul Fricke, Oct. 11, N. Y. Bride is a legit actress.

Beatrice M. West to John Litel, Las Vegas, Oct. 27. He's film-tv actor; bride was formerly wed to John K. West, West Coast veepee NBC.

## BIRTHS

Mr. and Mrs. Karl Hackenberg, son, Zurich, Switzerland, Oct. 10. Mother is German actress Johanna Matz.

Mr. and Mrs. Jack Moore, son, Glendale, Cal., Oct. 19. Father is a member of the KHJ-TV film department staff.

Mr. and Mrs. Lawrence Casazza Jr., son, Wayne, N. J., Oct. 28. Child is grandson of Lawrence Casazza, composer with the Rogowski Co., printers of VARIETY.

Mr. and Mrs. Arthur L. Hawkins, son, White Plains, N. Y., Oct. 25. Child is grandson of Ben Duffy, prez of BBD&O.

Mr. and Mrs. Dennis Jeffcoat, daughter, Pittsburgh, Oct. 15. Father manages Blue Dell Drive-In for the Associated circuit.

Mr. and Mrs. Gilbert Weil, son, Pittsburgh, Oct. 19. Mother is the daughter of Nate Mattes, one of owners of Ankara nitery.

Mr. and Mrs. Richard Kineavy, daughter, Pittsburgh, Oct. 22. Mother was formerly with SW Theatres in Pitt.

Mr. and Mrs. Mort Gaffin, son, Brooklyn, Oct. 25. Father is director of new business and promotion for NBC Spot Sales.

Mr. and Mrs. Leo Pillot, daughter, Hackensack, N.J., Oct. 28. Father is a publicity and exploitation exec.

Mr. and Mrs. Bernard Donin, daughter, Burbank, Cal., Oct. 22. Father is a member of the Paul Hebert orch.

Mr. and Mrs. Gregory Peck, son, Santa Monica, Calif., Oct. 24. Father is the film star.

Mr. and Mrs. Bob Crean, son, Montclair, N.J., Oct. 15. Father is a tv scripter.

Mr. and Mrs. Joseph Raffeto, son, Spring Lake, N.J., Oct. 24. Mother (Terry) is the daughter of Louis A. Lotito, president of City Playhouse and general manager of the Martin Beck Theatre, N.Y.

Mr. and Mrs. Monroe Falitz, daughter, New York, Oct. 8. Father is a WLBI sales exec.

Mr. and Mrs. Ira Eaker, son, New York, Oct. 28. Father is with Show Business.

## 5,000,000 Pop Sale

Continued from page 1

are Amsterdam, Oslo, Stockholm, Copenhagen, Hamburg, Frankfurt, Munich, Zurich, Rome, Madrid and Paris. Ed Welker, who is a&r manager for the Victor pop album division, left last week on a similar mission in the package field.

George Avakian, Columbia Records album chief, also laid the groundwork, for wide European coverage of Col's American artists on his trip to Europe earlier this year. Capitol Records, via its ownership by British EMI (Electric & Musical Industries) similarly has become world-oriented as has Decca, predominantly through its hookup with the Deutsche Grammophon Gesellschaft in Germany and its affiliated labels.

The global distribution pattern will be a two-way street since numerous foreign artists, notably such names as Crazy Otto and Caterina Valente, have achieved wide popularity in the U. S.

## Theatre Tours

Continued from page 1

represented at the confab, which appointed a committee to study the situation. The first of the two cases is scheduled for Nov. 7 and involves TT&P, while the charges involving the Tausig organization are slated to be heard about a week later.

According to a License Dept. representative, these two outfits were singled out because the department felt it had sufficient evidence in these two cases to present to the court. If a conviction results, it would presumably mean an end to the other similar touring operations in the city.

It's been mentioned that if such a decision is reached, the touring operations could get off the hook by having the visiting groups purchase the theatre tickets independent of the tour. That would complicate matters and the operations would also lose control of the entire tour. Another indicated resource involves switching headquarters to New Jersey, where the ruling would not be applicable.

Another test case involving a different phase of the distribution of tickets is scheduled for N.Y. Special Sessions Court in November. This one, also stemming from charges by O'Connell, may determine whether theatre party agents can operate without a broker's license.

The Commissioner's contention is they can't. He has brought legal action against Frances A. Drill, who's been operating as an unlicensed theatre party agent and has allegedly been charging the purchasing groups 5% commission for negotiating the deals. Almost all other theatre party agents are believed to be licensed.

This is still another step in the Commissioner's general investigation of the Broadway ticket situation. He has already drafted new regulations designed to curb irregularities in the resale of tix by party agents.

## German Lingo Ban

Continued from page 2

creed by law but the Government Film Censorship Board, which also censors and licenses theatre and concert events, invariably strikes German-language works from recital programs, does not act however when German songs are included in programs as encores or sung unannounced.

The authorities argue that so short a time after the Nazi holocaust many members of concert audiences may have a horror of the sound of German. At a recent public debate on the question, staged by the editors of a broadcast music news hour, general opinion had however been in favor of singing all vocal works in original language. If you ban the verse of Goethe and Heine in their original language, it was said, you might as well ban the music of Schumann and Brahms.

The Warfield recitals were well received by Israeli audiences. The program included operatic arias, chansons by Ravel, the Aaron Copland settings of "Old American Songs" and Negro spirituals. German lieder were offered as encores. The tour of the singer had started in South Africa and included Rhodesia, Abyssinia, and Egypt. From Israel, Warfield and his excellent pianist, Otto Herz, go to Turkey, Greece, Western Germany, Scandinavia.

The Jerusalem recital took place at the Y. M. C. A. Hall and the two Tel-Aviv events at the Auditorium of the Zionist Organization of America House.

## \$1,000,000 Quiz

Continued from page 1

weekly for 20 years. In the event of death, his estate would get the unpaid balance along the same terms.

Also in the price of the show will be included an insurance policy to the sponsor which would indemnify the sponsor and/or network from paying out the full amount. It's probable that Lloyds of London will underwrite the insurance which would prevent a bluechip sponsor from going out of business by having to pay out \$1,000,000.

## William Morris

larly on that station for 20 years. In addition to outside concertizing at colleges and universities throughout the U. S., he wrote and lectured on music and on the place of blind persons in society. In recent years he had taught pupils at his Schenectady home.

Wife and three brothers survive.

### DR. ALEXANDER ERNEMANN

Dr. Alexander Ernemann, 78, noted for his work in technical film advances and film engineering developments, died Oct. 14 in Stuttgart, West Germany, after a

had been persuaded only recently by Andre Mertens of Columbia Concert Management to accept another route in the States.

Although picketted and attacked on political grounds when first visiting the U. S. after World War II, this 1949 animus had subsided. He rated high as a technical virtuoso on the-keyboard.

### FRED SOLOMON

Fred Solomon, 67, a Pittsburgh veteran on Film Row and former president of the American Poster Supply Co., which used to service

## Geo. M. Cohan

(1878-1942)

JERRY VOGEL

long illness. His name is associated with many of the finest German cameras used in motion picture production.

Born in Dresden, he received his early technical training there and was associated first with his father, who founded the Ernemann Camera Works in Dresden. After four years of further study and work in the U.S., he returned to Germany in 1904.

Ernemann created the first German Stahl Projector in 1909, and his fame continued until his death—in 1950, his new Ernemann X,

most of that city's theatres, died there Oct. 21.

A native of Iowa, Solomon settled in Pittsburgh in the 1920's and before opening his own firm, American Poster, he was assistant manager in Pittsburgh for the old Pathe exchange.

He leaves his wife, three sons and a daughter.

### JOE SHURE

Joe Shure, about 55, long associated with Fabian Theatres in the Albany area, died recently of a heart attack on the Coast accord-

## EARLE L. MCGILL

still generally used in Germany, was the followup to the Ernemann V, the first German film machine to use water cooling. His Ernemann VII-B was the first camera to have built-in sound equipment.

### BAPTISTA SCHREIBER

Mme. Baptista Mijares-Schreiber, 70, retired circus and vaude equestrienne, died Oct. 12 in Karlskoga, Sweden. Often called "Queen of the Circus Riders," she was a top exponent of difficult horsemanship.

A native of Copenhagen, she was

ing to word received in Albany. He resigned from the Fabian organization in 1948 to become partner in a San Diego drive-in.

While with Fabian, Shure was manager of Proctor's Theatre, Schenectady, and later booker for the division operation in Albany.

### LAWRENCE D. WICKLUND

Lawrence D. Wicklund, 58, manager of the Civic Auditorium, Seattle, since 1953, died Oct. 23 in Seattle. He started at the Metropolitan Theatre, Seattle, as secre-



# ALAN KING at "THE PALACE"

**VARIETY**

"The real first-half comedy surprise was a standup comedian, ALAN KING, with an authoritative Las Vegas style of delivery that congealed like a perfect soufflé.

Poised, polished, non-dialectic despite his folksy family-appraisal, his discourse of life-in-the-suburbs and the foibles that go with local-level nonsense, charities and at-home behaviorism rang the bell so well perhaps because of its autobiographical conviction. KING has been around, usually paired wherever Tony Martin works in the top saloons, from the Chez Vegas, but he probably never clicked as resoundingly as here. His rib on TV will command video attention . . . and the show biz out-fronters, opening night, doubtlessly were measuring him for image orthon size." Abel.

**The Film Daily**

**PHIL M. DALY**  
"ALAN KING is by way of becoming one of the finest comics since Jack Benny started to fiddle."

**Daily Mirror**

**WALTER WINCHELL**  
"Orchids: ALAN KING'S hilarious nonsense on the Judy Garland menu at the Palace."

**ROBERT COLEMAN**  
"ALAN KING, the Average Man's Schopenhauer, panicked us out front with his dissertations on Suburbia and domesticity."

**The New York Times**

**BROOKS ATKINSON**

"It is a brilliant vaudeville show and ALAN KING delivers an uproarious polemic against the insanity of life in the suburbs."

**Journal of the American**

**LOUIS SOBOL**

"In all the furor over the glorious Judy, some of us, as an afterthought, remembered that it was a splendid supporting bill the Palace furnished—worthy of the old-time bigtime standards—with special applause for a fine, winning young comedian, ALAN KING—a very funny fellow indeed with his homespun reflections on domestic life and the agonies of owning a house in the country."

**JOHN McCLAIN**  
"A very funny man . . ."

**New York Post**

**BARRY GRAY**

"ALAN KING, monologist on the bill, is a young man, but already 15 years in grease-paint. As he put it, 'Twelve years ago I was an opening act of Loew's State down the street. In 12 years I've come only two blocks.' What a moment for a young comic. He was great."

**Herald Tribune**

**HY GARDNER**

"ALAN KING is ingratiatingly warm and showwise enough to come up with fresh down-to-earth material. His routine on the suburbs invokes so many loud and long guffaws the noise could easily summon all the riot squads in Westchester and Long Island."

**WALTER KERR**

"His name is ALAN KING, and he's good . . . very funny."

**DAILY NEWS**

**DANTON WALKER**

"ALAN KING, the very funny man on the Palace bill with Judy Garland. (His monologue on TV should be between book covers.)"

**JOHN CHAPMAN**

"ALAN KING, a monologist, has genuine humor in his wry remarks about buying a house in the suburbs."

*Thank you*

**JUDY GARLAND!**

# ALAN KING

3rd Motion Picture Release:

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**"THE GIRL HE LEFT BEHIND"**

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